

SYLLABUS

(FOR CONSTITUENT COLLEGES, AFFILIATED COLLEGES AND CENTRE FOR
DISTANCE & ONLINE EDUCATION CANDIDATES ONLY)

M.A. II (ENGLISH)

PROGRAMME CODE: ENGM2PUP

SEMESTERS III & IV, SESSION 2024-25

SEMESTER III

Sr. No.	Title of Course	Course Code	Credit Hours/ Week	Number of Credits	Core/ Elective Course	Int. Assessment	External Exam	Total Marks
1	Modernity and Literature	ENGM2112T	5	5	Core	30	70	100
2	Indian Classical Literature and Theory	ENGM2113T	5	5	Core	30	70	100
3	Literature and Gender	ENGM2114T	5	5	Core	30	70	100
4	Literature and Postcoloniality	ENGM2115T	5	5	DSE	30	70	100
5	Modern Drama	ENGM2116T	5	5	DSE	30	70	100
6	Indian Writing in English	ENGM2117T	5	5	DSE	30	70	100
7	*Punjabi Compulsory / Mudhla Gyan / Elementary Punjabi (for Foreign Students only)	ENGM1PCQ/ PBGM1101T / PBEM1101T	4	4	Qualifying	--	100	100
	Total		24	24		120	280	400

- All Core courses are compulsory.
- The candidate has to choose one elective course in each semester.
- Interested students may register for Massive Open Online Courses (MOOC) on MHRD portal SWAYAM with the approval of the concerned HoD after due process, but it will be considered for the award of the grade as Open Elective only and it shall earn EXTRA credits.
- *The Punjabi Compulsory paper is a qualifying paper. Though credits shall not be added to calculate merit, the candidate needs to pass this paper. Indian students enrolled under All India Basis (states other than Punjab), shall have to qualify the Mudhla Gyan paper, while foreign students need to qualify the Elementary Punjabi paper.

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SEMESTER IV

Sr. No.	Title of Course	Course Code	Credit Hours/ Week	Number of Credits	Core/ Elective Course	Int. Assessment	External Exam	Total Marks
1	Literary and Cultural Theory	ENGM2218T	5	5	Core	30	70	100
2	Translation and Modern Indian Literature	ENGM2219T	5	5	Core	30	70	100
3	Literature and Politics	ENGM2220T	5	5	Core	30	70	100
4	American Literature	ENGM2221T	5	5	DSE	30	70	100
5	Language and Linguistics	ENGM2222T	5	5	DSE	30	70	100
6	European Drama	ENGM2223T	5	5	DSE	30	70	100
Total			20	20		120	280	400

- All Core courses are compulsory.
- The candidate has to choose one elective course in each semester.
- Interested students may register for Massive Open Online Courses (MOOC) on MHRD portal SWAYAM with the approval of the concerned HoD after due process, but it will be considered for the award of the grade as Open Elective only and it shall earn EXTRA credits.


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**M.A. II (ENGLISH)
SEMESTER III & IV
SESSION 2024-25**

SEMESTER III

Every Course has 5 credits. However, the Qualifying Punjabi Compulsory Paper is for 4 credits and of 100 marks with no Internal Assessment. This semester has 24 credits points.

Max. Marks: 100
Written Examination: 70 Marks
Internal Assessment: 30 Marks
Pass Marks: 40%
Total Credits: 24

Core Course-IX	Modernity and Literature	5 credits
Core Course-X	Indian Classical Literature and Theory	-do-
Core Course-XI	Literature and Gender	-do-
Discipline Specific Elective (DSE) Course-XII	One of the following options: (i) Literature and Postcoloniality (ii) Modern Drama (iii) Indian Writing in English	-do-
Course-XIII	Punjabi Compulsory/Mudhla Gyan/Elementary Punjabi (for Foreign Students only)	Qualifying Paper 4 credits

SEMESTER IV

Every Course has 5 credits. This semester has 20 credit points.

Max. Marks: 100
Written Examination: 70 Marks
Internal Assessment: 30 Marks
Pass Marks: 40%
Total Credits: 20

Core Course-XIV	Literary and Cultural Theory	5 credits
Core Course-XV	Translation and Modern Indian Literature	-do-
Core Course-XVI	Literature and Politics	-do-
Elective Course-XVII	One of the following options: (i) American Literature (ii) Language and Linguistics (iii) European Drama	-do-

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SEMESTER-III

CORE COURSE - IX
MODERNITY AND LITERATURE
COURSE CODE: ENGM2112T

Time: 3 hours

Max. Marks: 100
Written Examination: 70 Marks
Internal Assessment: 30 Marks
Pass Marks: 40%

Course Objectives:

1. To familiarise the students with the concepts of modernity, the modern and modernism.
2. To explain the engagement of literature with modernity and its consequences.

Course Outcomes:

1. The students will be able to appreciate the complexities of modernity and modernism and the kinds of literature produced.
2. The students will develop an understanding of the changing modes of representation.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT I

Walter Benjamin - "The Work of Art in the Age of Mechanical
Reproduction"

Edward Said - "Secular Criticism" (Chapter 8 in *The Edward Said Reader*,
edited by Moustafa Bayoumi and Andrew Rubin)

George Orwell - "Politics and the English Language"

UNIT II

Charles Baudelaire - "A Painter of Modern Life" (Chapter 1 in *The Painter of
Modern Life*, Charles Baudelaire)

T.S. Eliot - *The Waste Land*

W. B. Yeats - "A Dialogue of Self and Soul", "Sailing to Byzantium",
"The Second Coming"

UNIT-III

This shall include ten short-answer questions as explained above.

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SUGGESTED READING

Walter Benjamin

- Benjamin, Andrew E. and Charles Rice. *Walter Benjamin and the Architecture of Modernity*. Re. press, 2009.
- Eiland, Howard. *Walter Benjamin*. Harvard U P, 2014.
- Osborne, Peter. *Walter Benjamin: Modernity*. Taylor & Francis, 2005.
- Preziosi, Donald. *The Art of Art History: A Critical Anthology*. Oxford UP, 2009.
- Steiner, Uwe. *Walter Benjamin: An Introduction to His Work and Thought*. U of Chicago P, 2012.

Edward Said

- Doring Tobias and Mark Stein, editors. *Edward Said's Translocations: Essays in Secular Criticism*. Routledge, 2015.
- Said, Edward. *The Edward Said Reader*. Vintage, 2000.
- Veeser, H. Aram. *Edward Said: The Charisma of Criticism*. Routledge, 2010.

George Orwell

- Miller, James. "Is Bad Writing Necessary? George Orwell, Theodor Adorno, and the Politics of Literature." *Linguafeatures*, Vol. 9, No. 9, Dec/Jan. 2000.
- Rai, Alok. *Orwell and the Politics of Despair: A Critical Study of the Writings of George Orwell*. CUP Archive, 1990.
- Rodden, John, editor. *The Cambridge Companion to George Orwell*. Cambridge U P, 2007.
- . *George Orwell: The Politics of Literary Reputation*. Transaction Publishers, 2001.
- Scrivener, Michael and Louis Finkelman. "The Politics of Obscurity: The Plain Style and Its Detractors." *Philosophy and Literature*, Vol. 18, No. 1, 1994.

Charles Baudelaire

- Baudelaire, Charles. *Selected Writings on Art and Literature*. Penguin Classics, 1992.
- Benjamin, Walter. *The Writer of Modern Life – Essays on Charles Baudelaire*. Harvard U P, 2006.
- Weil, Simon. *The Power of Words*. Penguin Classics, 2020.

T.S. Eliot

- Bloom, Harold. *T.S. Eliot's The Waste Land*. Infobase Publishing, 2007.
- Hinchliffe, Arnold P. *T. S. Eliot's The Waste Land: A Casebook*. Macmillan, 1968.
- Miller, James E. *T. S. Eliot's Personal Waste Land: Exorcism of the Demons*. Penn State P, 2010.
- Reeves, Gareth. *T.S. Eliot's The Waste Land*. Harvester Wheatsheaf, 1994.

W.B. Yeats

- Berryman, Charles. *W. B. Yeats: Design of Opposites: A Critical Study*. Exposition P, 1967.
- Ross, David A. *Critical Companion to William Butler Yeats: A Literary Reference to His Life and Work*. Infobase Publishing, 2009.
- Smith, Stan. *W.B. Yeats: A Critical Introduction*. Rowman & Littlefield, 1990.

English

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CORE COURSE - X
INDIAN CLASSICAL LITERATURE AND THEORY
COURSE CODE: ENGM2113T

Time: 3 hours

Max. Marks: 100
 Written Examination: 70 Marks
 Internal Assessment: 30 Marks
 Pass Marks: 40%

Course Objectives:

1. It aims to create awareness among the students of the rich and diverse literary cultures of ancient India.
2. To introduce students to the major literary works of Indian classical dramatists.

Course Outcomes:

1. The students will gain knowledge about the masterpieces in Indian classical literature.
2. The students will understand the richness of Indian literature.
3. It will help the students to understand various genres of classical literature and their scope.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

Rajasekhara – Chapter 4 and 5 from *Kavyamimamsa*
 Bharat Muni – Chapter 6 “Sentiments” (Rasa) from *Natyasastra*
 Karika 1-13 of Chapter 1 from *Dhvanyaloka* (Dhvani according to Anandvardana)

UNIT-II

Ritu Sahaner- *Kalidasa*
 Bhartrihari – *Nitishatak*
 (Translation A N Haksar)
 Bhāsa - *Shattered Thigh and Other Plays*

UNIT-III

This shall include ten short-answer questions as explained above.

Sources and Introductory Readings

Dasgupta, Surendranath. *A History of Indian Philosophy*. Motilal Banarsidass Publishers, 2015.
 Devy, G.N. *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan, 2002.
 Hiriyanna, M. *Outlines Of Indian Philosophy*. Motilal Banarsidass Publishers, 2014.
 Hiriyanna, M. *The Essentials of Indian Philosophy*. Motilal Banarsidass Publishers, 2015.
 Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press Pvt. Ltd, 2012.
https://sanskritdocuments.org/sanskrit/major_works/


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- Lienhard, Siegfried. *A History of Classical Poetry: Sanskrit - Pali - Prakrit*. I, Harrassowitz, 1984.
 Pāṇḍeya Kānticaṇḍra. *Comparative Aesthetics*. II ed., I, Chowkhamba, 1959.
 Varadpande, M L. *History of Indian Theatre*. Abhinav Publications, 1987.

SUGGESTED READING

Rajasekhara

Verpoorten, Jean-Marie. *Mīmāṃsā Literature*. VI, Harrassowitz, 1987.

Bharata Muni

- Ghosh, Manmohan. *A Treatise on Ancient Indian Dramaturgy and Histrionics: Natyasastram Ascribed to Bharata Muni*. Chaukhambha, 2016.
 Pāṇḍe S C. *The Concept of Rasa: With Special Reference to Abhinavagupta*. Indian Institute of Advanced Study, 2009.
 Sharma, H. V., translator. *Special Aspects of nāṭya sāstra*. National School of Drama, 2019.

Anandvardana

- www.wisdomlib.org. "The Dhvani Theory." Wisdom Library, 17 Mar. 2022,
 www.wisdomlib.org/history/compilation/triveni-journal/d/doc70029.html.

Kālidāsa

- Kālidāsa. *Kālidāsa-Granthāvalī Sa-Rūpāntarapāṭhāntara-Saṁśodhitamūlā*. Edited by Dvivedī Revāprasāda, Kāśī Hindū Viśvavidyālayaḥ, 1986.
 Kālidāsa. *Ritusamharam: A Gathering of Seasons*. Penguin, an Imprint of Penguin Random House, 2018.
 Kalidasa. *Ritusamhara: The Six Seasons*. Translated by Abhay K., Bloomsbury India, 2021.

Bhartrihari

- Bhartrihari. *Satakas of Bhartrihari: Translated into English from the Original Sanskrit (Classic Reprint)*. FORGOTTEN BOOKS, 2022.
 Bhartrihari. *The Nīti and Vairāgya Satakas of Bhartrihari*. Translated by Kāle M. R., Motilal Banarsidass, 1971.
 Bhartrihari. *Three Hundred Verses: Musings on Life, Love and Renunciation*. Translated by Haksar A N D., Penguin Books, an Imprint of Penguin Random House, 2017.

Bhāsa

- Bhāsa. *Madhyamavyayoga = Śrīḥ Mahākavi-Bhāsaviracita-Madhyamavyāyoga*. Translated by Priyamvada Nambrath, Vande Mataram Library Trust, 2018.
 Bhāsa. *The Shattered Thigh and Other Plays*. Translated by Haksar A N D., Penguin Books India, 2008.
 D., Haksar Aditya N, editor. *Glimpses of Sanskrit Literature*. Indian Council for Cultural Relations, 2002.
 Keith, A Berriedale. *The Sanskrit Drama in Its Origin, Development. Theory & Practice*. OUP, 1954.
 Sukthankar, V S. *Studies in Bhāsa*. Scottish Mission Industries Co., 1923.

CORE COURSE -XI LITERATURE AND GENDER ENGM2114T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

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Course Objectives

1. To familiarise the students with the key terms and history of feminist movement and gender struggles.
2. To explain how the question of gender gradually became one of the important lenses through which literary texts can be interpreted.

Course Outcomes

1. The students will be able to appreciate the contribution of women's struggles and agency in the making of modern literature.
2. The students will develop an understanding of how women writers have interrogated the dominant literary landscape.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

"Feminisms" - An essay by Fiona Tolan from *An Oxford Guide to Literary Theory and Criticism*, edited by Patricia Waugh

Simone de Beauvoir - *The Second Sex*: Introduction and Book I - Part III

Virginia Woolf - *A Room of One's Own*

UNIT-II

Jean Rhys- *Wide Sargasso Sea*

Bama - *Karukku* (Translated by Lakshmi Holmstrom)

Chimamanda Ngozi Adichie – *Dear Ijeawele: A Feminist Manifesto in Fifteen Suggestions*

UNIT-III

This shall include ten short-answer questions as explained above.

SUGGESTED READING

Fiona Tolan

Chatterji, Lola, editor. *Woman, Image, Text*. Trianka, 1986.

Evans, Judith. *Feminist Theory Today: An Introduction to Second-Wave Feminism*. Sage, 1998.

Friedan, Betty. *The Feminine Mystique*. Edited by Kirsten Fermaglich and Lisa Fine, W.W. Norton & Company, 2013. Norton Critical Editions.

Fuller, Margaret. *Woman in the Nineteenth Century*. Dover Publications Inc., 1999.

Griffin, Susan. *Woman and Nature: The Roaring Inside Her*. Counterpoint, 2016.

Thompson, Ann and Helen Wilcox. *Feminist Criticism*. Oxford U P, 1992.

Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. W W Norton, 1976.

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Simone de Beauvoir

- Evans, Ruth. *Simone de Beauvoir's The Second Sex: New Interdisciplinary Essays*. Manchester U P, 1998.
- Fallaize, Elizabeth. *Simone de Beauvoir: A Critical Reader*. Psychology P, 1998. Scarth, Fredrika. *The Other Within: Ethics, Politics, and the Body in Simone de Beauvoir*. Rowman & Littlefield, 2004.
- Simons, Margaret A. *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. Rowman & Littlefield Publishers, 2001.
- . *Feminist Interpretations of Simone de Beauvoir*. Penn State P, 2010.

Virginia Woolf

- Briggs, Julia. *Reading Virginia Woolf*. Edinburgh U P, 2006.
- Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*. Cambridge U P, 2006.
- DiBattista, Maria. *Imagining Virginia Woolf: An Experiment in Critical Biography*. Princeton U P, 2009.
- Randall, Bryony and Jane Goldman. *Virginia Woolf in Context*. Cambridge U P, 2012.
- Rosenman, Ellen Bayuk. *A Room of One's Own: Women Writers and the Politics of Creativity*. Twayne Publishers, 1995.

Jean Rhys

- Carl, Plasa. *Jean Rhys: Wide Sargasso Sea*. Palgrave Macmillan, 2003. Elaine, Savory. *Jean Rhys*. Cambridge U P, 1998.
- Pierrette, M. Frickey. *Critical Perspectives on Jean Rhys*. Lynne Rienner Publishers, 1990.
- Veronica, Marie Gregg. *Jean Rhys's Historical Imagination: Reading and Writing the Creole*. U of North Carolina P, 1995.

Bama

- Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Edited by Maithreyi Krishnaraj. Sage, 2018. Theorizing Feminism.
- Kumar, Raj. *Dalit Literature and Criticism*. Orient Black Swan, 2019. Literary and Cultural Theory.
- Ravikumar, D. and R. Azhagarasan, editors. *The Oxford India Anthology of Tamil Dalit Writing*. Oxford, 2012.
- Rege, Sharmila. *Writing Caste Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.
- . *Against the Madness of Manu: B.R Ambedkar's Writings on Brahmanical Patriarchy*. Navayana, 2013.

Chimamanda Ngozi Adichie

- Adichie, Chimamanda Ngozi. "Dear Ijeawele" & Raising a Child to Be a Feminist." The Daily Show, *YouTube*, <https://www.youtube.com/watch?v=czogWQ34X1Y>.
- . "We Should All Be Feminists." TEDx, *YouTube*, https://www.youtube.com/watch?v=Hg3umXU_qWc.
- . "The Danger of a Single Story." TEDx, *YouTube*, <https://www.youtube.com/watch?v=D9lhs241zeg>.
- . "Literature, Power and the Academy." Université de Fribourg (Universität Freiburg), *YouTube*, <https://www.youtube.com/watch?v=Aleiyh5l-PI>.

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ELECTIVE COURSE -XII
OPTION (i): LITERATURE AND POSTCOLONIALITY
COURSE CODE: ENGM2115T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

Course Objectives

1. To familiarise the students with the historical, political and cultural context in which postcolonial writing emerged.
2. To explain how the postcolonial writers appropriated and altered language to raise concerns about the postcolonial situation.
3. To explain how the marginalisation of certain histories, genres, languages and identities became a major theme for postcolonial writers.

Course Outcomes

1. The students will be able to appreciate how writers started interrogating the complex layers of colonial imagination.
2. The students will develop an understanding of the politics of representation.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

Edward Said- "Introduction" from *Orientalism: Western Conceptions of the Orient*

John McLeod - Chapter 1 ("From 'Commonwealth' to 'postcolonial'")

Chapter 5 ("Re-reading and re-writing English literature": First four sections from "Introduction" to "Reading literature 'contrapuntally'")

Joseph Conrad - *Heart of Darkness*

UNIT-II

Fakir Mohan Senapati - *Six Acres and a Third* (Translated by Rabi Shankar Mishra et al, Penguin, 2006)

Alice Walker - *The Color Purple*

Derek Walcott - From *The Arkansas Testament*:

- "St. Lucia's First Communion"
- "White Magic", "Elsewhere"
- "Far Cry from Africa"

(From Derek Walcott: *Selected Poetry*, 1993)

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This shall include ten short-answer questions as explained above.

SUGGESTED READING

Edward Said

- Ashcroft, Bill and D. P. S. Ahluwalia. *Edward Said: the Paradox of Identity*. Routledge, 2008.
Griffiths, Gareth and Helen Tiffin, editors. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.
Loomba, Ania. *Colonialism Post-Colonialism*. Routledge, 2016.
McLeod, John. *Beginning Post-Colonialism*. Viva Books, 2018.
Spivak, G.C. *The Post-Colonial Critic*. Routledge, 1990.
Young, Robert. *Postcolonialism: A Historical Introduction*. John Wiley & Sons, Inc., 2016.

Joseph Conrad

- Cooper, Christopher. *Conrad and the Human Dilemma*. Chatto and Windus, 1970.
Giddings, Robert, editor. *Literature and Imperialism*. St. Martin's P, 1991.
Hulme, Peter. *Colonial Encounters: Europe and the Native Caribbean, 1492-1797*.
Routledge, 1992.
Karl, Frederick Robert. *A Reader's Guide to Joseph Conrad*. Farrar, Straus and Giroux, 1967.

Fakir Mohan Senapati

- Dash, Gaganendra Nath. "Fakir Mohan Senapati's Discovery from Below" *Economic and Political Weekly*, 18 Nov. 2006. *EPW*,
www.epw.in/journal/2006/46/special-articles/fakir-mohan-senapat-discovery-below.html.

Alice Walker

- Bates, Gerri. *Alice Walker: A Critical Companion*. Greenwood P, 2005.
Dickson-Carr, Darryl. *The Columbia Guide to Contemporary African American Fiction*.
Columbia U P, 2005.
Gates, Henry Louis, and Anthony Appiah. *Alice Walker: Critical Perspectives Past and Present*. Amistad, 1993.
Nelson, Emmanuel S. *Contemporary African American Novelists: A Bio-Bibliographical Critical Sourcebook*. Greenwood P, 1999.
Simcikova, Karla. *To Live Fully, Here and Now: The Healing Vision in the Works of Alice Walker*. Lexington Books, 2007.

Derek Walcott

- Cook, David. *African Literature: A Critical View*. Longman, 1977.
King, Bruce. *Derek Walcott: A Caribbean Life*. Oxford U P, 2000.
Larson, Charles R. *The Emergence of African Fiction*. Macmillan, 1978.
Said, Edward W. *Culture and Imperialism*. Vintage, 2014.
Walsh, William. *A Manifold Voice: Studies in Commonwealth Literature*. Chatto & Windus, 1970.


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11
ELECTIVE COURSE -XII
OPTION (ii): MODERN DRAMA
COURSE CODE: ENGM2116T

Time: 3 hours

Max. Marks: 100
Written Examination: 70 Marks
Internal Assessment: 30 Marks
Pass Marks: 40%

Course Objectives

1. To familiarise the students with the history of the development of modern theatre.
2. To explain the kind of drama writing taking place across nations and cultures in the twentieth century.

Course Outcomes

1. The students will be able to appreciate how and where modern theatre departs from Aristotelian principles of dramatic representation.
2. The students will learn to appreciate the significance of theatre in the modern cultural context.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

Henrik Ibsen - *A Doll's House*
G.B. Shaw - *Candida*
Arthur Miller - *Death of a Salesman*

UNIT-II

Mahesh Dattani - *Final Solutions*
Samuel Beckett - *Waiting for Godot*
Habib Tanvir - *Agra Bazaar* (Translated by Javed Malick, Seagull Books, 2006)


UNIT-III

This shall include ten short answer questions as explained above.

SUGGESTED READING

Henrik Ibsen

Bradbrook, M.C. *Ibsen: The Norwegian*. Chatto and Windus, 1966.
Lucas, F.L. *Drama of Ibsen and Strindberg*. Cassel, 1962.
Macfarlane, James. *Penguin Critical Anthology on Ibsen*. Penguin, 1970.
Rofes, Fgelde, editor. *Ibsen: A Collection of Critical Essays*. Prentice Hall, 1965. Twentieth Century Views.


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Williams, Raymond. *Ibsen to Brecht*. Random House, 2013.

G.B. Shaw

Innes, Christopher. *The Cambridge Companion to George Bernard Shaw*. Cambridge U P, 1998.

Fielden, John. "Shaw's *Saint Joan* as Tragedy." *Twentieth Century Literature*. 1957.

Silver, Arnold Jacques. *Saint Joan: Playing With Fire*. Twany, 1993.

Tyson, Brian, editor. *Saint Joan: Fifty Years After*. Louisiana State University Press, 1973.

Unger, Kristin. *George Bernard Shaw's "Saint Joan" - A Character Analysis*. GRIN Verlag, 2007.

Arthur Miller

Carson, Neil. *Arthur Miller*. Macmillan, 2008.

Carrigan, Robert W., editor. *Arthur Miller: A Collection of Critical Essays*, Prentice Hall. 1969.

Martin, Robert A., editor. *Arthur Miller: New Perspectives*. 1982.

Mahesh Dattani

Bhattacharya, Anindya. "Desire and the Postcolonial Nation" in *Seven Steps around the Fire and Final Solutions. The Plays of Mahesh Dattani: An Anthology of Recent Criticism*. Ed. Tutun Mukherjee. Pencraft International, 2012.

Multani Angelie. *Mahesh Dattani's Plays: Critical Perspectives*. 1st ed. Pencraft International, 2007.

Roy, Pinaki. "Mahesh Dattani's *Final Solutions*: A Brief Rereading". *Mahesh Dattani: His Stagecraft in Indian Theatre*. Ed. Bite, V. Authors Press, 2013.

Samuel Beckett

Bloom, Harold. *Waiting for Godot*. Infobase Publishing, 2008. Bloom's Modern Critical Interpretation.

Burkman, Katherine H. *The Arrival of Godot: Ritual Patterns in Beckett's Drama*. Associated U P, 1986.

Hutchings, William. *Samuel Beckett's Waiting for Godot: A Reference Guide*. Greenwood Publishing Group, 2005.

Habib Tanvir

Campo, Giuliano. "Anjum Katyal Habib Tanvir: Towards an Inclusive Theatre" *New Theatre Quarterly*, vol. 29, no. 2, 2013, pp. 206–206.

Deshpande, Sudhanva. *Citizen of the World*. 2 July 2009, rontline.thehindu.com/other/obituary/article30187519.ece.

Malick, Javed. "Refashioning Modernity: Habib Tanvir and His Naya Theatre 1." *Diverse Pursuits*, 2021, pp. 132–173.

ELECTIVE COURSE- XII OPTION (iii): INDIAN WRITING IN ENGLISH COURSE CODE: ENGM2117T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

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Course Objectives

1. To familiarise the students with the history and diversity of Indian writing in English.
2. To familiarise the students with the themes and literary techniques used by Indian writers writing in English.

Course Outcomes

1. The students will be able to appreciate how writers from India have appropriated and engaged with the tradition of writing in English.
2. The students will develop an understanding of how regional, cultural and linguistic diversity of India is represented in Indian writing in English.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

Arvind Krishna Mehrotra - "Translating the Indian Past" (*Translating the Indian Past and Other Literary Histories*, 2019)

Manjula Padmanabhan - *Lights Out!*

Amitav Ghosh - *The Great Derangement*

UNIT-II

Raja Rao - *Kanthapura*

Nissim Ezekiel - "Ganga", "Background Casually", "Guru", "In India"

A.K. Ramanujan - "Love Poem for a Wife", "Elements of Composition", "Conventions of Despair", "Small-Scale Reflections on a Great House"

UNIT-III

This shall include ten short-answer questions as explained above.

SUGGESTED READING**Arvind Krishna Mehrotra**

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Orient Blackswan, 2017.

---. *Partial Recall Essays on Literature and Literary History*. Orient Blackswan, 2014.

---. *The Transfiguring Places*. Sangam, 1998.

Manjula Padmanabhan

Gulati, Varun and Mythili Anoop. *Contemporary Women's Writing in India*. Lexington Books, 2017.

Iyer, Natesan Sharda. *Musings on Indian Writing in English: Drama*. Sarup & Sons, 2007.

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- Naik, M. K. and Shyamala A. Narayan. *Indian English Literature, 1980-2000: A Critical Survey*. Pencraft International, 2001.
- Naikar, Basavaraj S. *Indian English Literature*. Vol. 3, U of Michigan P, 1981.
- Subramanyam, Lakshmi. *Muffled Voices: Women in Modern Indian Theatre*. Shakti Books, 2001.
- Tandon, Neeru. *Perspectives and Challenges in Indian-English Drama*. Atlantic, 2006.

Amitav Ghosh

- Behdad, Ali and Dominic Thomas. *A Companion to Comparative Literature*. Wiley, 2014.
- Chowdry, Bibhash. *Amitav Ghosh: Critical Essays*. Prentice Hall Inc., 2016.
- Sharma, B. K. *The Fiction of Amitav Ghosh*. Creative Books, 2001.
- Tiwari, Shubha. *Amitav Ghosh: A Critical Study*. Atlantic, 2003.
- Viswamohan, Aysha Iqbal. *Postliberalization Indian Novels in English: Politics of Global Reception and Awards*. Anthem P, 2014.

Raja Rao

- Dodiya, Jaydipsingh. *Perspectives on Indian English Fiction*. Dominant Publishers & Distributors, 2000.
- Hein, Carolina. *Raja Rao's Novel Kanthapura - The Example Uniting Fiction and Reality*. GRIN Verlag, 2008.
- Iyenger, K.R. Srinivasa. *Indian Writing in English*. Sterling Publishers Pvt. Ltd., 2019.
- Naik, M.K., editor. *Critical Essays on Indian Writing in English*. Macmillan, 1977.
- . *New Dimensions of Indian Literature*. Stosius Inc., 1984.
- Narsimhaiah, C.D. *The Swan and the Eagle*. South Asia Books, 1999.
- Sharma, Kaushal. *Raja Rao: A Study of His Themes and Technique*. Sarup & Sons, 2005.
- Rajeshwar, Mittapalli. *The Fiction of Raja Rao: Critical Studies*. Atlantic, 2016.
- Rao, A. Sudhakar. *Socio-Cultural Aspects of Life in the Selected Novels of Raja Rao*. Atlantic, 1999.
- Williams, H.M. *Indo-Anglian Literature: 1800-1970: A Survey*. Orient Longman Ltd., 1976.

Nissim Ezekiel

- King, Bruce. *Modern Indian Poetry in English*. OUP India, 2004.
- Mukherji, Meenakshi. *The Twice Born Fiction*. Heinemann, 1971.
- Walsh, William. *Indian Literature in English*. Longman, 1990.

A.K. Ramanujan

- King, Bruce. *Three Indian Poets: Nissim Ezekiel, Dom Moraes, A.K. Ramanujan*. Oxford U P, 2008.
- Ramanujan, A.K. *Collected Essays of A.K. Ramanujan*. Edited by Vinay Dharwadker, Oxford, 2004.
- . *Journeys: A Poet's Diary*, Edited by Krishna Ramanujan and Guillermo Rodriguez, Penguin, 2019.
- Rodriguez, Guillermo. *When Mirrors are Windows: A View of A.K. Ramanujan's Poetics*. Oxford U P, 2016.
- Samal, Subrat Kumar. *Postcoloniality and Indian English Poetry: A Study of the Poems of Nissim Ezekiel, Kamala Das, Jayanta Mahapatra and A. K. Ramanujan*. Partridge India, 2015.

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**QUALIFYING COURSE-XIII
PUNJABI COMPULSORY* [ENGM1PCQ]**

**or MUDHLA GYAN* [PBGM1101T] (in lieu of Punjabi Compulsory) / Elementary Punjabi*
[PBEM1101T] (for Foreign Students only)**

Time: 3 hours

Max. Marks: 100

Written Examination: 100 Marks

Pass Marks: 40%

Course Objectives

1. To familiarise the students with the themes of modern Punjabi literature.
2. To acquaint students with the ways in which such themes are articulated by writers in different genres of Punjabi literature.

Course Outcomes

1. The students will develop an understanding of the complex character of modern Punjabi literature via its various genres.
2. The students will also learn about the modes of representation used by modern Punjabi writers.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 15 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 15+15=30 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 15+15=30 marks.

UNIT-III shall comprise ten short-answer questions of 200-220 words each. Each question shall carry 4 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (4x10=40 marks).

UNIT I

ਵਾਰਤਕ

ਭਗਤ ਸਿੰਘ: "ਮੈਂ ਨਾਸਤਿਕ ਕਿਉਂ ਹਾਂ?"

ਬਲਰਾਜ ਸਾਹਨੀ - ਜੇ.ਐੱਨ.ਯੂ. ਵਿਚ 1972 ਦਾ ਕਨਵੋਕੇਸ਼ਨ ਭਾਸ਼ਣ

ਆਰ. ਡੀ. ਨਿਰਾਕਾਰੀ - ਭਾਰਤੀ ਦਰਸ਼ਨ (ਪਾਠ 5, 15, 16, 41) [ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ, ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ]

ਨਾਹਰ ਸਿੰਘ - ਪੰਜਾਬੀਆਂ ਦਾ ਮੌਤ-ਦਰਸ਼ਨ (ਪਾਠ 1, 2, 3, 4) [ਪਬਲੀਕੇਸ਼ਨ ਬਿਊਰੋ, ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ]

UNIT II

ਕਹਾਣੀਆਂ

ਸੁਜਾਨ ਸਿੰਘ - "ਕੁਰਸੀ"

ਮਨਿੰਦਰ ਕਾਂਗ - "ਭਾਰ"

ਸੰਤੋਖ ਸਿੰਘ ਧੀਰ - "ਕੋਈ ਇਕ ਸਵਾਰ"

ਕਰਤਾਰ ਸਿੰਘ ਦੁੱਗਲ - "ਭਾਬੀ, ਮੈਨਾ"

ਸੁਖਜੀਤ - "ਹਜ਼ਾਰ ਕਹਾਣੀਆਂ ਦਾ ਬਾਪ"

UNIT-III

This shall include eleven short-answer questions as explained above.

* The candidate is required to attempt the paper in Punjabi. This is a compulsory qualifying paper. Though credits shall not be added to calculate merit, the candidate needs to pass this paper.

** Syllabus for Mudhla Gyan / Elementary Punjabi (for Foreign Students only) is common to all students doing post graduation and is available on the Punjabi University website under the Punjabi section of current academic session in Download Syllabus.

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SEMESTER IV
CORE COURSE - XIV
LITERARY AND CULTURAL THEORY
COURSE CODE: ENGM2218T

Time: 3 hours

Max. Marks: 100
 Written Examination: 70 Marks
 Internal Assessment: 30 Marks
 Pass Marks: 40%

Course Objectives

1. To familiarise the students with the history and development of literary theory and Cultural Studies.
2. To explain how the notions of nation, tradition, culture, community and the individual are seen as embedded in the politico-economic, historical and cultural contexts.

Course Outcomes

1. The students will develop an understanding of the changing trajectory of cultural studies as a discipline.
2. The students will be able to appreciate the complexity which underpins cultural praxis and processes.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT I

Raymond Williams - "Culture is Ordinary" (Chapter 1 in *Resources of Hope: Culture, Democracy, Socialism*, edited by Robin Gable, Verso, 1989)

Roland Barthes - "The Death of the Author"

Stuart Hall - "The Work of Representation" (Chapter 1 in *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, Sage, 1997)

UNIT II

Literary Terms: (i) Binarism; (ii) Écriture; (iii) Deconstruction; (iv) Semiotics; (v) Sign, Signifier and Signified; (vi) Structure and System; (vii) Decentering; (viii) Ideology and Discourse; (ix) Subalternity and Hegemony.

Lev Manovich - "Database as a Symbolic Form"

Fredric Jameson - "Postmodernism and Consumer Society" (Chapter 7, *Anti-Aesthetic: Essays on Postmodern Culture*, edited by Hal Foster, Bay Press, 1987)

UNIT-III

This shall include ten short-answer questions as explained above.

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SUGGESTED READING

Raymond Williams

- Inglis, Fred. *Raymond Williams*, Routledge, 1998.
- Jones, Paul. *Raymond William's Sociology of Culture: A Critical Reconstruction*, Palgrave Macmillan, 2006.
- McGuigan, Jim, editor. *Raymond Williams on Culture and Society: Essential Writings*. Sage, 2014.
- O'Connor, Alan. *Raymond Williams: Critical Media Studies: Institutions, Politics, and Culture*, Rowman and Littlefield Publishers, 2005.
- Wallace, Jeff et al., editors. *Raymond Williams Now: Knowledge, Limits and the Future*, Palgrave Macmillan, 1997.

Roland Barthes

- Allen, Graham. *Roland Barthes*. Routledge, 2003. Routledge Critical Thinkers.
- Barker, Stephen. *Signs of Change: Premodern - Modern - Postmodern*. State U of New York P, 1996.
- Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh U P, 2010.
- Lombardo, Patrizia. *The Three Paradoxes of Roland Barthes*. U of Georgia P, 2010.
- Moriarty, Michael. *Roland Barthes*. Polity P, 2007.

Stuart Hall

- Davis, Helen. *Understanding Stuart Hall*. Sage, 2004.
- Decherney, Peter and Katherine Sender, editors. *Stuart Hall Lives: Cultural Studies in an Age of Digital Media*. Routledge, 2017.
- Jensen, Lars. *Beyond Britain: Stuart Hall and the Postcolonializing of Anglophone Cultural Studies*. Rowman and Littlefield International, 2014.
- Procter, James. *Stuart Hall*. Routledge, 2004. Routledge Critical Thinkers.

Literary Terms

- Abrams, M.H. and Geoffrey Galt Harphman. *A Glossary of Literary Terms*. Wadsworth Publishing Co. Inc., 2014.
- Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2005.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. OUP, 2015.
- Howarth, David. *Concepts in the Social Sciences: Discourse*. Viva Books Pvt. Ltd., 2002.
- Jones, Steve. *Antonio Gramsci (Routledge Critical Thinkers)*. Routledge, 2006.
- Saussure, Ferdinand de. *Course in General Linguistics*. Bloomsbury Publishing India Pvt. Ltd., 2013.

Lev Manovich

- Manovich, Lev. *The Language of New Media (Leonardo Book Series)*. MIT Press, 2002.
- . *AI Aesthetics*. Kindle edition, Stelka Press, 2018.
- . *Software Takes Command-Volume 5 (International texts in Critical Media Aesthetics)*. Bloomsbury Academic USA, 2013.
- . *Cultural Analytics*. MIT Press, 2020.
- et al. *Transmedia Frictions: The Digital, the Arts, and the Humanities*. Marsha Kinder & Tara McPherson, eds. University of California Press, 2021.

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Frederic Jameson

- Bauman, Zygmunt. *Intimations of Postmodernity*. Taylor & Francis, 2003.
 Callinicos, Alex. *Against Postmodernism: A Marxist Critique*. Wiley, 1989.
 Docherty, Thomas. *Postmodernism: A Reader*. Taylor & Francis, 2014.
 Eagleton, Terry. *The Illusions of Postmodernism*. Wiley, 1996.
 Foster, H., editor. *Postmodern Culture*. Pluto P, 1985.
 Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 2004.
 Smart, Berry. *Postmodernity: Key Ideas*. Routledge, 1993.

CORE COURSE – XV
TRANSLATION AND MODERN INDIAN LITERATURE
COURSE CODE: ENGM2219T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

Course Objectives

1. To familiarise the students with the theory and practice of literary translation.
2. To explain the social, historical and cultural context that shapes translation of a given text with special reference to select authors.

Course Outcomes

1. The students will be able to appreciate the significance and necessity of literary translation.
2. The students will develop an understanding of the different kinds of writing taking place in the regional languages of India.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

- Lydia Davis - "21 Pleasures of Translating (and a Silver Lining)" (*Essays Vol. II*)
 Ramanujan - "On Translating a Tamil Poem" (*Ramanujan: Selected Essays*)
 Mangalsh Dabral - *This Number Does Not Exist* (BOA, 2016)

UNIT-II

Kabir - *Songs of Kabir* (Translated by Arvind Krishna Mehrotra; Everyman 2011)

Rabisankar Bal - *Dozakhnama*

Pash - The following seven poems of Pash in translation by Rajesh Kumar Sharma:

- "I take leave now" ("ਮੈਂ ਹੁਣੇ ਵਿਚਾ ਹੁੰਦਾ ਹਾਂ")

- "After the flying falcons" ("ਉਡਦੇ ਬਾਜਾਂ ਮਗਰ")

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- “A Wife, a baby” (“ਕਵਿਤਾ ਬਿਨਾਂ ਕਿਸੇ ਸਿਰਲੇਖ ਤੋਂ - I”)
- “My Nightingale!” (“ਮੇਰੀ ਬੁਲਬੁਲ”)
- “The man of home is breathless” (“ਅਧੂਰੀਆਂ ਕਵਿਤਾਵਾਂ”)
- “Where poetry knows no end” (“ਜਿੱਥੇ ਕਵਿਤਾ ਖ਼ਤਮ ਨਹੀਂ ਹੁੰਦੀ”)
- “Of All Things the Most Dangerous” (“ਸਭ ਤੋਂ ਖ਼ਤਰਨਾਕ”)

Students are requested to consult different translations as well as the original poems.

UNIT-III

This shall include ten short-answer questions as explained above.

SUGGESTED READING

Introductory Reading

- Grossman, Edith. *Why Translation Matters*. Yale U P, 2010.
- Williams, Jenny and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. St. Jerome Publishers, 2002.
- Williams, Jenny. *Theories of Translation*. Palgrave Macmillan, 2013.
- Wright, Chantal. *Literary Translation*. Routledge, 2016.

Lydia Davis

- Evans, Jonathan, *The Many Voices of Lydia Davis: Translation, Rewriting, and Intertextuality*, Edinburgh: Edinburgh University Press, 2016.

Ramanujan

- Dharwadkar, Vinay. “A.K. Ramanujan's Theory and Practice of Translation.” *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, Routledge, 1998.
- Ramanujan, A. K. *Folktales from India, Oral Tales from Twenty Indian Languages*. Viking, 1993.

Mangalesh Dabral

- Dabral, Mangalesh (2014). *Upkathan*. Aadhar.
- (1988). *Ghar ka Rasta*. Radhakrishna Prakashan.
- (2014). *Pahar Per Laltain*. Radhakrishna Prakashan.
- (2021). *Mujhe Dikha Ek Manushya*. Vani Prakashan.
- (2021). *Sirf Yehi Thi Meri Umeed*. Vani Prakashan.

Kabir

- Hess, Linda (2000). *The Bijak of Kabir*. Motilal Banarsidass Publishing House.
- Agrawal, Purushottam (2023). *Kabir, Kabir: The Life and Work of the Early Modern Poet-Philosopher*. Westland Publications Ltd.
- Dwivedi, Hazariprasad (2023). *Kabeer*. Rajkamal Prakashan.
- Tagore, Rabindranath, trans. (2019). *One Hundred Poems of Kabir*. Pan Macmillan India.

Rabishankar Bal

- “When Ghalib and Manto Woke up in Hell - Times of India.” *The Times of India*, The Times of India, 8 Dec. 2014.

timesofindia.indiatimes.com/life-style/books/features/when-ghalib-and-manto-woke-up-in-

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hell/articleshow/18790181.cms.

Brohi, Sanaullah. "Dozakhnama Is Abundant with Tales of Saadat Hasan Manto and Mirza Ghalib." *Daily Times*, 9 Jan. 2020, dailytimes.com.pk/536263/dozakhnama-is-abundant-with-tales-of-saadat-hasan-manto-and-mirza-ghalib/.

Pash

Ghai, T.C., translator. *Pash: A Poet of Impossible Dreams*. Pash Memorial International Trust. 2013.

Gill, Tejwant Singh, translator. *Reckoning with Dark Times: 75 Poems of Pash*. Sahitya Akademi, 2001.

Lal, Chaman, et al., editors. *Storms Never Knew Defeat: In Memory of Pash*. Lokgeet Parkashan, 1990.

Mohi, Hari Singh, translator. *Pash: An Anthology*. Ravi Publishers, Kotkapura, 1992.

Sharma, Rajesh Kumar, translator. "Ten Poems of Pash: Translated from Punjabi." *Punjabi Poetry in Translation*, <https://litarkay.tripod.com>, <https://litarkay.tripod.com/poetry.html>.

CORE COURSE - XVI LITERATURE AND POLITICS ENGM2220T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

Course Objectives

1. To familiarise the students with the major political events of the twentieth century.
2. To explain how the language, vocabulary, imagery and metaphor are deeply embedded in the existing political landscape.

Course Outcomes

1. The students will be able to appreciate how literature engages with politics and responds to political events that shape history.
2. The students will develop an understanding of how the act of writing can influence political participation and processes and vice versa.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

Saadat Hasan Manto – "Toba Tek Singh", "Khol Do", Thanda Gosht
(*Mottled Dawn*, 2011)

Aleksandr Solzhenitsyn - *One Day in the Life of Ivan Denisovich*
Toni Morrison - *Beloved*

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UNIT-II

Azar Nafisi - Introduction (*The Republic of Imagination: A Case for Fiction*, 2015)

B.R. Ambedkar - *Annihilation of Caste*

Elif Shafak - *Black Milk: On Motherhood and Writing*

UNIT-III

This shall include ten short-answer questions as explained above.

SUGGESTED READING

Saadat Hasan Manto

Bhalla, Alok, editor. *Life and Works of Sadat Hasan Manto*. Indian Institute of Advanced Studies, 1997.

Bhatia, Nandi. *Partitioned Lives: Narratives of Home, Displacement, and Resettlement*. Pearson, 2007.

Flemming, Leslie A. *The Life and Works of Saadat Hasan Manto: A Critical Survey*. U of Wisconsin, 1973.

Jalal, Ayesha. *Pity of Partition*. Princeton U P, 2013.

Manto, Sa'adat Hasan. *Toba Tek Singh: The Story in Multiple Translations*. Four Corners, 2008.

Merrill, Christi A. *Riddles of Belonging: India in Translation and Other Tales of Possession*. Fordham U P, 2008.

Saint, Tarun K. *Witnessing Partition: Memory, History, Fiction*. Routledge, 2010.

Aleksandr Solzhenitsyn

Booker, M. Keith. *Encyclopedia of Literature and Politics*. Greenwood P, 2005.

Hellmann, Bell. *Filming the Unfilmable: Casper Wrede's One Day in the Life of Ivan Denisovich*. Columbia U P, 2020.

Karolides, Nicholas J. *Censored Books: Critical Viewpoints*. Vol., Scarecrow P, 2001. Klimoff, Alexis. *One Day in the Life of Ivan Denisovich: A Critical Companion*.

Northwestern U P, 1997.

Kriza, Elisa. *Alexander Solzhenitsyn: Cold War Icon, Gulag Author, Russian Nationalist?: a Study of His Western Reception*. Columbia U P, 2010.

Renfrew, Alastair. *Critical Theory in Russia and the West*. Routledge, 2010.

Toni Morrison

Andrews, William L. *Toni Morrison's Beloved: A Casebook*. Oxford U P, 1999.

Beaulieu, Elizabeth Ann. *The Toni Morrison Encyclopedia*. Greenwood P, 2003.

Bloom, Harold. *Toni Morrison's Beloved*. Chelsea House Publishers, 1996.

Branch, Eleanor. *Toni Morrison's Beloved*. Barnes & Nobel, 1998.

Gillespie, Carmen. *Critical Companion to Toni Morrison: A Literary Reference to Her Life and Work*. Facts on File Inc., 2008.

Hall, G.K. *Critical Essays on Toni Morrison's Beloved*. Prentice Hall International, 1998.

Heinert, Jennifer Lee Jordan. *Narrative Conventions and Race in the Novels of Toni Morrison*. Routledge, 2010.

McDonald, Paul. *Reading Toni Morrison's Beloved*. Zaccheus Entertainment, 2013.

Azhar Nafisi

Nafisi, Azhar. *Reading Lolita in Tehran*, Penguin, 2015.

---. *Things I've Been Silent About: Memories of a Prodigal Daughter*, Windmill Books, 2010.

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B.R. Ambedkar

Jodhka, Surinder S. *Caste*. Oxford University Press, 2013.

Ambedkar, B. R., and Valerian Rodrigues. *The Essential Writings of B.R. Ambedkar*. Oxford University Press, 2002.

Ambedkar, Bhimrao Ramji. *Who Were the Shudras?* Thackers, 1946.

Elif Shafak

"Black Milk: On Motherhood and Writing by Elif Shafak – Review." *The Guardian*, Guardian News and Media, 8 Aug. 2013, <https://www.theguardian.com/books/2013/aug/08/black-milk-elif-shafak-review>.

Nisar, Zala. "Book Review: Black Milk, on Motherhood and Writing by Elif Shafak." *Medium*, Medium, 15 Oct. 2021, <https://medium.com/@ZalaNisar/book-review-black-milk-on-motherhood-and-writing-by-elif-shafak-9ae11b5342fd>.

Shafak, Elif and Meridians. "Migrations: A Meridians Interview with Elif Shafak." *Meridians* 2003 pp. 55–85

ELECTIVE COURSE - XVII
OPTION (i): AMERICAN LITERATURE
COURSE CODE: ENGM2221T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

Course Objectives

1. To familiarise the students with the political, cultural and literary history of America.
2. To acquaint the students with the major works and writers of American literature.

Course Outcomes

1. The students will develop an understanding of how the experience of race and class shape your relationship to the American dream.
2. The students will develop an insight into how American social and cultural history has shaped American literary landscape.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT-I

Eugene O'Neill - *Desire Under the Elms*

Robert Frost - "Home Burial", "Birches",

"Mending Wall", "Fire & Ice"

F. Scott Fitzgerald - *The Great Gatsby*

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UNIT-II

Tennessee Williams - *A Street Car Named Desire*
 Ta-Nahisi Coates - *Between the World and Me*
 Maya Angelou - "My Guilt", "Africa," "Woman Me,"
 "Still I Rise" (From *The Complete Collected Poems of Maya Angelou*, Random House, 1994)

UNIT-III

This shall include ten short-answer questions as explained above.

SUGGESTED READING**Eugene O'Neill**

Berlin, Normand. *Eugene O'Neill*. Grove P, 1982.
 Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*. Vol. I-II, Cambridge U P, 1985.
 Black, Stephen A. *Eugene O'Neill: Beyond Mourning & Tragedy*. Yale U P, 2002.
 Bogard, Travis. *Contour in Time: The Plays of Eugene O'Neill*. Oxford UP, 1972.
 Brietzke, Zander. *The Aesthetics of Failure: Dynamic Structure in the Plays of Eugene O'Neill*. McFarland Publishing, 2001.
 Downer, Allan. *Fifty Years of American Drama*. Literary Licensing, LLC, 2012.
 Floyd, Virginia, editor. *Eugene O'Neill: A World View*. Fredrick Unger, 1979.
 Floyd, Virginia. *The Plays of Eugene O'Neill: A New Assessment*. Fredrick Unger, 1985.
 Manheim, Michael, editor. *The Cambridge Companion to Eugene O'Neill*. Cambridge U P, 1998.
 Martine, James J., editor. *The Plays of Eugene O'Neill: A New Perspective*. GK Hall, 1985.

Robert Frost

Lentricchia, F. *Robert Frost: Modern Poetics and the Landscapes of Self*. Duke U P, 1975.
 Poirier, R. *Robert Frost: The Work of Knowing*. Stanford U P, 1990.
 Wagner, L.W. *Robert Frost: The Critical Reception*. Lenox Hill Pub., 1977.
 Garber, P.L. *Robert Frost*. Cengage GALE, 1982.
 Hall, D.H. *Robert Frost: Contours of Belief*. Ohio U P, 1986.

F. Scott Fitzgerald

Bloom, Harold. *F. Scott Fitzgerald*. Chelsea House Publishers, 2006. Bloom's Modern Critical Views.
 ---. *The Great Gatsby*. Chelsea House Publishers, 2006. Bloom's Guides.
 Curnutt, Kirk. *The Cambridge Introduction to F. Scott Fitzgerald*. Cambridge U P, 2007. Cambridge Introductions to Literature.
 Hook, Andrew. *F. Scott Fitzgerald: A Literary Life*, Palgrave Macmillan, 2002.
 Prigozy, Ruth. *The Cambridge Companion to F. Scott Fitzgerald*. Cambridge U P, 2001. Cambridge Companions to Literature.

Tennessee Williams

Boxill, Roger. *Tennessee Williams*. Macmillan, 1987.
 Spoto, Donald. *The Kindness of Strangers: The Life of Tennessee Williams*. Da Capo P, 1997.
 Stanton, Stephen, editor. *Tennessee Williams: A Collection of Critical Essays*. Prentice Hall, 1997.

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Leavitt, R.F., editor. *The World of Tennessee Williams*. Hansen Publishing Group, 2011.

Ta-Nehisi Coates

Alexander, Michelle. "Ta-Nehisi Coates's 'Between the World and Me'." *The New York Times*, The New York Times, 17 Aug. 2015,

www.nytimes.com/2015/08/17/books/review/ta-nehisi-coates-between-the-world-and-me.html.

Bodenner, Chris. "Is Ta-Nehisi Coates's Book Too Bleak?" *The Atlantic*, Atlantic Media Company, 3 Aug. 2015.

www.theatlantic.com/national/archive/2015/07/readers-critical-between-world-me-ta-nehisi-coates/399641/.

Sukhdev, Sandhu. "Between the World and Me by Ta-Nehisi Coates Review – A Now Exalted Writer and Spokesman for Black America." *The Guardian*, Guardian News and Media, 8 Oct. 2015.

www.theguardian.com/books/2015/oct/08/between-the-world-and-me-sukhdev-sandhu-review.

Maya Angelou

Angelou, Maya. *The Collected Autobiographies of Maya Angelou*, Modern Library, 2004.

Bloom, Harold. *Maya Angelou* (Bloom's Major Poets), Chelsea House Publishers, 2001.

---. *Maya Angelou*, Infobase Publishing, 2009. Bloom's Modern Critical Views

---. *African-American Poets: 1700s-1940s*, Vol.1, Bloom's Literary Criticism, 2009. Bloom's Modern Critical Views.

Stewart, Gail B. *Maya Angelou* (People in the News), Lucent, 2009.

Williams, Mary E., editor. *Readings on Maya Angelou*, Greenhaven P, 1997. Literary Companion to American Authors.

ELECTIVE COURSE - XVII OPTION (ii): LANGUAGE AND LINGUISTICS COURSE CODE: ENGM222T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

Course Objectives

1. To familiarise the students with the principles of linguistics.
2. To explain the historical development of the English grammar and syntax.

Course Outcomes

1. The students will develop an understanding of the semantics of language with special reference to word formation, grammar, and morphology.
2. The students will also be able to appreciate the relationship between language and the construction of discourse.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

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UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

PRESCRIBED TEXTS:

1. Yule, George *The Study of Language* Fifth Edition, 2014. Cambridge University Press. First South Asia Edition, 2016.
Chapters 5, 6, 7, 8, 9, 10, 11 and 17 are to be studied.
2. Saussure. *Course in General Linguistics*, Trans. W. Baskin. Fontana/Collins, 1974.
3. Lyons, John. *Language and Linguistics*, Cambridge University Press, 1981. Relevant portions to be studied.

UNIT- I

Chapter 5: Word Formation

Neologisms, Etymology, Borrowing, Compounding, Clipping, Conversion, Coinage, Derivation, Multiple Processes.

Chapter 6: Morphology

Morphology, Morphemes, Free and bound morphemes, Lexical and functional morphemes, Derivational Morphemes, Inflectional morphemes, Morphological description, Morphs and allomorphs, Other Languages.

Chapter 7: Grammar

English Grammar, Traditional Grammar, the parts of speech, Agreement, Grammatical gender, Traditional analysis, the Prescriptive approach, Captain Kirk's infinitive, the Descriptive approach, Structural analysis, Constituent analysis, Labeled and bracketed sentences, Hierarchical Organisation, a Gaelic sentence, Why study grammar.

Chapter 8: Syntax

Syntactic rules, A Generative grammar, Deep and surface structure, Structural ambiguity, Tree diagrams, Symbols used in syntactic analysis, Phrase structure rules, Lexical rules, Movement rules.

UNIT-II

Chapter 9: Semantics

Meaning, Semantic features, Words as containers of meaning, Semantic roles, Agent and theme, Instrument and experiencer, Location, source and goal, Lexical relations, Synonymy, Antonymy, Hyponymy, Prototypes, Homophones and homonyms, Polysemy, Word play, Metonymy, Collocation.

Chapter 10: Pragmatics

Pragmatics, Context, Deixis, Reference, Inference, Anaphora, Presupposition, Speech acts, Direct and indirect speech acts, Politeness, Negative and positive face.

Chapter 11: Discourse Analysis

Discourse, Interpreting discourse, Cohesion, Coherence, Speech events, Conversation analysis, Turn-taking, The co-operative principle, Hedges, Implicatures, Background knowledge, Schemas and scripts.

Chapter 17: Language History and Change

Family trees, Indo-European, Cognates, Comparative reconstruction, General Principles, Sound reconstruction, Word reconstruction, The history of English, Old English, Middle English, Sound changes, Metathesis, Epenthesis, Prothesis, Syntactic changes, loss of inflections, Semantic changes, Broadening of meaning, Narrowing of meaning, Diachronic

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and synchronic variation.

Saussure's conception of Linguistic Sign, Sign/Symbol distinction, Arbitrary and Conventional nature of sign; Saussure's Dichotomies: Langue vs. Parole, Synchrony vs. Diachrony, Syntagmatic vs Paradigmatic Relationships, Substance vs. Form

UNIT-III

This shall include ten short-answer questions as explained above

SUPPLEMENTARY TEXTS:

- Aitchison, J. *Language Change: Progress or Decay*, 2nd ed., Cambridge U P, 1991.
 Catford, J.C. *A Linguistic Theory of Translation*, Cambridge U P, 1965.
 Corder, Pit S. *Introducing Applied Linguistics*, Penguin, 1973.
 G, Brown and G. Yule. *Discourse Analysis*, Cambridge U P, 1983.
 Holmes, J. *An Introduction to Sociolinguistics*. Longman, 1992.
 Leech, G. N. *Principles of Pragmatics*, London, 1983.
 Lyons, J. *Language and Linguistics*. Cambridge U P, 1981.
 Sebeok, T. A., editor. *Style in Language*, MIT P, 1961.
 Stageberg, N.C. *An Introductory English Grammar*. 4th ed., Holt-Saunders International Edition, 1981.
 Verma, S.K. and N. Krishnaswamy. *Modern Linguistics—An Introduction* Oxford U P, 1989.
 Units 42, 44 and 45 are to be studied. Applied Linguistics
 Unit 42: Language Teaching, Contrastive Analysis and Error Analysis.
 Unit 44: Translation

SUGGESTED READING

- Bloomfield, L. *Language*. Holt, Rinehart & Winston, 1933.
 Chomsky, N. *Syntactic Structures*.
 Davis, S. editor. *Pragmatics: A Reader*. Mouton & Co., 1957.
 Fox, B. *Discourse, Structure and Anaphora*. Cambridge UP, 2011.
 Gleason, H.A. *An Introduction to Descriptive Linguistics*. Holt, 1955.
 Halliday, M.A.K. *Cohesion in English*. Routledge, 1976.
 Hockett, C.F. *A Course in Modern Linguistics*. Collier Macmillan Ltd., 1958.
 Hudson, R.A. *Sociolinguistics*. Cambridge UP, 1980.
 Leech, G. *A Linguistic Guide to English Poetry*. Routledge, 1973.
 Palmer, F.R. *Grammar*. Penguin, 1986.
 Quirk, R. & Greenbaum, S. *A University Grammar of English*. Longman, 1973.
 Robins, R.H. *General Linguistics*. Routledge, 1989.
 Sapir, Edward. *Language: An Introduction to the Study of Speech*. Dover Publications, 1921.
 Spitzer, L. *Linguistics and Literary History*, Princeton UP, 1967.
 Sitaraman & Verma, S.K. *Essays in Stylistics: Modern Applied Linguistics*. Macmillan, 2003.
 Widdowson, H.G. *Aspects of Language Teaching*. Oxford UP, 1990.

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DISCIPLINE SPECIFIC COURSE (DSE) - XVII
OPTION (iii): EUROPEAN DRAMA
COURSE CODE: ENGM2223T

Time: 3 hours

Max. Marks: 100

Written Examination: 70 Marks

Internal Assessment: 30 Marks

Pass Marks: 40%

Course Objectives

1. To familiarise the students with the history and evolution of European drama.
2. To build an understanding of the relationship between dramatic technique and broader historical and cultural context.

Course Outcomes

1. The students will be exposed to the traditions of Greek and Modern European drama.
2. The students will develop an understanding of the thematic changes that have occurred in European drama.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have **four** questions out of which the students shall be required to attempt any **two**. Not more than one question shall be set from each text. Each question will carry 12 marks and can be segregated into sub-parts. Three questions will be based on the texts prescribed in the unit. The fourth question shall be based on the history/movement(s)/genre(s)/concepts etc., pertaining to the respective texts in the unit. Unit-I shall carry 12+12=24 marks.

The instructions for UNIT-II remain the same as those of UNIT-I. Unit-II shall carry 12+12=24 marks.

UNIT-III shall comprise eleven short-answer questions of 100-120 words each. Each question shall carry 2 marks. The questions shall aim at testing the close reading of the texts as well as the history/movement(s)/genre(s)/concepts etc. pertaining to the entire course (2x11=22 marks).

UNIT I

Aristophanes - *Wasps*
 Aeschylus - *Agamemnon*
 Euripides - *Medea*

UNIT-II

Jean Racine - *Phèdre*
 Luigi Pirandello - *Six Characters in Search of an Author*
 Federico Garcia Lorca - *Blood Wedding*

UNIT-III

This shall include ten short-answer questions as explained above.

SUGGESTED READING

Aristophanes

- Biles, Zachary P. *Aristophanes and the Poetics of Competition*. Cambridge UP, 2015.
 Bowie, A.M. *Aristophanes: Myth Ritual and Comedy*. Cambridge UP, 1993.
 Cartledge, Paul. *Aristophanes and His Theatre of the Absurd*. Bristol Classical P, 1990.
 Freyberg, Bernard. *Philosophy & Comedy: Aristophanes, Logos, and Eros*. Indiana UP, 2008. *Studies in Continental Thought*.

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- Platter, Charles. *Aristophanes and the Carnival of Genres*, Arethusa Books, 2006.
- Sidwell, Keith. *Aristophanes the Democrat: The Politics of Satirical Comedy During the Peloponnesian War*, Cambridge U P, 2009.

Aeschylus

- Raeburn, David and Oliver Thomas. *The Agamemnon of Aeschylus: A Commentary for Students*. Oxford U P, 2011.
- Goward, Barbara. *Aeschylus: Agamemnon*. Bristol Classical P, 2005.
- Herington, John. *Aeschylus*. Yale U P, 1986.
- Kitto, H.D.F. *Form and Motif in Drama*. Taylor and Francis, 2014.
- McCall, Harsh H, editor. *Aeschylus: A Collection of Critical Essays*. Prentice-Hall, 1972.

Euripides

- Ferguson, John. *Euripides Medea & Electra: A Companion to the Penguin Translation of Philip Vellacott*. Bristol Classical P, 2013.
- Roisman, H. M. and C. A. E. Luschnig. *Euripides' Electra: A Commentary*. U of Oklahoma P, 2011.

Jean Racine

- Barthes, Roland. *On Racine*. Translated by Richard Howard, Hill and Wang, 2017.

Pirandello

- Comban, Glauco. *Pirandello*. Thrift Books, 1967. Twentieth-Century Views.
- Lorch, Jennifer. *Pirandello: Six Characters in Search of an Author*. Cambridge U P, 2005.

Lorca

- Childs, Donald J. *Scenic Design for Lorca's Blood Wedding*. Indiana U, 1979.
- Cody, Gabrielle H. and Evert Sprinchorn, editors. *The Columbia Encyclopedia of Modern Drama*. Vol. 1, Columbia U P, 2007.
- Duran, Manuel. *Lorca: A Collection of Critical Essays*. Prentice Hall, 1965.
- Sahuquillo, Angel. *Federico Garcia Lorca and the Culture of Male Homosexuality*. McFarland & Company, 2007.
- Smith, Paul Julian. *The Theatre of García Lorca: Text, Performance, Psychoanalysis*. Cambridge U P, 1998.


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