

Resolution No: AC/II(20-21).2.RUA3

S. P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A. English

Program: B.A.

Course: Literary Era (I&II)

Course Codes: RUAENG501 & RUAENG601

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2020-21)

SEMESTER V
Paper I
Literary Era - I
Elizabethan and Jacobean Periods

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts & Terms	4	20
	II	Play		20
	III	Poetry		20

SEMESTER VI
Paper I
Literary Era - II
Restoration and the Neo-Classical Period

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts	4	20
	II	Play		20
	III	Poetry		20

Syllabus for TYBA Literature
(To be implemented from June 2020 onwards)
(60+40 Examination Pattern)

Preamble:

This revised course proposes to offer a wider perspective on Prose during the Jacobean period which covers Bacon, Burton and Browne. The purpose of changes in Unit I is to ensure that the Jacobean period is adequately represented.

Learning Objectives:

- 1) To introduce the students to English Literature of the 16, 17 and 18 centuries.
- 2) To show them how background influences shaped the writer's thinking.
- 3) To introduce them to literary masters who dominated the scene
- 4) To familiarize the students with the different writing styles that each age adopted.

Learning outcome:

Students will get a better insight into European culture through the British literature of the time.

Semester Five: Paper I - Elizabethan and Jacobean Periods	4 Credits 60 Lectures
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Unit 1 - Important Concepts & Terms:

20 lectures

A. The Elizabethan Age (1550-1600)

- i) The Renaissance and Humanism.
- ii) The Reformation
- iii) Sonnet Sequence
- iv) Epic (Spenser and Milton)

v) Pastoral

B. The Jacobean Period (1601- 1650)

- i) Metaphysical poetry
- ii) Comedy of Humours
- iii) Revenge Tragedy
- iv) Prose: Bacon, Burton, Browne

Unit 2: William Shakespeare: *Othello*

20 lectures

OR

William Shakespeare : *The Tempest*

Unit 3: Selected Verse from the Elizabethan and Jacobean periods. **20 lectures**

Elizabethan Period:

- a. Sir Philip Sidney from *Astrophel and Stella* sonnet sequence.
 - Sonnet 1 – “Loving in truth, and fain in verse my love to show.”
 - 37 – “My Mouth Doth Water”
 - 71 – “Who will in fairest book of Nature know”

b. Edmund Spenser: from *The Faerie Queene*
Book I: “House of Pride”

c. William Shakespeare: from *The Sonnets*

- 130 – “My mistress' eyes are nothing like the sun;”
- 116 – “Let me not to the marriage of true minds”
- 138 – “When my love swears that she is made of truth”

Jacobean Period:

John Donne: “The Sun Rising”

Holy Sonnet XIV - “Batter My Heart, Three-Person'd God” and “Death Be not Proud”

George Herbert: “The Pulley”, “Love” and “The Collar”

Andrew Marvell: “To His Coy Mistress”

Semester Six: Paper I – Restoration and the Neo-Classical Period 4 credits

60 Lectures

Unit 1 – Important Concepts:

20 lectures

A. The Restoration Period (1660 -1700)

- a. Restoration
- b. Comedy of Manners
- c. Restoration Tragedy
- d. History, Diaries and Travel Writing
- e. Biographies

B Eighteenth Century (1700 -1798)

- a. Neo-Classical / Augustan
- b. Age of Enlightenment / Age of Reason
- c. Age of Satire
- d. Rise of the Periodical Essay
- e. Pre-Romanticism
- f. Heroic Couplet

Unit 2 William Congreve: *The Way of the World*

20 lectures

OR

Richard Sheridan: *A School for Scandal*

OR

John Bunyan: *The Pilgrim's Progress*

Unit 3 Selected Verse from the Puritan Era, the Restoration Period and the Eighteenth Century. **20 lectures**

Restoration Period:

- a. John Milton: from *Paradise Lost*, Book I -Satan's speeches
- b. Oliver Goldsmith: "The Deserted Village"
- c. John Dryden: "Portrait of Achitophel"
- d. Alexander Pope: extract from "Rape of the Lock" Cantos 1 & 2

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the	20

	teacher concerned	
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**B) Semester End Examination Pattern
Marks**

60

- Question 1: Essay type on Background (1 out of 2) :15 Marks
 Question 2: Essay type on William Shakespeare's play *Othello**
 (1 out of 2) : 15 Marks
 Question 3: Essay type on Unit 3 (1 out of 2) : 15 Marks
 Question 4: Short notes, one each, on Unit 2* & Unit 3
 (2 out of 4) Or Reference to context :15 Marks

*No questions will be set on William Shakespeare's play *The Tempest* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

**B) Semester End Examination Pattern
Marks**

60

- Question 1: Essay type on Background (1 out of 2) :15 Marks
 Question 2: Essay type on William Congreve's play *The Way of the World**
 (1 out of 2) : 15 Marks
 Question 3: Essay type on Unit 3 (1 out of 2) : 15 Marks
 Question 4: Short notes, one each, on Unit 2* & Unit 3
 (2 out of 4) Or Reference to context :15 Marks

*No questions will be set on John Bunyan's novel *The Pilgrim's Progress* or Richard Sheridan's play *A School for Scandal* in the semester end examination as they are meant for additional reading. However, project work may be based on them.

Recommended Reading

1. Alpers, Paul E. *Elizabethan Poetry :Modern Essays In Criticism* (OUP, 1967)
2. Daiches, David. *A Critical History Of English Literature* (Secker and Warburg, London, 1960)
3. Ford. Boris Ed. *The New Pelican Guide To English Literature:
 The Age Of Shakespeare Vol. 2* (Penguin, 1993)
From Donne To Marvell Vol. 3 (Penguin, 1990)

4. Keast, William B. *Seventeenth Century English Poetry : Modern Essays In Criticism* (OUP, 1971)
5. King, Bruce. *Seventeenth Century English Literature* (Macmillan, 1983).
6. Leggatt, Alexander. *English Drama : Shakespeare To The Restoration 1590-1660*, (Longman Literature In English Series, 1988)
7. Perfitt, George. *English Poetry of the Seventeenth Century* (Longman Literature In English Series, 1992)
8. Parry, Graham. *The Seventeenth Century: The Intellectual And Cultural Context Of English Literature. 1603-1700* (Longman Literature In English Series, 1989)
9. Pooley, Roger. *English Prose of the Seventeenth Century* (Longman Literature In English Series, 1992)
10. Ricks, Christopher. *The Penguin History of English Literature Vol.3.* (Penguin, 1993)
11. Roston, Murray. *Sixteenth Century English Literature* (Macmillan, 1983)
12. Baugh, Albert C. *A Literary History Of England, The Restoration And Eighteenth Century (1660-1789)*, 2nd Edition, (London, Routledge And Kegan Paul, 1967)
13. Clifford, James L. Ed. *Eighteenth Century English Literature: Modern Essays In Criticism* (OUP, 1959)
14. Craig, Hardin. Ed. *A History of English Literature Series. Literature of The Restoration and the Eighteenth Century 1660-1798. Vol III* (London, Macmillan, 1969)
15. Daiches, David. *A Critical History of English Literature.* (Secker & Warburg, London, 1960).
16. Ford, Boris. Ed. *The Pelican Guide to English Literature: From Dryden to Johnson, Vol.4*, (Penguin, 1982)
From Blake to Byron, Vol.5, (Penguin, 1982)
17. Grierson, Herbert. *Cross Currents in English Literature of the Seventeenth Century.*
18. Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750* (OUP, 1978)
19. Lonsdale, Roger. *The Penguin History of English Literature: Dryden To Johnson. Vol.4*, (Penguin, 1993)
20. Probyn, Clive T. *English Fiction of the Eighteenth Century 1700-1789* (Longman Literature In English Series, 1987)
21. Novak, Maximillian E. *Eighteenth Century English Literature*, Macmillan, 198....
22. Rollins, Hyder E. and Herschel Baker. *The Renaissance in England: New Dramatic Prose and Verse of the Sixteenth Century.* D.C. Heath, 1966.

23. Sambrook, James. *The Eighteenth Century: The Intellectual And Cultural Context Of English Literature 1700-1789*, Longman Literature In English Series, 1986.
24. Sutherland, James . *A Preface To Eighteenth Century Poetry*, OUP, 1975.
25. Willey, Basil. *The Seventeenth Century Background*. Chatto and Windus. 1934
The Eighteenth Century Background. Beacon Press, Boston 1964
26. Ashok, Padmaja. *The Social History of England*. Orient BlackSwan, Chennai. 2011

Resolution No: AC/II(20-21).2.RUA3

S. P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English

Program: B.A.

Course: Literary Criticism

Course Codes: RUAENG502 & RUAENG602

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2020-21)

SEMESTER V

Paper II

Literary Criticism

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Nature and Function of Literature	4	15
	II	Functions of Criticism		15
	III	Critical Approaches		15
	IV	Scansion		15

SEMESTER VI

Paper II

Literary Criticism

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Terms	4	15
	II	Critical Approaches		15
	III	Literary Theories (Twentieth Century)		15
	IV	Critical Appreciation of an unseen poem		15

Syllabus for TYBA Literature

(To be implemented from June 2020 onwards)

Preamble:

This revised course dwells at length on the nature and function of both literature and criticism, thereby familiarizing students with some basic literary and critical concepts.

Learning Objectives

- 1) To introduce the learners of literature to the basics of literary criticism
- 2) To sensitize them to critical approaches and literary theories
- 3) To impart the technique of close reading of literary texts
- 4) To enable the learners to analyze, interpret, explicate and evaluate literary texts
- 5) To familiarize the learners with the tenets of practical criticism

Learning outcome:

Learners will get an overview of literary criticism and its diverse approaches, besides being equipped with prosody and other critical tools for the appreciation of literary texts.

Semester Five: Literary Theory and Practical Criticism – Paper II (Literary Approaches and Scansion)
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4 Credits

Lectures: 60

Unit 1: Nature and Function of Literature: Classical notion of literature, Romantic notion of literature and the modernist view of literature (20 lectures)

Unit 2 :Functions of Criticism: Explication, Analysis, Evaluation, Interpretation, and Theorizing (10 lectures)

Unit 3: Critical Approaches (15 lectures)

1. Psychoanalytical Approach
2. Marxist Approach
3. Formalism (New Criticism)

Unit 4: Appreciation of Prose (15 lectures)

Rhetorical strategies, cohesion, themes/motifs, diction

<p>Semester Six: Paper II Literary Theory and Practical Criticism (Literary Theory and Critical Appreciation)</p>
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4 Credits

Lectures: 60

Unit 1: Terms: Negative Capability, Fancy and Imagination, Objective Correlative, Collective Unconscious, Defamiliarization and Ideology. 20 lectures

Unit 2: Critical Approaches 15 lectures

1. Postcolonial Approach
2. Stylistic Approach
3. Feminist Approach

Unit 3: Literary Theories (Twentieth Century) 15 lectures

T.S. Eliot – “Tradition and the Individual Talent”

Sigmund Freud – “Creative Writer and Day-Dreaming”

I. A. Richards – “The Two Uses of Language”

Unit 4: Critical Appreciation of an unseen poem 10 lectures

Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphors, symbols, parallelism, foregrounding etc while learning this unit.

Base meter, modulation, rhyme scheme, metrical peculiarities and stanza forms.

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

B) Semester End Examination Pattern – Semester V

60 Marks

2 Hours

Question 1: Essay on unit 1: (1 out of 2) : 15 Marks

Question 2: Essay on Unit 2 (1 out of 2) : 15 Marks

Question 3: Essay on Unit 3(1 out of 2) : 15 Marks

Question 4: Scansion of an extract from prose of about 6-10 lines

(one extract – unseen) : 15 Marks

(Students should scan the extract, identify the rhetorical strategies, cohesion, themes/motifs, diction)

B) Semester End Examination Pattern – Semester VI

60 Marks

2 Hours

Question 1: Short notes on critical terms from unit 1: (2 out of 4) :15 Marks

Question 2: Essay on critical approaches Unit 2 (1 out of 2) :15 Marks

Question 3: Essay on Twentieth Century Theories, Unit 3 (1 out of 2)

:15 Marks

Question 4: Critical Appreciation of Poem (unseen) of about 20 lines :15 Marks

References

Adams, Hazard. *Critical Theory Since Plato*.New York, Harcourt Brace Jovanovich, 1971.

Abrams, M. H.A *Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.

- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge London and New York, 1989.
- Ashcroft, Bill, et al. Ed. *The Post-Colonial Studies Reader*. Routledge London and New York, 1997.
- Ashok, Padmaja. *A Companion to Literary Forms*. Orient Blackswan, 2015.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
- Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1974.
- Bloom, Harold. *The Visionary Company*. Cornell: Cornell UP, 1971.
- Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.
- Danziger, MartiesK, and Johnson, Stacy W. *An Introduction to Literary Criticism*. London: D. C. Heath, 1961.
- Dutton, Richard. *Introduction to Literary Criticism*. London: Longman, 1984.
- Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.
- Fanon, Frantz. *Black Skin, White Masks*. Grove Press, 1967.
- Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: Oxford UP, 1999.
- Jefferson, Anne & David, Roby(eds.). *Modern Literary Theory: A Comparative Introduction*. London: Batsford Academic Educational, 1982
- Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
- Enright, D.J. and Chickera, Ernst de. *English Critical Texts*. Delhi: Oxford University Press, 1962.
- Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.

- Freud, Sigmund. *The Interpretation of Dreams*. London: Hogarth Press and the Institute of Psychoanalysis, 1957.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
- Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. :Prentice-Hall, 1996.
- Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
- Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
- Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
- Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
- Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
- Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
- Lodge, David, with Nigel Wood. *Modern Criticism and Theory: A Reader*. 2nd Ed. London: Longman, 1988.
- McGann, Jerome J. *The Romantic Ideology*. Chicago: Chicago UP, 1983.
- Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St.Martin's, 2003.
- Nagarajan M.S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad, Orient Black Swan, 2006.
- Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
- Parker, Michael and Roger Starkey. *Postcolonial Literatures (Achebe, Ngugi, Desai, Walcott) New Casebooks series*. Palgrave Macmillan, 1995.

Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.

Scott, Wilbur. *Five Approaches to Literary Criticism*. London: Longman, 1984.

Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester Press, Brighton, 1985.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York & Long: Garland Publishing, 1999.

Walder, Dennis, ed. *Literature in the Modern World: Critical Essays and Documents*. 2nd Ed. OUP, 2004.

Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

Resolution No: AC/II(20-21).2.RUA3

S. P. Mandali's

RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English (**Translation Studies: Theory and Practice**)

Program: B.A.

Course: **Translation Studies: Theory and Practice**

Course Codes: RUAENG503 & RUAENG603

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2020-21)

SEMESTER V

Paper III

Translation Studies: Theory and Practice

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Background and Concepts:	3.5	15
	II	Theory and Process of Translation Major Issues		15
	III	Practicing Translation I		15

SEMESTER VI

Paper III

Translation Studies: Theory and Practice

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Translation and Culture	3.5	10
	II	Translation Studies in Colonial and Post-colonial Contexts		15
	III	Practicing Translation II		20

TYBA – ENGLISH Paper-III (optional)

TRANSLATION STUDIES: THEORY AND PRACTICE

With effect from June 2020

Preamble:

This revised course could be of immense practical value to learners as it exposes them to contemporary and traditional theories of translation studies. This may enhance their socio-cultural and political understanding of the translation as an instrument to study both literary and non-literary texts. The course aims at exploring various tenets of world literature and comparative literature through the lens of translation. Apart from the theoretical structure we intend to emphasize on the pragmatic aspects of the translation studies. Therefore, in semester V and VI we propose to introduce components like Practicing Translation, which would include use of Lexicography, Dictionaries, Thesauruses, Etymology, translator's note, Reading Translation, Subtitle Writing & Dubbing etc.

Learning Objectives:

1. To make students aware of various types and significance of translation.
2. To enable students to undertake translation of literary texts.
3. To enable students to use translation in official contexts and mass media.
4. To help students avail job opportunities in the corporate sector or any other upcoming avenues.

Learning Outcome:

After completion of the course, students are expected to be able to:

- 1) Understand the socio-cultural and political significance of translation
- 2) Undertake literary and non-literary translation work at primary level
- 3) Use translation in official contexts and mass media
- 4) Aware of the new job opportunity in the field of translation practices

SEMESTER- V

UNIT I: Background and Concepts:

15 Lectures

- A) The Nature of Translation: What is Translation, Transliteration and Transformation, Translatability, Equivalence
- B) A brief History of Translation Studies

UNIT II: Theory and Process of Translation Major Issues:

15 Lectures

- A) *Task of the Translator* – Walter Benjamin

- B) *On Linguistic Aspects of Translation* - Roman Jakobson
- C) *Central Issues* – Susan Bassnett

UNIT III: Practicing Translation

15 Lectures

- A) Use of Lexicography, Dictionaries, Thesauruses, Etymology.
- B) Writing Translator’s Note
- C) Exercises: Poetry, Prose

Semester End Examination Patter: 60 Marks

Quesiton1 : Short Note based on Unit I (3 out of 5)	15
Quesiton 2: Essay type question based on Unit II (1 out of 2)	15
Question 3: Essay type question based on Unit III (1 out of 2)	15
Question 4 : Translation based practical question (1 out of 2)	15

*For question 4. Students will be asked to translate a short literary piece of poem or a paragraph and write translator’s note for it. (Printed dictionaries will be allowed during the exam)

SEMESTER- VI

UNIT I Translation and Culture

10

- A) Religion, Mythology, Gender, Turns in Translation (Political, Social, Cultural)
- B) Multimedia translation : Subtitle, Dubbing, Adaptation, Technical Translation, Automated Translation

UNIT II Translation Studies in Colonial and Post-colonial Contexts 15

- A) Introduction to Indian translation theories: Bhartrhari’s Sphota Auchitya and Translation Sri. Aurobrindo Ghosh’s Theory of Translation, Rabindranath Tagore’s Theory of Translation
- B) *Translation and literary History an Indian View* – Ganesh Devy
- C) *Writing translation The strange case of the Indian English novel-* G.J.V. Prasad

UNIT III Practicing Translation II

20

- A) Specific problems with Literary and non-literary Translation
B) Reading Translation: 1) *Aai* by Baburao Bagul from *Poisoned Bread* Edn. Arjun Dangale (Marathi to English)
2) Annihilation of Caste (Pages 1-5) (English to Marathi)
[*Texts are subject to change according to the linguistic variety of students.]
3) Adapted films Haider/Devdas or Blindness (2008) or Bright Star (2009)
C) Exercise in Subtitle Writing & Dubbing

Semester End Examination Patter: 60 Marks

Question 1: Short Note based on Unit I (3 out of 5)	15
Question 2: Essay type question based on Unit II (1 out of 2)	15
Question 3: Essay type question based on Unit III (1 out of 2)	15
Question 4: Translation based practical question (1 out of 2)	15

*For question 4 Students will be asked to translate a short piece of non-literary text and write translator's note for it. (Printed dictionaries will be allowed in exam)

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	Project work for both semesters Sem. V: (Assignment method) A Literary text of about 500 words from any language to be translated into English or vice a versa by the students along with the translator's note in English. Sem. VI: (Assignment, presentation or any other suitable method) i) A comparative analysis of original and translated text. Or ii) A comparative analysis of source text and film adaptation of the same. Or iii) Students can be asked to make subtitles or dub a scene from a film with a script.	20

Recommended Reading:

1. Bassnett, Susan, *Political Discourse, Media and Translation*, Cambridge Scholars, 2010.
2. Bassnett, Susan, *Reflections On Translation, Multilingual Matters*, 2011
3. Bassnett Susan, *Translation Studies: New Accents*, (3rd Edition), Routledge, 2002
4. Bassnett Susan and Trivedi Harish, *Post-Colonial Translation: Theory and Practice*. Ed. London: Routledge, 1999.
5. Baker Mona, *Routledge Encyclopedia of Translation Studies Ed.*, Routledge, 1998
6. Didier, Coste, *The Poetics and Politics of Literary Translation*, New Delhi, 2011, 71
7. Dror Abend-David, *Media and Translation: An Interdisciplinary Approach*, Bloomsbury, 2014
8. Ghurye, G.S Caste, *Class and Occupation: Popular Book Depot*, 1961.
9. Guissppe Palumbo, *Key Terms in Translation*, Continuum, 2009
10. Hutcheon Linda, *A Theory of Adaptation*, Routledge, 2013
11. Jorge Diaz Cintas & Aline Rymael, *Audiovisual Translation: Subtitling*, Routledge, 2014
12. Lawrence, Venuti, (Edited by) *Translation Studies Reader*, 2012.
13. Munday Jeremy, *Introducing Translation Studies, Theories and Application (4th Edition)*, Routledge, 2016
14. Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English* New Delhi: Heinemann Educational, 1971.
15. Niranjana Tejaswini, *Siting Translation: History, Poststructuralism and Colonial Context*, University of California Press, 1992
16. Naikar Basavaraj, *Glimpses of Indian Literature in English Translation*, Authorspress, 2008.
17. Rahman, Anisur. *Indian Literature(s) in English Translation – The discourse of Resistance and representation in Journal of Postcolonial Writing Vol. 43*, 2007.
18. Reiß Katharina and Vermeer Hans J., *Towards a General Theory of Translational Action*, Routledge, 2013
19. Singh Avadhesh, *Translation: Its Theory and Practice*, Creative Books, 1996
20. Toury Giedon, *Descriptive Translation Studies and Beyond*, John Benjamin Publishing Company, 1995

Resolution No: AC/II(20-21).2.RUA3

S. P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English (Literary Eras III & IV)

Program: B.A.

Course: Literary Eras III and IV

Course codes: RUAENG504 & RUAENG604

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2020-21)

SEMESTER V
Paper IV
Literary Era – III
The Romantic Revival

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts	4	20
	II	Novel		20
	III	Poetry		20

SEMESTER VI
Paper IV
Literary Era – IV
The Victorian Age

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts	4	20
	II	Novel		20
	III	Poetry		20

**Syllabus for TYBA Literature Paper IV
(To be implemented from June 2020 onwards)
(60+40 Examination Pattern)**

Preamble:

This revised course familiarises learners with the poetry, fiction and essays of the romantic and Victorian period through representative texts and a historical perspective. Several key concepts will be taught contextually rather than as independent abstract terms. Emily Bronte's *Wuthering Heights* and Elizabeth Gaskell's *North and South* have been introduced as novel options.

Learning Objectives of the Course:

- 1) To introduce the students to English Literature of the 19th century – of the Romantic Revival and the Victorian period.
- 2) To show them how background influences shaped the writer's thinking.
- 3) To introduce them to literary masters who dominated the scene
- 4) To familiarize the students with the different writing styles that each age adopted.

Learning Outcome:

Learner will be able to critically analyze and evaluate romantic as well as Victorian literature. They will get a historical understanding of movements and counter movements in literature and will work on non prescribed texts by way of assignments.

Semester V: Paper IV- The Romantic Revival

4 Credits

60 Lectures

Unit 1: Important Concepts

20 Lectures

The Romantic Imagination:

- a. A Historical Perspective
- b. Representative writers – Poets, novelists and essays

Unit 2 Jane Austen: *Emma*

20 Lectures

OR

Mary Shelley: *Frankenstein*

Unit 3 Selected Verse from the Romantic period:

20 Lectures

- a. William Blake: ‘The Chimney Sweeper’
‘The Nurse’s Song’
- b. William Wordsworth: ‘Tintern Abbey’
‘Simon Lee’
- c. Samuel T. Coleridge: ‘Dejection: An Ode’
- d. John Keats: ‘La Belle Dame Sans Merci’
‘Ode to Autumn’
- e. Percy B. Shelley: ‘Mutability’
‘Ozymandias’

Semester Six: Paper IV – The Victorian Age

4 Credits

60 Lectures

Unit 1: Important Concepts

20 Lectures

The Victorian Age:

- a. A Historical Perspective
- b. Representative writers – Poets, novelists and essays

Unit 2: Charles Dickens: *A Tale of Two Cities*

20 Lectures

OR
Emily Bronte: *Wuthering Heights*
OR
Elizabeth Gaskell: *North and South*

Unit 3: Selected Verse from the Victorian period.

20 Lectures

- a. Alfred Lord Tennyson – “Ulysses”
- b. Robert Browning: “The Lost Mistress” and “Soliloquy of the Spanish Cloister”
- c. Matthew Arnold: “Dover Beach”
- d. Elizabeth B. Browning: Sonnets from the Portuguese – Sonnet 14
“If thou must love me, let it be for nought...”
- e. G.M. Hopkins: “God’s Grandeur” and “Carrion Comfort”
- f. D. G. Rossetti: “The Blessed Damozel”

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Question Pattern for each Semester End Examination
60 marks

2hrs

- Q.1. One Essay type question **OR** Short Notes (2 out of 3) on Unit 1 15 Marks
Q.2. Essay type question on Jane Austen's novel *Emma**
(1 out of 2) 15 Marks
Q.3. Essay type question on Unit 3 (1 out of 2) 15 Marks
Q4. Short notes, one each, on Unit 2* & Unit 3 (2 out of 4)
Or Reference to context 15 Marks

*No questions will be set on Mary Shelley's novel *Frankenstein* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

- Q.1. One Essay type question **OR** Short Notes (2 out of 3) on Unit 1 15 Marks
Q.2. Essay type question on Emily Bronte's novel *Wuthering Heights**
(1 out of 2) 15 Marks
Q.3. Essay type question on Unit 3 (1 out of 2) 15 Marks
Q4. Short notes, one each, on Unit 2* & Unit 3 (2 out of 4)
Or Reference to context 15 Marks

*No questions will be set on Charles Dickens' novel *A Tale of Two Cities* OR Elizabeth Gaskell's novel *North and South* in the semester end examination as they are meant for additional reading. However, project work may be based on them.

Recommended Reading:

1. Boris Ford, (Ed.) *A Pelican Guide to English Literature From Blake To Byron*, Vol.5, (Penguin, 1982)
From Dickens To Hardy, Vol.6, (Penguin, 1982)
2. David Daiches, *A Critical History of English Literature*, Vol. IV. *The Romantics to the Present Day* (Secker & Warburg, 1975)
3. Laurie Magnus, *English Literature in the Nineteenth Century an Essay in Criticism*
(BiblioBazaar, 2009)
4. G.K. Chesterton, *The Victorian Age in Literature* (1913, Echo : Middlesex, 2008)
5. Basil Willey, *Coleridge to Matthew Arnold* (Cambridge UP : Cambridge, 1980)
6. J. E. Luebering (Ed) *English Literature From the 19th Century Through Today*, (Britannia Educational Pub, 2011)

7. Alice Chandler, *A Dream of Order: The Medieval Ideal in Nineteenth Century Literature* (Routledge and Kegan Paul :London, 1971)
8. Stefanie Markovits, *The Crisis of Action in Nineteenth Century English Literature*,
Ohio State Univ: Ohio, 2006)
9. Sir Adolphus William Ward, Alfred Rayney Waller, *Cambridge History of English Literature: The Nineteenth Century* (Cambridge UP: Cambridge, 1967)
10. Alison Chapman & Jane Stabler, (Eds) *Unfolding the South: Nineteenth Century British Women Writers and Artists in Italy* (Manchester UP: Manchester, 2003)
11. John Hayward: *English Verse* (Penguin Books: London, 1985)
12. Caroline Franklin, *The Female Romantics Nineteenth Century Women Novelists and Byronism* (Routledge: New York, 2012)
13. Francis Turner Palgrave: *The Golden Treasury*, Fifth Edition , (OUP: London, 1965)
14. W. Peacock: *English Verse*, Vol. III, (OUP, London, 1972)
15. Paula R. Feldman, *British Women Poets of the Romantic Era* (John Hopkins UP: Maryland, 1977)
16. Stuart Curran, *Poetic Form and British Romanticism* (Oxford UP: Oxford, 1986)
17. Dino Franco Felluga, *The Perversity of Poetry: Romantic Ideology and the Popular Male* (State University of New York Press: Albany, 2005)
18. Richard Cronin, *Reading Victorian Poetry* (Wiley-Blackwell: Oxford, 2012)
19. Charles LaPorte, *Victorian Poets and the Changing Bible* (University of Virginia Press: Virginia, 2011)
20. Charles Lamb: *Essays of Elia*, (ed.) N.L. Haillward , M.A. Cantab and S.C Hill, (1967, Macmillan, New Delhi, 2000)
21. Willian Hazlitt: *Selected Essays*, (ed) M.G. Gopalkrishnan,(Macmillan, New Delhi, 2006)
22. Thomas Carlyle, *Historical Essays* (Univ. of California P : California, 2003)
23. John Stuart Mill, *On Liberty* (Longmans, Green : London, 1921)
24. Hilary Frazer and Daniel Brown (Eds), *English Prose of the Nineteenth Century* (Longman Literature In English Series)
25. Raymond Macdonald Alden, *Readings in English Prose of the Nineteenth Century*,
(Riverside Press: Cambridge, 1917)

Resolution No: AC/II(20-21).2.RUA3

S. P. Mandali's
RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A English (Literary Era V & VI)

Program: B.A.

Course: 20th Century British Literature

Course Codes: RUAENG505 & RUAENG605

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2020-21)

SEMESTER V
Paper V
Literary Era – V
20th Century British Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Concepts and terms (From 1900-1950)	4	20
	II	Poetry		20
	III	Novel		20

SEMESTER VI
Paper V
Literary Era – VI
20th Century British Literature

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Important Concepts (From 1950 to the present)	4	20
	II	Short stories		20
	III	Drama		20

**Revised Syllabus of T.Y.B.A. 20th Century British Literature Papers
(60+40 Examination Pattern)**

With effect from June 2020

Preamble:

This revised course proposes to offer a historical perspective on 20th century British literature. Mohsin Hamid's *The Reluctant Fundamentalist* has been introduced as a novel option in Semester V.

Learning Objectives:

To familiarize the learners with the twentieth century literary movements
To introduce them to modernist and postcolonial literary texts

Learning outcome:

Students will arrive at a better understanding of 20th century British literature, especially in the context of our own Age.

Literary Era – V Semester V 20th Century British Literature Lectures 60

(Paper V)

Lectures 60

Unit I: Concepts and terms (From 1900-1950)

20 lectures

1. Modernism
2. Symbolism
3. Stream of consciousness and Psychological novel
4. Impact of the First World War on British poetry

5. Impact of social realism on British drama and fiction
6. Surrealism
7. Diasporic fiction

Unit II: Poetry

20 lectures

1. T. S. Eliot: The Love Song of J. Alfred Prufrock, Journey of the Magi
2. W. B. Yeats: Sailing to Byzantium, Circus Animals' Desertion
3. Wilfred Owen: Futility, Dulce et decorum est
4. W. H. Auden: The Unknown Citizen, Muse'e des beaux arts

Unit III: Novel

20 lectures

Virginia Woolf: *Mrs Dalloway*

OR

Aldous Huxley: **Brave New World**

**Semester VI:
(Paper V)**

Literary Era – VI 20th Century British Literature

60 Lectures

Unit I: Important Concepts (From 1950 to the present)

20 lectures

1. The Angry Young Man Movement
2. Postmodernism
3. Existentialism
4. Theatre of the Absurd
5. Postcolonial studies and Multi-Culturalism

Unit II: Short stories

20 Lectures

1. James Joyce: "Araby"
2. D. H. Lawrence: "The Rocking Horse Winner"
3. Jean Rhys: "Illusion"

4. Angela Carter: “The Werewolf”

Unit III: Drama

20 Lectures

George Bernard Shaw: *Candida*

OR

Samuel Beckett: *Waiting for Godot*

Assessment:

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	20

Questions for the class test should be either short notes or essays

B) Semester V Examination

60 marks/ 2 hours

- Q1. Short notes (2 out of 4) on Unit 1 15 Marks
Q2. Essay type question on Unit 2 (Poetry) (1 out of 2) 15 Marks
Q3. Essay type question on Unit 3 (1 out of 2) 15 Marks
Q4. Short notes, one each, on Unit 2 & Unit 3 (2 out of 4)
Or Reference to context 15 Marks

B) Semester VI Examination

60 marks/ 2 Hours

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|--|----------|
| Q1. Short notes (2 out of 4) on Unit 1 | 15 Marks |
| Q2. Essay type question on Unit 2 (Short Stories) (1 out of 2) | 15 Marks |
| Q3. Essay type question on Unit 3* Samuel Beckett's
<i>Waiting for Godot</i> (Drama) (1 out of 2) | 15 Marks |
| Q4. Short notes, one each, on Unit 2 & Unit 3* (2 out of 4)
Or Reference to context | 15 Marks |

*No questions will be set on George Bernard Shaw's play *Candida* in the semester end examination as it is meant for additional reading. However, project work may be based on it.

RECOMMENDED READING:

1. Malcolm Bradbury: Preface to *The Modern Tradition*;
 2. John Press: "Symbolism" from *A Map of Modern Verse*.
 3. Ezra Pound: "A Retrospect" (1918).*
 4. War-poetry: Boris Ford
 5. Carl Jung : *Psychology and Literature* (1930)*
 6. Maud Bodkin: Archetypal Patterns in Poetry (1934)*
 7. Femininity, Narrative and Psychoanalysis - Juliet Mitchell (From David Lodge -*Modern Criticism and Theory*)
 8. Modern British Dramatists: a collection of critical essays edited by John Russel Brown.
 9. Godot and His Children: The Theatre of Samuel Beckett and Harold Pinter by Martin Esslin from Brown
 10. Decentering Rushdie: Cosmopolitanism and the Indian Novel in English by Pranav Jani
- *All essays denoted by this sign are available as excerpts in *The Theory of Criticism: from Plato to the Present* by Raman Selden.

1. Elaine Showalter: *A Literature of their Own* (1977)*,
2. Helene Cixous: *The Laugh of the Medusa* (1976)*
3. John Berger: "The female Nude" from *Ways of Seeing*.
4. Roland Barthes: *The Death of the Author* (1968)*
5. *The Postmodern Condition* : Jean-FrancoisLyotard
6. Modernity versus Postmodernity: Jurgen Habermas from *Modernism, Postmodernism and the Decline of the Moral Order* by Daniel Bell
7. From *Modern British Dramatists: a collection of critical essays* edited by John Russel Brown:
 - Introduction by John Russel Brown
 - The Early Fifties by John Russel Taylor
 - The New English Drama by Raymond Williams
8. Surrealism (Boris Ford)
9. Walsh's essay on "New Literatures in English"
10. Introductory essay in *Imaginary Homelands*: Salman Rushdie

11. The Black Atlantic: Paul Gilroy (in Padmini Mongia's *Contemporary Postcolonial Reader*)

*All essays denoted by this sign are available as excerpts in *The Theory of Criticism: from Plato to the Present* by Raman Selden.

1. Modern British Dramatists: a collection of critical essays edited by John Russel Brown.
2. Godot and His Children: The Theatre of Samuel Beckett And Harold Pinter by Martin Esslin from John Russel Brown.
3. Recent English drama by Raymond Williams from John Russel Brown.
4. Modernism, Postmodernism and the decline of the moral order by Daniel Bell.
5. Mapping the Postmodern by Andreas Huyssen from Daniel Bell.
6. Mikhail Bakhtin: Problem of Dostoevsky's Poetics from Selden.
7. The Second Sex by Simone de Beauvoir from Selden.
8. Mr. Bennet and Mrs. Brown by Virginia Woolf.
9. *Modern Criticism and Theory* by David Lodge.
10. Feminist Criticism in the Wilderness - Elaine Showalter from Lodge.
11. The Modern Writer and His World - G.S. Frazer
12. Lee-Browne, Patrick. *The Modernist Period: 1900-45*. London: Evans, 2003.
13. Tew, Philip and Alex Murray. *The Modernism Handbook*. London: Continuum, 2009.
14. John Press. "Imagism" from *A Map of Modern Verse*.
15. Adam Piette, *Imagination at War: British fiction and poetry, 1939-1945* (1995)
16. Mark Rawlinson, *Writings of the Second World War* (2000)

Internet sources:

1. <<http://www.inter-disciplinary.net/critical-issues/wpcontent/uploads/2012/08/downesfashpaper.pdf>>

Resolution No: AC/II(20-21).2.RUA3

S. P. Mandali's

RAMNARAIN RUIA AUTONOMOUS COLLEGE



Syllabus for: T.Y.B.A. English

Program: B.A.

Course: Literature and Gender

Course Codes: RUAENG506 & RUAENG606

(60+40 Examination Pattern)

(Choice Based Credit System (CBCS) with effect from academic year 2020-21)

SEMESTER V
Paper VI
Literature and Gender

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Basic Concepts in feminist theory & Schools of Feminism	3.5	15
	II	Short story collection		15
	III	Prose Fiction		15

SEMESTER VI
Paper VI
Literature and Gender

Course Code	UNIT	TOPICS	Credits	Lectures
	I	Schools of Feminism & Feminist Literary Criticism	3.5	15
	II	Poetry		15
	III	Drama		15

Semester V Paper-VI Literature and Gender for T.Y.B.A. English

(To be implemented from June 2020 onwards)

60+40 Examination Pattern

Preamble:

This course has been modified to make it more inclusive. The history of feminist approaches in India has been included to familiarize students with feminist trends in Ancient and Modern India. Moreover, the history of LGBTQ (Lesbian, Gay, Bisexual, Transgender and Queer) literature in India has also been included.

Learning Objectives:

- **To acquaint students with the basic concepts in Gender Studies, Sex and Gender , Construction of Gender and Identity, Dimensions of Gender Oppression – race, class, caste, religion, sexual orientation and how social structures reinforce these.**
- **To help students to understand and examine the ways in which race, caste, class, sexual orientation, religion, nationality shape gender realities.**
- **To make the learners aware of the fact that the oppression of people of colour usually takes place at the intersections of race, gender, class, caste and sexuality.**
- **To train students to analyze sex and gender roles and identities, explore realities, understand and apply feminist theories and methodologies with respect to literature.**

Learning Outcome:

Learners will get a more comprehensive understanding of literature and gender. Misconceptions about the LGBTQ community will also be dispelled.

Total lectures: 45

Theoretical Background:

Unit 1

[suggested no. of lectures: 15]

A. Basic Concepts in feminist theory

- 1. Understanding Patriarchy/Patriarchies: The nature of gender arrangements and gender oppression.**
- 2. Sex and Gender; Identity and gender construction: masculinities and femininities**
- 3. Other dimensions of gender oppression: race, class, caste, religion, sexual orientation**
- 4. History of Indian feminist ideologies**

B. Schools of Feminism: Liberal and Radical Feminism

Unit 2

[suggested no. of lectures: 15]

Lakshmi Holmstrom: *The Inner Courtyard - Stories by Indian Women*

OR

Jyoti Mhapsekar: *Mulagi Zali Ho (A Girl is Born) – A play*

OR

Urmila Pawar: *Aaydaan – A play*

Unit 3

Prose Fiction:

[suggested no. of lectures: 15]

Maya Angelou: *I Know Why the Caged Bird Sings* (Genre: Autobiographical Fiction)

OR

Margaret Atwood: *The Handmaid's Tale*

Semester VI Literature and Gender for T.Y.B.A. English Total lectures: 45

Unit 1

(suggested no. of lectures: 15)

Feminist Literary Criticism

- 1. Feminist Literary Criticism: Phallogocentric criticism and Gynocriticism**
- 2. LGBTQ Literature: A short Indian history**

Schools of Feminism: Marxist and Socialist Feminism

Unit 2

Poetry:

(suggested no. of lectures: 15)

- “Stone Age” by Kamala Das**
- “Like Totally Whatever” by Melissa Lozada-Oliva**
- “Ode to the Women on Long Island by Olivia Gatwood**
- “Coping” by Audre Lorde**
- “Mascara” by Meena Kandasamy**

Unit 3

Drama

Mahesh Dattani: *Dance Like a Man*

(suggested no. of lectures: 15)

OR

Jane Chambers: *Last Summer at Bluefish Cove*

Assessment:

Internal Assessment – 40 marks (Semester V & VI)

Sr. No.	Particulars	Marks
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1	One periodical class tests to be conducted in the given semester	20
2	One assignment based on curriculum to be assessed by the teacher concerned	15

Questions for the class test should be either short notes or essays

B) Semester V End Examination Pattern **60 Marks, 2 Hours**

Question 1: One essay type question OR Short notes on critical terms from Unit 1:
(2 out of 3) : 15 Marks

Question 2: Essay on Unit 2 Lakshmi Holmstrom's *The Inner Courtyard***
(1 out of 2) : 15 Marks

Question 3: Essay on Unit 3* Maya Angelou's *I Know Why the Caged Bird Sings* (1 out of 2) : 15 Marks

Question 4: Two short notes, one each, on Unit 2 & Unit 3 (2 out of 4)
Or Reference to context : 15 Marks

**** No questions will be set on Jyoti Mhapsekar's play *A Girl is Born! (Mulagi Zali Ho!)* in the semester end examination as it is meant for additional reading. However, project work may be based on it.**

***No questions will be set on Margaret Atwood's novel *The Handmaid's Tale* in the semester end examination as it is meant for additional reading. However, project work may be based on it.**

Semester VI End Examination Pattern **60 Marks, 2 Hours**

Question 1: One essay type question OR Short notes on critical terms from Unit 1:
(2 out of 3) : 15 Marks

Question 2: Essay on Unit 2 (1 out of 2) : 15 Marks

Question 3: Essay on Unit 3* Mahesh Dattani's *Dance Like a Man*
(1 out of 2) : 15 Marks

Question 4: Two short notes, one each, on Unit 2 & 3(2 out of 4)
Or Reference to context : 15 Marks

***No questions will be set on Jane Chambers's play *Last Summer at Bluefish Cove* in the semester end examination as it is meant for additional reading. However, project work may be based on it.**

Workload: 3 lectures per week.

Marks: 40 marks out of 100 will be allotted to internal assessment. A minimum of 16 out of 40 (internal) 24 out of 60 (external/term end) marks must be scored by the student. The student should get an aggregate 40 marks out of 100 per semester to pass in the course.

Recommended Reading:

1. **Bhasin, Kamala. *What is Patriarchy?* Kali for Women, 1993.**
2. **Bhasin, Kamala and Nighat, Said Khan. *Some Questions on Feminism and Relevance To South Asia.* Kali for Women, 1986.**
3. **Hester, Eisenstein. *Contemporary Feminist Thought.* Boston: G.K.Hall, 1983.**
4. **Fleenor, Juliann. *The Female Gothic.* Montreal: Eden Press, 1983.**
5. **Gilbert, Sandra and Susan Gubar [eds.]. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination.* Yale University Press, 1979.**
6. **Humm, Maggie. *A Reader's Guide to Contemporary Feminist Theory.* New York: Harvester Wheashef, 1994.**
7. **Jagose, Annmarie. *Queer Theory: An Introduction.* Melbourne University Press, 1996.**
8. **Janeway, Elizabeth. *Man's World, Woman's Place.***
9. **Lindsay, Linda L. *Gender Roles: A Sociological Perspective.* NJ: Engelwood Cliffs, Prentice Hall, 2nd edn, 1994.**
10. **Loomba, Ania. *Gender, Race and Renaissance Drama.* Oxford: Manchester University Press, 1989.**
11. **Millett, Kate. *Sexual Politics.* New York: Doubleday, 1976.**
12. **Showalter, Elaine. *A Literature of their Own: British Novelists from Bronte to Lessing,* Revised. Princeton University Press, 1982.**

13. Showalter, Elaine. Ed. *New Feminist Criticism: Essays on Women, Literature and Theory*. New York: Pantheon Books, 1989.
14. Tharu, Susie J and K Lalitha. 1990. *Women Writing in India – Volumes I and II*. New Delhi: Oxford University Press.
15. Tong, Rosemarie. *Feminist Thought: A Comprehensive Introduction*. Westview Press, 1984.
16. Warhol, Robyn R. and Diane Price Herndl. [eds.] *Feminisms: An Anthology of Literary Criticism*. New Jersey: Rutgers University Press, 1991.
17. Weedon, Chris. *Feminist Practice and Poststructuralist Theory*. Oxford, Basil and Blackwell, 1987.
