

Course Title	<b>Shakespearean Tragedy</b>
Course Code	LIT 707
Semester	<b>Semester I/III (August – November – 2023)</b>
No. of Credits	5
Name of Faculty Member(s)	Prof. T Samson
Time and day	Tuesday and Thursday 3.00 p.m to 5.00 p.m
Course Description: 150/200 words	<p>Tragedy is a unique form of narrative art that helps one understand the complex, dynamic relation between art and life. This course aims to familiarise the students with the major debates on tragedy, and concretise the issues debated through a study of Shakespeare's major tragedies. Studying Shakespeare's tragedies in the light of the philosopher's/theorists' competing views on the tragic, the sublime, the pleasures of tragedy, and the political dimensions of tragic art should be a rewarding experience.</p> <p>The course will use the following texts as primary sources:</p> <p>Aristotle: <b>Poetics</b></p> <p>Hegel: <b>Selections from Aesthetics, Philosophy of Religion, and World History</b></p> <p>Nietzsche: <b>The Birth of Tragedy</b></p> <p>Terry Eagleton: <b>Sweet Violence: The idea of the Tragic</b></p> <p>Shakespeare; <b>Hamlet, Othello, King Lear, Macbeth</b></p>
Evaluation Scheme	<p>Mid – Term : 40%</p> <p>End – Semester : 60%</p>

Course Title	History of Literary Criticism (From Plato to Mathew Arnold)
Course Code	LIT 103
Semester	I/III Semester (September – December 2023)
Timings	11 am - 1 pm - Tuesday and Thursday
No of Credits	5
Name of Faculty Member (S)	Prof. Thirupathi Kumar G
Course Description : Words (100 Words)	<p>The course aims to introduce students to the classical concepts of literary criticism. It attempts to trace the philosophical and critical development of Western thought in its particular relation to “Art”. The selections cover the classical conception of Art, Renaissance, the 18<sup>th</sup> Century ( The age of Reason ) and 19<sup>th</sup> Century, and critically evaluate the major trends and orientation of Arts criticism in the Western critical thought. The endeavor is to expose students to the principles of major literary critical theories from the Classical Period with Plato, Aristotle, and Longinus through the Renaissance with Sydney, and the Non Classical period with Dryden, Pope Addison, Johnson and Victorian era with Mathew Arnold. The course may include one or more thinkers.</p>
Evaluation Scheme	<p>Mid – Term : 40%</p> <p>End – Semester : 60%</p>

Course Title	<b>INTRODUCTION TO STYLISTICS</b>
Course Code	LIT 259
Semester	<b>VIII</b> August to November 2023
No. of Credits	5
Days and timing	<b>Wednesday and Friday 3.00 p.m to 5.00 p.m</b>
Name of Faculty Member(s)	<b>Prof. Sonba Salve</b>
Course Description	<p>A Literary Text is rich in meaning and has a wide range of linguistic patterns such as Vocabulary, Syntax, Deviation, Figures and so on. All these Linguistic Features are interrelated in the process of making a Text. Stylistics is one of the critical approaches in interpreting a Text. Being a Linguistics-based discipline, Stylistics tends to be objective, Methodical and Systematic in its analysis of the Text. Stylistics reveals the hidden meanings and aesthetic value of the Literary Text. In order to inspire and motivate the students for love of Literature and enjoy the reading of a literary Text with proper understanding, he\she must have the requisite knowledge of the discipline of Stylistics. This being the case, the course will discuss the aims and objectives, the nature and scope, and different Approaches of Stylistics. The application of Stylistics principles to a Literary Text will be undertaken in the course.</p> <p>Course Work</p> <ol style="list-style-type: none"> <li>1. Widdowson. H.G, <b>STYLISTICS AND THE TEACHING OF LITERATURE</b>, London, Longman, 1975.</li> <li>2. Salve Sonba, <b>THE NOVELS OF VIKRAM SWETH--THEMATIC AND STYLISTIC STUDY</b>, New Delhi, Prestige Publications, 2009.</li> <li>3. Leech Geoffrey N and Michael H. Short, and <b>STYLE IN FICTION</b>, London, Longman, 1981.</li> </ol>
Evaluation Scheme	40% Internal Assessment (Formative Assessment) 60% End-Semester Project Submission (Summative Assessment)

Course Title	<b>Indian Literatures I &amp; II</b>
Course Code	LIT 153
Core/Elective	
Semester	I/III
No. of Credits	5
<b>No of students:</b>	<b>15</b>
Class Timings	Monday and Wednesday 2.00 p.m to 4.00 p.m
Name of Faculty	<b>Prof. Aparna Lanjewar Bose</b>
Course Description	<p>Indian Literatures have greatly evolved in various regions and states of India over a wide period. They have been enriching and expanding the canvas of Indian writing, contributing immensely by their diversity and plurality to the grand Indian Literary tradition. These literatures have merged as Indian writings and blurred any boundaries whatsoever that earlier existed between Indian English writings and Indian writings per se. Available now in translations, these literatures offer a vast multidimensional and cross-sectional view of the nation and Indian society in which it grew originally and elicited response. These tend to continually interrogate and upgrade the literary canon.</p> <p>The writings of Tagore, Premchand, Gulzar, Dhiruben Patel, Amrita Pritam, Mohanty, Nemade, Dhasal , SahirLudhianvi, Anna Bhau Sathe or the earliest women outpourings like the Therigathas, to the whole corpus of Saint poetry or the Sant Sahitya of medieval saints poets like Kabir, Tukaram, or then the writings from the so called margins, Each offers a slice of Indian cultural ethos, environment, politics and society.</p> <p>The objective and purpose of this course is to acquaint the students to these different trends and aspects of literary creations that will continue to hold meaning and significance in our times. The selections of maximum 8-9 such literary texts shall be made and would include works that have a sound progressive, ideological and philosophical grounding. The course will be spread over 2 semesters as Indian Literatures 1 and Indian Literatures II.</p> <p>A selected list of writers, their works and recommended readings shall be provided to the students later.</p>
Evaluation Scheme	Internal- 40% (Includes presentation and short written assignment) External-60% (Includes either a written exam or a research paper)

Course Title	<b>Reading James Joyce's <i>Ulysses</i></b>
Course Code	ELC 501/LIT 401
Core/Elective	Core (Core Requirement 5 for MA English Literature under cafeteria, 4 for specialized MA in English Literature)
Semester	I/III
No. of Credits	5
Class Timings	Monday and Wednesday, 11 am - 1 pm
Name of Faculty Member(s)	Prof. Jibu Mathew George ( <a href="mailto:jibugeorge@efluniversity.ac.in">jibugeorge@efluniversity.ac.in</a> ; 98497 06932)
Course Description	<p>I've put in so many enigmas and puzzles that it [<i>Ulysses</i>] will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality – James Joyce to Benoît-Méchin, the French translator of <i>Ulysses</i>.</p> <p>James Joyce, an Irish Catholic by birth but cosmopolitan by temperament and training, is one of the high-modernist writers who extended the frontiers of fiction with his experimental writings. <i>Ulysses</i> (1922), his magnum opus, is the narrative of a single day's non-events, set in 1904 Dublin but within several elaborately schematized intertextual templates – Homeric, Biblical and Shakespearean, to name a few. A technical tour de force and an encyclopaedic compendium of miscellaneous data, <i>Ulysses</i> is also an implicit meta-literary investigation surrounding a fundamental question: What would count as literature?</p> <p>The objective of this course is to introduce students to a text capable of generating meanings at multiple levels, through open-ended reading practices. <i>Ulysses</i> can be analyzed in terms of its narrative poetics, contexts (Irish, Continental, Catholic, and so on), its singular concerns, questions of language and representation, critiques of dominant ideologies, and the fruitfulness of various critical approaches. As a matter of fact, some of the approaches came into vogue as part of the endeavour to grapple with the complexities of literary modernism epitomized by Joyce's texts.</p> <p><b>Reading List:</b>  Joyce, James. <i>Ulysses: A Critical Edition</i>. Ed. Hans Walter Gabler, Wolfhard Steppe, and Claus Melchior. New York: Garland, 1984.  Blamires, Harry. <i>The Bloomsday Book: A Guide through Joyce's Ulysses</i>. London: Methuen, 1966.  Gifford, Don, and Robert J. Seidman. <i>Ulysses Annotated: Notes for James Joyce's Ulysses</i>. Rev. ed. Berkeley: University of California Press, 1989.  Gilbert, Stuart. <i>James Joyce's Ulysses: A Study</i>. New York: Vintage, 1955.</p>
Evaluation Scheme	Evaluation is based on a mid-term assignment (40%) and a semester-end research paper (60%) on a topic chosen by each participant in consultation with the course instructor.

Course Title	John Milton's Poetry
Course Code	LIT 112
Semester	I /III Semester, September-November 2023
No. of Credits	5
Time Table	I - Semester - Monday and Wednesday (9.00 a.m. to 11.00 a.m.) III - Semester – Tuesday and Thursday (9.00 a.m. to 11.00 a.m.)
Intake	30
Name of Faculty member(s)	V. Rajasekhar
Course Description : 150/200 words	<p>The module consists of two parts. During the first part, students will have the opportunity to study about the origin and history of the epic as a literary form from the times of Greek writers. The course will begin with an introduction to Homer and the Oral tradition. Students will study about Epic features with examples from specific texts. Later, students will study about the English Epic and its background with specific reference to Paradise Lost.</p> <p>During the second part, students will be introduced to the other major works of John Milton such as “An Ode on the Morning of Christ's Nativity,”“Elegy Written in a Churchyard,” some Sonnets, and pamphlets.</p> <p>The module will be taught through the lecture mode. The Instructor will give an introduction to the general historical, and socio cultural background, which will explain the nature of the socio-philosophical thought.</p> <p>The texts will be approached through both comparative studies and individual close readings involving the class.</p> <p>Discussion within the group forms an essential element within this module, and therefore, it is absolutely essential that all class members have read the assigned material before the class commences.</p>
Evaluation Scheme	Internal Assessment, final term paper. Students will have to submit periodical assignments and the course will conclude with an end-of-term examination.

Course Title	<b>Introduction to Feminist Translation Studies</b>
<b>Course Code</b>	<b>LTC - 17</b>
Core/Elective	Core Course for MA English Literature under Core Requirement 08
Semester	I/III Semester(September 2023 to December 2023)
No. of Credits	05
Timings	Tuesday (02.00 - 04.00 pm) Thursday (02.00 - 04.00 pm)
Faculty Members	<b>Dr. Eligedi Rajkumar</b>
Course Description: 150/200 words	<p>What exactly is the role of the translator in making the voices of third world women heard in the West? (Luise, 1997)</p> <p>What is the role of women translators in histories of resistance? What promising areas of collaboration remain between feminist and translation theories as they continue to evolve? (Ergun et al., 2020)</p> <p>Translation Studies as an interdisciplinary area of study is increasingly focusing on the concept of gender. Feminist Translation theory aims to identify and critique the tangle of concepts which relegate both women and translation to the bottom of the social and literary ladder (Simon, 1996). Feminisms are one of those framework theories that have contributed powerfully to all areas of society, including Translation Studies (Castro and Andrews, 2009). Many scholarly books and articles have been published investigating the links and interconnections between Feminist Studies and Translation Studies in the past two decades. This course aims to introduce students to the key concepts, ideas, and debates in the area of feminist translation studies. It discusses the work of feminist translation scholars whose thoughts are central to the development of feminist translation studies. Readings include works by Luise Von Flotow, Sherry Simon, Hala Kamal, Olga Castro, Emek Ergun, Mark Andrew, Maria Tymoczko, Maria Reimondez, MinDongchao, Gayatri C. Spivak, Tejaswini Niranjana, Lori Chamberlain, Kathy Davis, Devika, Garima Sharma, and EligediRajkumar.</p> <p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• To introduce the history of feminist translation and critical contributions at the intersection of feminism and translation.</li> <li>• To enable students to critically engage with feminist translation</li> </ul>

	<p>theories.</p> <ul style="list-style-type: none"><li>• To develop critical thinking and research at the intersection of feminist literary studies, and translation studies.</li></ul>
Evaluation	<p>Mid Term Assignment – 15%</p> <p>Classroom Presentation (PPT) – 15%</p> <p>Regular participation in classroom discussions – 10%</p> <p>End Term Assessment – 60%</p>

Course Title	<b>Romantic Poetry</b>
CORE COURSE	<b>Core 3</b>
Course Code	ELC 304
Semester	III
Class Hours	Monday and Wednesday 2 to 4pm
No. of Credits	5
Name of Faculty Member(s)	Dr. Anumula Sreedevi – <a href="mailto:asreedevi@efluniversity.ac.in">asreedevi@efluniversity.ac.in</a> Prof. C. Sharada
Course Description: 150/200 words	<p>Romantic poets spontaneously established the highest art by working out connections between nature and human's imagination. Concentrating on the ideals originated from French Revolution -liberty, fraternity, universal brotherhood- Romantic poets fashioned poems that showed light to the 'truth' through subjective reflections.</p> <p>This course, <b>Romantic Poetry</b>, aims to teach students not only the social, political and cultural backgrounds of the age but also theme, form and style of Romantic poetry through a detailed study of the selected poems of the following poets.</p> <p>William Wordsworth S.T. Coleridge William Blake P. B. Shelly John Keats</p> <p><b>Suggested Reading</b></p> <ol style="list-style-type: none"> <li>1. Bowra, C. Maurice. 1949. The Romantic Imagination (in series, "Galaxy Book[s]"). New York: Oxford University Press.</li> <li>2. Boyer, Jean-Paul. 1961. "Romantisme". Encyclopédie de la musique, edited by François Michel, with François Lesure and Vladimir Fédorov, 3:585–87. Paris: Fasquelle.</li> </ol>

3. Christiansen, Rupert. 1988. *Romantic Affinities: Portraits From an Age, 1780–1830*. London: Bodley Head. ISBN 0-370-31117-5. Paperback reprint, London: Cardinal, 1989 ISBN 0-7474-0404-6. Paperback reprint, London: Vintage, 1994. ISBN 0-09-936711-4. Paperback reprint, London: Pimlico, 2004. ISBN 1-84413-421-0.
4. Cunningham, Andrew, and Nicholas Jardine (eds.) (1990). *Romanticism and the Sciences*. Cambridge and New York: Cambridge University Press. ISBN 0-521-35602-4 (cloth); ISBN 0-521-35685-7 (pbk.); another excerpt-and-text-search source Archived 2022-12-04 at the Wayback Machine.
5. Day, Aidan. *Romanticism*, 1996, Routledge, ISBN 0-415-08378-8, 978-0-415-08378-2.

Evaluation  
Scheme

Internal 40%  
  
External 60%

Course Title	<b>Modernist Poetry</b>
CORE COURSE	<b>5</b>
Course Code	<b>ELC 502</b>
Semester	I/III
Class Hours	Wednesday& Friday-2 to 4pm
No. of Credits	5
Name of Faculty Member(s)	Dr. Anumula Sreedevi Mail ID – <a href="mailto:asreedevi@efluniversity.ac.in">asreedevi@efluniversity.ac.in</a>
Course Description: 150/200 words	<p>Modernist Poetry in English began in the early 20<sup>th</sup> century with the poetry specially published after WWI. It continued developing to be more innovative and expressionistic in later phases when poets like T.S. Eliot, W. B. Yeats and Wallace Stevens negotiated the writing traditions to establish space for the new ideas of culture, religion, gender and race. This course, Modernist Poetry, aims to teach the characteristics and multiplicity of theme, form and style of the poetry written in Britain and North America between 1901 and 1950.</p> <p>The course entails a detailed study of the selected poems by the following poets.</p> <p>T.S. Eliot Ezra Pound W. B. Yeats Wallace Stevens William Carlos Williams Dylon Thomas</p> <p>Suggested Reading:</p> <ol style="list-style-type: none"> <li>1. Wesling, Donald, The Chances of Rhyme: Devices and Modernity - UC Press E-Books 1988</li> <li>2. Perkins, David, A History of Modern Poetry: modernism and after Harvard Press, New Haven 1987 ISBN 978-0-674-39946-4</li> <li>3. Scully, James (ed) Modern Poets on Modern Poetry, Fontana 1970 ISBN 978-0-00-632432-4</li> <li>4. Steele, Timothy, Missing Measures: modern poetry and the revolt against metre, University of Arlansas, 1990 ISBN 978-1-55728-126-5</li> </ol>

Evaluation Scheme	Internal 40% External 60%
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