DEPARTMENT OF ENGLISH

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

SHIV NADAR INSTITUTION OF EMINENCE

B.A. (RESEARCH) ENGLISH

PROSPECTUS FOR 2025 ADMISSIONS

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B.A. (Research) in English

The B.A. (Research) in English syllabus at Shiv Nadar Institution of Eminence seeks to absorb and deploy the pedagogical possibilities that have become part of our continuously evolving discipline as it moves through the twenty-first century. While never compromising on the rigor and knowledge base offered by a modern English program in the best universities, our new syllabus makes some major innovations.

First, it draws on the methodological breakthroughs emerging from philosophy, anthropology, semiotics, and the exciting new knowledge systems of the cyber world, to constitute itself as an inherently interdisciplinary program. Second, we have the resources and are committed to training students, in workshop-like conditions, in both academic and creative writing. Third, the program draws on the exponential expansion of translation to decenter the 'English' in English literature and to treat the language as a means of mediating between literatures originating in various parts of the world. Finally, our B.A. program has a strong research component. All senior students are required to write an 8,000-word research paper, carrying the weight of 12 credits and based on a specific set of readings and weekly consultations with a designated supervisor.

At the heart of our new English program is the commitment to reconstitute traditional literary categories in contemporary ways. We take the student through several pathways that include: fictional traditions stretching from the novel to graphic novels and videogames, the literatures of South Asia, literary and cultural theory, world poetry, and the development of theatre from classical to contemporary. Moreover, the English program at SNIoE sees no contradiction between creative and expository writing. Every student is required to do a compulsory course on academic writing but we also have creative writers among us who offer optional creative writing courses with a focus on prose fiction.

The English department at Shiv Nadar IoE is designed to give students the intellectual training, knowledge base, and communication skills necessary for a range of professions: the civil services, publishing, journalism, advertising, content writing, and law. Most of all, we look out for undergraduate students with outstanding academic potential to groom for our graduate program which is among the finest in the country.

Program Requirements

Shiv Nadar IoE guidelines require undergraduate students to complete 160 credits of coursework over a period of 4 years to graduate with a B.A. Research degree. To qualify as an English Major, the student must earn 160 credits as follows:

160	=	100	+	12
Total credits		English Major Courses (4 credits each)		English Major Project (spread over the final 2 semesters)
		8	+	40
		Experiential Learning (typically internships)		CCC + UWE (see the UG Handbook for details)

The English Major consists of twenty-five 4-credit courses and one 12-credit Supervised Research Paper (UGSRP) to be completed in four years. As can be seen from the course listing provided below, the first two years aim at providing the student a historical grounding in the discipline. The student is familiarized with the most significant genres within literature and with great movements such as the humanism of the Renaissance, and modernism, that transformed the literary domain. The third and fourth years offer courses pitched at a more advanced level. This is the time for the student to get acquainted with particular lines of specialization. The individually supervised essay, written through the seventh and eighth semesters, trains the student to engage with rigor and depth in a focused area of research.

Experiential Learning:

India's New Education Policy (NEP) mandates that Bachelors' students earn at least 8 credits via learning experiences that occur outside regular classwork. SNU's guidelines for the Experiential Learning (EL) component are as follows:

- EL credits can be earned via Internships/ Community Work / Rural Immersion / Industry Visits.
- 4 Credits are mandatory for Career Development. These are typically earned via internships. The remaining 4 credits may also be earned via internships or through one of the following activities (subject to the approval of the department's EL coordinator): sports and games, yoga, physical activities, performing arts, music,

handicraft work, social work, NCC, vocational education, training and skilling, field visits in skill education as well as internship, apprenticeship, on the job training (OJT).

- When the semester is in session, 1 EL credit can be earned for every 3 hours per week of experiential learning over the semester.
- During the vacation, 6 EL credits will be awarded for a two-month internship / experiential learning with an engagement of 40 hours per week. Ten credits will be awarded for a three-month internship, and 12 credits will be awarded for a four-month internship.
- All experiential learning courses, including internships and projects, are at 400 levels.

The English department's policy regarding the students' procurement of the EL credits are as follows:

- A departmental program-coordinator will keep track of each student's fulfilment of the EL credits over the 8 semesters.
- All 8 EL credits will be graded as S or U (Satisfactory/Unsatisfactory) following verification of the student's work by the program coordinator, along with faculty oversight.
- The 8 credits will be earned by the student on their own initiative, either through summer internships or through a project or activity that is, ideally, career-enabling for English Majors. Before undertaking the activity, the student must check with the department's EL coordinator whether the activity will be counted as valid for EL credits .
- The number of credits earned by the student for each internship/project will be computed based on the duration for which the activity was undertaken (1, 2, 3 months) and the university's policy on the number of EL credits applicable per month of that activity (see above).

Undergraduate Minor in English

Students of the university *from disciplines other than English* may earn a Minor in English as follows:

UG Batch	Minor Requirement
Students admitted ***prior to 2025***	Complete at least 6 courses (i.e., 24 credits) offered by the Department of English (i.e., courses having the "ENG" prefix)
Students admitted ***2025 onwards***	Complete 2 REQUIRED courses and ANY 2 ELECTIVE courses. The required and elective courses are listed below: **REQUIRED:** 1. ENG1001 The Language Game of Literature 2. ENG2041 Shakespeare and his Contemporaries **ELECTIVE (ANY 2):** 1. ENG2042 Linguistic Approaches to Literature 2. ENG3040 The Fundamentals of Creative Writing 3. ENG3043 Landmarks in the Novel Form

Our courses do not have prerequisites, so students pursuing their minor may complete them in any order. Nevertheless, we strongly recommend that English Minors try to take 100 or 200 level courses early on, and 300 and 400 level courses in their later semesters.

B.A. English (Research): 4-Year Pathway

Year	Monsoon Semester	Spring Semester
Year 1	***ECO1009 Logic and the Scientific Methods*** ***CWR1001 Academic Writing*** ***ENG1001 The Language Game of Literature*** ***ENG1001 Keywords for Literary and Cultural studies*** *CCC*	***SOC1002 Understanding Modernity*** ***ENG1043 Drama: Tropes and Adaptations*** *UWE* *UWE* *CCC*
Year 2	***ENG2041 Shakespeare and his Contemporaries*** ***ENG2042 Linguistic Approaches to Literature*** ***ENG2045 South Asian Literature*** *UWE* *CCC*	***ENG2040 Getting Verse*** ***ENG2044 Modernist Literature*** ***ENG2046 Mapping Language Change*** *UWE* *CCC*
Year 3	***ENG3040 The Fundamentals of Creative Writing*** ***ENG3042 Introduction to Critical Theory*** ***ENG3043 Landmarks in the Novel Form*** ***ENG3048 Literature and the Non-human*** *CCC/UWE*	***ENG3046 Introduction to Postcoloniality*** ***ENG3047 Popular Fiction*** ***ENG3049 Literary Culture of the Enlightenment and Romanticism*** *CCC* *UWE/one 4th year elective (below)*
Year 4	*ENG4040 Contemporary Forms of Fiction* *ENG4041 Unlocking the Literary through Feminist Fiction* *ENG4048 Anthropocene Fictions* *ENG4049 Text as Data* *ENG4099 UG Supervised Research Paper*	*ENG4044 Crafting Short Fiction* *ENG4045 World Folk Literature* *ENG4046 Vernacular Literary Practices* *ENG4050 AI in Fiction and Film* *ENG4099 UG Supervised Research Paper*

Important:

1. English Majors must complete at least 120 credits from the English department. This includes Experiential Learning credits approved by the department.
2. Please consult the UG Handbook for details regarding the completion of CCC, UWE, SWAYAM-CC, and SWAYAM-UWE credits.
3. Courses marked in bold are compulsory for all English Majors.
4. "Logic and the Scientific Method," "Academic Writing," and "Understanding Modernity," are not English-department courses, but they are considered Core for English Majors.
5. The courses shown above are all 4-credit courses, with the exception of the "UG Supervised Research Paper" (UGSRP), which is worth 12 credits. The UGSRP is spread over the 7th and 8th semesters and is compulsory for all English Majors.

Skills Imparted

Graduating students acquire a wide range of domain-specific as well as generic skills. These are as follows:

Domain-specific skills:

- Analyse and interpret multiple genres of literature and storytelling, including in prose, poetry, drama, film, TV shows, and graphic novels.

- Have a sound grasp of the literary history and literary forms that have flourished in different parts of the world from the early 16th century to present times.

- Easily negotiate competitive examinations, many of which have an essay paper as well as a paper on Literature.

Generic Skills:

- analyze a text using critical terms and methodologies that are standard in academia and in other work-worlds.

- Interpret a text with reference to its contexts of production and reception.

- Produce written work that is well organized and grammatically accurate.

- Correct chunks of prose. Make sentences more forceful or better organised; correct spelling, grammatical, and punctuation mistakes. This is an indispensable skill in the editorial side of both book publishing and print journalism

- Demonstrate oral competence in responding to literary texts.

- Analyse highly complex texts and write long, extensively researched papers.

- Present research lucidly, with cogent arguments and in attractive language.

Possible Careers

Our students have taken up a wide range of careers, including in academics, editing and publishing, media and communication, business administration, law, instructional design, teaching, art curation, public health, event management, and others.

Academic careers: our students have gone on to pursue M.A. and even direct-Ph.D. degrees in areas as diverse as literary studies, policy studies, media and communication, and business administration (MBA).

Corporate sector careers: Several SNIoE English graduates are currently placed in top multinational companies. While some have gained these placements immediately after their B.A. (Research) in English degrees, others have done so after combining their BA with a Master's degree.

Teaching careers: Some of our graduates have taken up school teaching after having completed teaching-related internships during their undergraduate program.

SNIoE has an active Career Development Cell (CDC) that engages with students on a weekly basis in their 3rd year. The CDC helps students acquire internships, train for interviews, and gain placement in their graduation year.

Course Descriptions

ENG1001 The Language Game of Literature

This course seeks to address some basic questions that pertain to the domain of the literary. Some of these are: what kinds of texts qualify as literature? Do literary texts possess some special, objectively demonstrable properties, or does the label merely connote some arbitrary social consensus? Moreover, do literary texts invite us to treat them differently, as compared to non-literary texts? Does the appreciation of a literary text, depending on whether it is a poem, a story, or a play, require us to pay attention to different kinds of textual phenomena? What precisely are those phenomena? The kinds of questions raised above will be addressed in this course as we immerse ourselves in a wide-ranging selection of texts drawn from the genres of poetry, fiction, and drama. The texts are chosen so that our engagement with each of them will illuminate some specific aspects of literary appreciation. Also, as we progress through this course, we will build a critical vocabulary that will enable us to express, with increasing clarity, our assessments of the literary merits of literary texts. (3:1:0). Prerequisites: none.

Primary Texts

Poetry: a selection of poems ranging across history and geography. The poems for study will be made available to the student either electronically or through handouts.

Drama: Henrik Ibsen, *A Doll's House* (1879).

Fiction: A selection of short stories including:

"The Fall of the House of Usher," Edgar Allen Poe (1839).

"The Yellow Wallpaper," Charlotte Perkins Gilman (1892).

"The Garden of Forking Paths" Jorge Luis Borges (1941). Trans. Andrew Hurley.

"The Paper Menagerie," Ken Liu (2011).

ENG1002 Keywords for Literary and Cultural Studies

Popularised through Raymond Williams' *Keywords: A Vocabulary of Culture and Society* (1976), keywords or key terms and concepts are rightly understood as the fundamental building blocks for the study of any academic discipline. The proposed course will introduce the students who would be beginning their foray into literary and cultural studies to fundamental terms and concepts like "the literary", "context", "culture", and "representation" over the course of fifteen weeks in the first semester. The course has been structured in such a way that a literary or cultural work like a short novel, play, poem, documentary, graphic narrative, or story is to be read alongside a brief piece of critical writing. The literary or cultural work and the critical piece do not quite address the same contexts but reflect on the same keyword. Consequently, they will provide the students with a holistic understanding of the particular keyword under consideration during a week without overpowering or overshadowing each other**.** (3:1:0). Prerequisites: None.

Bibliography:

Alison Bechdel, *Fun Home: A Family Tragicomic*, Jonathan Cape, 2006.

Aravind Malagatti, *Karya*, trans. Susheela Punitha, Hamish Hamilton, 2021.

(Selections from) Arundhathi Subramaniam ed., *Wild Women: Seekers, Protagonists, and Goddesses in Sacred Indian Poetry*, Ebury/Penguin, 2024.

Catherine Lacey, *Pew*, Granta Publications, 2020.

Chimamanda Ngozi Adichie, "A Private Experience" from *The Thing Around Your Neck*, Fourth Estate, 2009, pp. 43-56.

Chinua Achebe, *Things Fall Apart*, Heinemann, African Writers Series, 1958.

David Malouf, *Child's Play*, Vintage International, 1999.

Derek Walcott, "O Serbian sibyl, prophetess", from *The Prodigal*, *Poetry*, September 2004, p. 364. <https://www.poetryfoundation.org/poetrymagazine/browse?volume=184&issue=5&page=28>
Frederic Jameson, "A Note on Literary Realism" in Matthew Beaumont ed. *Adventures in Realism*, Blackwell Publishing, 2007, pp. 261-271.
Geetanjali Shree, *The Roof Beneath Their Feet*, trans. Rahul Soni. Penguin, 2023.
Harold Bloom, "Elegy for the Canon" from *The Western Canon: The Books and Schools of the Ages*, Harcourt Brace, 1994, pp. 1-17. <https://eng2713blog.wordpress.com/wp-content/uploads/2017/08/elegy-for-the-canon-by-harold-bloom.pdf >
Irfan Habib, "Nationalism in India: Past and Present", *Social Scientist*, Vol. 45, No. 3/4, 2017, pp. 3-8.
J. M. Coetzee, "What is a Classic?", *Current Writing: Text and Reception in Southern Africa*, Vol. 5, Issue 2, 1993, pp. 7 to 24.
(Selections from) James Wood, *How Fiction Works*, Vintage, 2009.
Jessica Hurley, "Focalisation (Point of View)", from "The Problem of Fictional Character", The University of Chicago. <https://voices.uchicago.edu/201801engl25640/focalization-point-of-view/ >
Kartiki Gonsalves dir. *The Elephant Whisperers*, Sikhya Entertainment, Netflix, India/US, 2022.
Katherine Mansfield, "Bliss" from *Bliss and Other Stories*, Penguin Books, 1920, pp. 8-15.
Raymond Williams, "Dominant, Residual, and Emergent" from *Marxism and Literature*, Oxford University Press, 1977, pp. 121-127.
Teju Cole, "Lecture 1: Experience", Berlin Family Lectures, 8th April 2019, The University of Chicago. <https://www.youtube.com/watch?v=RSlD1CLUTZM&t=12s>
Terry Eagleton, "Introduction: What is Literature?" from *Literary Theory: An Introduction*, University of Minnesota Press, 2008, pp. 1-15.
Uma Chakravarti, "In Her Own Write: Writing from a Dalit Feminist Standpoint", *India International Centre Quarterly*, Vol. 39, No. 3-4, 2012-13, pp. 134-145.
Virginia Woolf, "Mr. Bennett and Mrs. Brown", The Hogarth Press, 1924, pp. 11-25.
William Wordsworth, "The Solitary Reaper". <https://www.poetryfoundation.org/poems/45554/the-solitary-reaper>

ENG1043 Drama: Tropes and Adaptations

This course explores the co-constitutive emergence of drama and democracy in ancient Greece. We begin in 5th-century BCE Athens, examining how the *Oresteia* represents the transition from a private to civic form of justice. In the second half of the course, we track the tension between the obligation to the state and to one's family through *Antigone* and its modern adaptation *Home Fire*. (3:1:0). Prerequisites: None.

Primary Texts

Aeschylus, *The Oresteia (Agamemnon, The Libation Bearers, The Eumenides)*
Sophocles, *Antigone*; *Oedipus Rex*
Kamila Shamsie, *Home Fire*
Ruth Scodel, *An Introduction to Greek Tragedy* (selections)
Edith Hall, *Inventing the Barbarian: Greek Self-Definition through Tragedy* (selections)
Judith Butler, *Antigone's Claim* (selections)
Rene Girard, *Violence and the Sacred* (selections)
Giorgio Agamben, *Homo Sacer* (selections)

ENG2040 Getting Verse

This course will introduce students to the idea of poetic form, think about what constitutes a poetic movement, and focus on individual poets as training in ways to read poetry by understanding craft and cultivating an ear for resonance to understand what individual talent has to do with tradition. We will sample genres and modes and learn about the distinguishing and overlapping characteristics of different poetic forms and modes in the following, for instance: sonnet, *ghazal*, blank verse, ode and dramatic monologue. Moving from reading poems in isolation we will think about the idea of poetic tradition, where a group of poets can be read together as part of a movement.

Primary Texts

A selection of poems by:
Geoffrey Chaucer
William Shakespeare
John Donne
Christina Rossetti
Philip Larkin
Phillis Wheatley
Langston Hughes
Adrienne Rich
Joy Harjo
Nissim Ezekiel
Kamala Das
Arun Kolatkar
Agha Shahid Ali
Hoshang Merchant

ENG2041 Shakespeare and His Contemporaries.

This course seeks to introduce students to some landmark plays in the Elizabeth period: probably the greatest phase in England's literary history. We will study one play by Christopher Marlow and two by Shakespeare. Apart from introducing students to the two most significant sub genres within the Elizabethan corpus - tragedy and comedy – the course will also help students grasp some of the central categories used in critical discussions on 16th and 17th century drama. Thus we will focus categories like Renaissance Humanism and on character types such as the tragic hero, the Machiavellian villain and the fool. Finally, we will explore, through these plays, the many reasons that have led scholars to argue that the Renaissance in Europe laid the foundations of the modern world. (3:1:0).
Prerequisites: None.

Primary Texts

Dr. Faustus
Othello
A Midsummer's Night's Dream

ENG2042 Linguistic Approaches to Literature

This course will be on the basic concepts in Linguistics: Phonetics, Morphology, Semantics, and Syntax, including theory and practice sessions, to familiarize students with the methodology of modern linguistics and analytic reasoning via examination of linguistic data. The course would be divided into four modules. The course also introduces students to

philological analysis of literary texts. Students are also introduced to selected essays by the philologist Eric Auerbach.
(3:1:0) Prerequisites: None.

Module 1: Old English - Historically seen; Beyond the Structure of Words; Morphology; Studying Beowulf on its language, context, and cultural background to become familiar with Old English; Studying a tale from the Canterbury Tales (The Knight's Tale), the rudiments of Middle English as a spoken and written language, to become familiar with Middle English and Present Day English.

Module 2: Beyond the Sounds - Phonetics -Introduction – Phonemic changes; Beyond the sentence: Pragmatics; Translation exercises; Transliteration from Old/ Middle English into Modern English

Module 3: Beyond the Meaning: Semantics; Beyond the Sentence Structure: Syntax;

Module 4: Theory - Auerbach's Philology and Readings of Sheldon Pollock.

Primary Texts

Beowulf (1st 300 verses) Manuscript available through the Electronic Beowulf Project

Canterbury Tales (The Knight's Tale), Simon, Sherry; Gender in Translation — Cultural Identity and the Politics of Transmission. 1996. New York: Routledge.

Fromkin, Victoria, Robert Rodman, & Nina Hyams. An Introduction to Language, 10th edition. Cengage Learning, 2014.

Steven Pinker, 2007, 'The Language Instinct: How the Mind Creates Language', HarperCollins Publishers Inc.

Eric Auerbach's essay "Philology and WeltLiteratur" and selections from Mimesis.

ENG2044 Modernist Literature

This course will familiarize the student with the literary-aesthetic paradigm that has come to be called "modernist." This will be achieved through the study of exemplary works in each of the major genres: the novel, the short story, drama, and poetry. Through this study the student will gain a sound understanding not only of the particulars of the modernist aesthetic, but also of the cultural, political, and philosophical ethos that informed it. (3:1:0). Prerequisites: none.

Primary Texts

Fiction

James Joyce, "The Dead" (1914).

Virginia Woolf, *Mrs Dalloway* (1925).

Drama:

Eugene Ionesco, *Rhinoceros* (1949).

Poetry: A selection of poems by poets such as William Butler Yeats, Wilfred Owen, H.D., William Carlos Williams, Marianne Moore, Wallace Stevens, Rainer Maria Rilke, and T S Eliot.

ENG2045 South Asian Literature

This course is designed to introduce students to some vibrant texts in contemporary South Asian literature. It straddles the genres of novel, poetry and short stories written in different regions of South Asia, including Sri Lanka, India and Pakistan. This course seeks, thus, to familiarize the students with the literary output in South Asia and its diasporas, that comes to grips with vital questions of form, class, caste, language, religion and gender. (3:1:0). Prerequisites: none.

Primary Texts
Rabindranath Tagore, *The Home and The World (Ghare Baire)*, 1916.
Premchand, "Kafan", translated by Frances W. Pritchett, 1936.
Mallika Shaikh, excerpts, *I want to destroy myself*, 1984. Memoir.
Paromita Vohra, *Where's Sandra?* - documentary film. 2015.
Vivek Shanbag, *Ghachar Ghochar*, 2013. Novella.
Rashid Jahan and Manto, Selected fiction.
Daniyal Mueenuddin, "In Other Rooms, Other Wonders", In Other Rooms, Other Wonders. Delhi: Penguin, 2009.

ENG3040 The Fundamentals of Creative Writing
Important: This course should be limited to no more than 15 students
Introduction to Creative Writing uses a mixture of classroom lecture, in-class writing, workshopping and production of work to familiarise the students with the basics of poetry and prose writing. In the first half of the semester, we will focus on exercises geared towards writing with the senses, which is essential to the production of poetry. Students will also be familiarised with the basics of using the meter and free verse. In the second half of the semester, we will concentrate on prose. We will discuss issues such as using autobiography to create fiction, choosing the right point of view from which to tell the story, creating a memorable character and coming up with a beguiling plot. Students will also learn to utilise workshopping techniques, which will enable them to become better critics of their own and other people's work.
The emphasis will be on writing as a reader, and reading as a writer. It is impossible to be a good writer without being a good reader of your own and other people's work. We will look at a number of poems and stories by accomplished writers and identify various techniques that students can utilise in their own work. By the end of the course, students should be well-versed in the basics of writing poetry and prose fiction. Overall, these should help strengthen their critical thinking skills, as well as allow them to think outside the box. Along with that, there should also be a general improvement in writing skills.
The method of instruction will be a combination of the seminar and the workshop. At various points of the semester, we will be in seminar mode where we will discuss the work of well-known writers as well as the various nuts and bolts of poetry and prose writing. At other times, we will shift to workshop mode where the emphasis will be on workshopping student work. Although we will not be using computers in class, the internet will be useful in terms of research as well as reading outside class. Hence, access to it is a must. (3:1:0).
Prerequisites: none.
Primary Texts
Maya Angelou, 'I know why the caged bird sings,' (Poem)
William Butler Yeats, 'The Lake Isle of Innisfree' (Poem)
Ezra Pound 'In the station at the metro' (Poem),
Esther Morgan, 'Avocados' (Poem)
Various haiku poems
Junot Diaz, 'How to date a brown girl (black girl, white girl, or halfie) (short story)
James Joyce, 'Eveline' (short story)
Ernest Hemingway, 'Hills Like White Elephants (short story)

ENG246 Mapping Language Change
Language change is constant. Linguistic boundaries are never clear-cut. At best, linguistic boundaries can be described as overlapping transitional spaces where migration and

urbanization shape new possibilities of human interaction. Language spoken at present is the best laboratory for a linguist.
This course is both theoretical and empirical inquiry into language change. Focus of the chosen texts is on language universals and linguistic typology. The second part of this course will be field study- data collection and analysis. Students will learn data analysis through triangulation- statistical analysis of quantitative data in specialized linguistic labs; and critical discourse analysis of qualitative data. (1:0:3). Prerequisites: none.

Primary Texts

Language Universals and Linguistic Typology, Bernard Comrie, 1981.

Weinreich,U., Labov, W., Herzog, M., 1968. Empirical Foundations for a Theory of Language Change, in *Directions for Historical Linguistics*, ed. W.P.Lehmann, Y. Malkiel, 97-195, Austin: Univ. Texas Press.

M. Nowakowaski. Generative Grammar and Theories of Language Change (Methodological and Historical aspects)

Raymond Hickey. Language Change

Robert L. Rankin. Methods for Studying Language Change

ENG3042 Introduction to Critical Theory

This course aims to introduce students to the basic theoretical works that revolutionized the humanities generally and literary studies specifically in the 20th and 21st centuries. The focus of the texts chosen is insistently on cultural production and critical theory, texts and contexts. The course will ask questions like what are the deeper structures that inform texts, cultural production, and even everyday life? How can we think critically about texts, the culture they are a part of, and the society that produces them? The reading list comprise some of the most definitive works we have on (a) the basic aspects of the literary (language, discourse, author, reader), (b) literary genres (the novel, poetry) and the locations of literary criticism (Feminism, Post-colonialism); along with cutting edge research emerging from across humanistic disciplines focusing on literary and cultural production.
Focusing on language, discourse, genres and social orientation, this course will equip students with sophisticated conceptual frames to deal with not just literary material but any situation in life which involves human communication. (3:1:0). Prerequisites: none.

Primary Texts

A Course in General Linguistics (1915), Ferdinand de Saussure ed. M. Baskin (London: Fontana) p65-78

Excerpts from *Mythologies* (1972 [1957]), Roland Barthes. Trans. Jonathan Cape. New York: Noonday Press

'The Ego and the Id' (1923), from *The Ego and the Id* (1989[1960,1923]), Sigmund Freud. Trans. Joan Riviere. Rev and ed. James Strachey. (London and New York: W.W. Norton & Co.) (pp. 3-36)

'Hegemony, Intellectuals and the State', *Cultural theory and Popular Culture: A Reader*, ed. John Storey.

'The Work of Art in the Age of Mechanical Reproduction' (1936), Walter Benjamin

'Encoding/Decoding', Stuart Hall, in *The Cultural Studies Reader*, ed. Simon During.

'Introduction' from *Distinction: A Social Critique of the Judgement of Taste* (1996, 1984 [1979]), Pierre Bourdieu. Trans. Richard Nice. Cambridge: Harvard University Press. pp. 1-8

Roland Barthes, "Death of the Author" From *Image-Music-Text* (1968) trans. S.Heath, pp142-48

"What is an Author", from *Aesthetics, Method, and Epistemology: Essential works of Foucault 1954-1984* (1998 [1994]), Ed. James D Faubion, trans. Robert Hurley and others, pp. 205-222.

'The Laugh of the Medusa', Hélène Cixous. Trans. Keith Cohen and Paula Cohen. Signs Vol. 1, no. 4. (1976), pp. 875-893.

'Demarginalizing the intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics', Kimberle Crenshaw. The University of Chicago Legal Forum (1989)

'Preface (1999)' *Gender Trouble: Feminism and the Subversion of Identity* (1999 [1990]), Judith Butler. New York and London: Routledge. pp. vii-xxvi.

'Introduction: Points of Departure', in Peter Childs and Patrick Williams (eds.), *An Introduction to Post-Colonial Theory*, pp.1-25.

'The Fact of Blackness', *Black Skins, White Masks* (2008 [1967, 1952]), Frantz Fanon. Trans. Charles Lamm Markmann

'The Cultural Politics of the Dalit Movement: Notes and Reflections', *The Flaming Feet and Other Essay* (2010). (Ranikhet: Permanent Black) pp. (93-109)

ENG3043 Landmarks in the Novel Form

This course is designed to introduce students to some of the most characteristic forms that the novel has taken through the course of its long and continuing evolution and to the range of expressive possibilities that the novel, as a whole, has acquired.

The novels that will be studied in this course are (i) *Don Quijote* (Part 1), one of the earliest novels and one that takes as its central question: what does it mean to read and write novels? (ii) *Wuthering Heights*, seemingly a 'domestic novel' that does what no domestic novel did in the nineteenth century (iii) *Disgrace*, which raises some of the most pressing questions about the ethics and aesthetics of telling 'a good story'.(3:1:0). Prerequisites: none.

Primary Texts

Miguel De Cervantes, *Don Quijote* Book 1 (1605) trans. Burton Raffel

Emily Bronte, *Wuthering Heights* (1847)

J.M. Coetzee, *Disgrace* (1999)

ENG3046 Introduction to Postcoloniality

This course shall introduce postcolonial theory and literature from Africa, the Middle East, Africa, Latin America, Carribbean, and South Asia. The course will engage the students with questions and debates around the term "postcolonial", its varied and often contested meanings, its progression as an academic discipline especially in the context of globalisation and cultural imperialism. The texts chosen cover a wide range of theorists and writers, introducing students to key terms in postcolonial theory like postcoloniality, Orientalism, Negritude, Hybridity, the Subaltern, Postcolonial Feminism, and Queerness in postcolonial contexts.

Primary Texts

Hodge and Mishra, 'What is Post-Colonialism?' in *Colonial Discourse and Postcolonial Theory: A Reader* (1994) , eds. Williams and Chrisman, pp. 276-90.

'Afterword' (2005), *Orientalism* (1978), Edward Said. Pp. 329-354. London: Penguin.

Aijaz Ahmad, 'Orientalism and After', Williams and Chrisman Reader, pp. 162-71.

A Tempest (1969), Aimé Césaire

Aimé Césaire, 'Discourse on Colonialism', excerpts available in the Williams and Chrisman Reader, pp 172-180.
Léopold Sédar Senghor, 'Negritude: A Humanism of The Twentieth Century', Williams and Chrisman Reader, pp. 27-35.
Autumn of the Patriarch (2006 [1975]), Gabriel Garcia Marquez.
'The Solitude of Latin America' (1982), Nobel Prize Acceptance Speech, Gabriel Garcia Marquez. https://www.nobelprize.org/prizes/literature/1982/marquez/lecture/
'Of Mimicry and Man: the ambivalence of colonial discourse', in *The Location of Culture* (1994), Homi K. Bhabha. London: Routledge.
Season of Migration to the North (1969 [1966]), Tayeb Salih.
'On the Abolition of the Department of English', pp. 438-442/pp. 145-150, *The Post-colonial Studies Reader* (1995), eds. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, London and New York: Routledge/ *Homecoming* (1972), Ngugi wa Thiong'o, London: Heinemann.
"Reflections on "Can the Subaltern Speak?": Subaltern Studies After Spivak", Partha Chatterjee, pp.81-86; and "Postcolonial Studies: Now That's History", Ritu Birla, pp. 87-99. *Can the Subaltern Speak?: Reflections on the History of an Idea* (2010), ed. Rosalind C. Morris. New York: Columbia UP
Joothan (2008[1997]), Omprakash Valmiki. Trans. Arun Prabha Mukherjee. New York: Columbia UP
Funny Boy (1994), Shyam Selvadurai.

ENG3047 Popular Fiction

This course shall introduce debates around popular fiction as well as some readings from popular fiction from Britain and South Asia in the 20th century. The course will unpack theoretical categories such as "popular", "culture" and "taste" fundamental to engaging with the texts as well as undertake a close reading of fiction (novels, graphic novels and short stories) from Britain and South Asia focusing on genres like crime and detective fiction, romance, children's literature and the graphic novel.

Primary Texts

Pride and Prejudice, Jane Austen, 1813.
The Murder of Roger Ackroyd, Agatha Christie, 1926.
Haroun and the Sea of Stories, Salman Rushdie, 1990.
Bhimayana, Subhash Vyam, S. Anand, Srividya Natarajan, Durga Bai, 2011.
The Zoya Factor, Anuja Chauhan, 2008.

ENG3048 Literature and the Non-Human

This course focuses on Anglophone fiction, non-fiction, poetry, film, and music which visibilize and acknowledge the agency of non-human entities such as plants, animals, and insects in shaping the world around us. Covering texts from the eighteenth to the twenty-first century, it considers the ethical implications of sharing responsibility with such agents for environmental protection and meaning making. Most importantly, it is interested in reading against the grain of a so-far taken-for-granted anthropocentrism. (3:1:0). Prerequisites: none.

Primary Texts

Antony and the Johnsons. *I am a Bird Now*.
Baxter, Stephen. *Evolution*.
Cassels, Walter Richard. "Llewellyn."

Coetzee, J. M. *The Lives of Animals*. (Selections)
Darwin, Erasmus. *The Botanic Garden, Part II: Containing the Loves of the Plants, a Poem. With Philosophical Notes*. (Selections)
Ehrlich, Pippa, and James Reed, dir. *My Octopus Teacher*.
Erdrich, Louise. *The Plague of Doves*.
Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. (Selections)
Pariat, Janice. *Everything the Light Touches*. London: The Borough Press, 2022.
Pinera, David Suro, and Gary Paul Nabhan. *Agave Spirits: The Past, Present, and Future of Mezcals*. (Selections)

ENG4040 Contemporary Forms of Fiction

In this course we shall, having studied various kinds of fiction writing, look at other forms of fiction making, including role-playing games (RPG), graphic novels, movies, and TV shows. The intention is to attempt to understand the difference between reading a more or less structured piece of literature, and forms that at this point in time seem more free-flowing and less deterministic. The following issues will be discussed:
Form and Content, Graphic Narratives and Visual Theory, Reality, Virtuality, Simulation, Virtual Reality, Concept Albums (music), Digital Gaming and its Implication for Gaming, and the question 'Why does a Game Need a Story?' (3:1:0). Prerequsites: none

Primary Texts

Neil Gaiman, "Ramadan" from *The Sandman: Preludes and Nocturnes* (1989)
Will Eisner, *Theory of Comics and Sequential Art* (1985)
TV Show: *Stranger Things* (2016)
Sigmund Freud, *The Uncanny* (1919)
Video Game: TBD
Jean Baudrillard, *Simulations and Simulacra* (1981)
Nick Cave, *Murder Ballads* (1996)
David Atkinson, "Magical Corpses: Ballads, Intertextuality, and the Discovery of Murder" (1999)

ENG4041 Unlocking The Literary Through Feminist Theory

This is a survey course designed to introduce students to feminist theory. We will trace the intellectual history of feminism through landmark texts, examine feminist theory and literary criticism and read representative examples of l'ecriture feminine. (3:1:0). Prerequisites: none.

Primary Texts

Mary Wollstonecraft, *A Vindication of the Rights of Women* (1792), selections.
Alice Duer Miller, *Are Women People? A Book of Rhymes for Suffrage Times* (1915), selections.
Virginia Woolf, "A room of one's own" (1929).
Simone de Beauvoir, *The Second Sex* (1949), selections.
Betty Friedan, "The Problem that has No Name," *The Feminine Mystique* (1963).
Valerie Solanas, *SCUM Manifesto* (1968).
New York Radical Women, *Notes from the Second Year: Women's Liberation* (1970), selections.
Kate Millett, "Theory of Sexual Politics," *Sexual Politics* (1970).
Shulamith Firestone, "The Dialectic of Sex," *The Dialectic of Sex* (1970).

John Berger, Ways of Seeing Ep. 2 “The Female Nude” (1972).
Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House” (1979).
Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic* (1979), selections.
Monique Wittig, “One is Not Born A Woman” (1981).
Margaret Atwood, *The Handmaid’s Tale* (1985).
Partha Chatterjee, “The Nationalist Resolution of the Women's Question” (1987).
Chandra Talpade Mohanty, “Under Western Eyes: Feminist Scholarship and Colonial Discourses” (1988).
Nancy Armstrong, *Desire and Domestic Fiction* (1990), selections.
bell hooks, “The Oppositional Gaze: Black Female Spectators,” 1992.
Rebecca Solnit, “Men explain things to me” (2008, 2012).
Saadia Toor, “Imperialist Feminism Redux” (2012).
Gill Plain and Susan Sellers, *A History of Feminist Literary Criticism* (2007).

ENG4044 Crafting Short Fiction

This course will look at the short story from 1000 to 3000 words. Students will study exemplary texts in class. They will discuss the nuts and bolts of writing fiction such as point of view, creation of character, and plot. They do that in the Fundamentals of Creative Writing course as well. However, here they will do it in far greater detail. Furthermore, they will study setting, writing dialogue, editing and revising, and also use workshopping techniques extensively. In addition to the creative writing, they will write a critical commentary which will make them aware of the fact that the creative and critical go together. For grading purposes they will produce two stories each, plus a critical commentary for both stories. It would help if students taking this course have already taken ENG340 ‘The Fundamentals of Creative Writing.’

In the first half of the course, we will focus on the shorter 1500-word story. After the mid-term, we will focus on the 2,500-word story. Through a mixture of lecture and discussion, students will focus on the intricacies of plot, characterisation, point of view, voice and other important attributes of writing fiction. Students will also learn to utilise workshopping techniques, which will enable them to become better critics of their own and other people’s work. Prerequisites: ENG340.

Primary Texts

Ernest Hemingway, ‘A Clean, Well-Lighted Place’’
Anton Chekhov, ‘The Lottery Ticket’
James Joyce, ‘Araby’
Philip K. Dick, ‘We Can Remember It For You Wholesale’
Junot Diaz, ‘Aguantando”
Chimamanda Ngozi Adichie, ‘Apollo’
James Thurber, “The Secret Life of Walter Mitty”
Rohinton Mistry, “Condolence Visit”
Jhumpa Lahiri, ‘Hell-Heaven’
Excerpts from Sol Stein, ‘Stein On Writing

ENG4045 World Folk Literature

This course is a survey of folk literature identifying archetypes, themes, and motifs, orally transmitted literature across space and time. Students will begin by learning key concepts of folklore scholarship: culture, tradition, performance, genre, the local/global distinction, the folk/popular divide, and the dynamics of the customary and innovative in folklore

production. Through an exploration of these concepts students will develop an expansive definition of folk literature; the way that folk expressions live among people i.e. tellers and audiences, collectors and translators; adapting themselves to changing times, circumstances and metaphysical spaces. The course will focus on the transmission and transformation of cultural knowledge and practice in situations of want and plenty, peace and conflict. (3:1:0). Prerequisites: none.

Primary Texts

Dundes, Alan. 1980. "Who are the Folk?" in 'Interpreting Folklore' - Book Chapter III.

Zipes, Jack. 2003. "Once There Were Two Brothers Named Grimm." in Introduction to *the Complete Fairy Tales of the Brothers* Grimm, 3rd ed. New York: Bantam. xxiii-xxxvi.

Propp V. (1968) "Discussion of Tale-Types and Motifs," in Morphology of the Folktale. University of Texas Press, Chapters 2-4

Kirin Narayan, 1993; "Refractions of the Field at Home: American Representations of Hindu Holy Men in the 19th and 20th Centuries," in *Cultural Anthropology* 8(4):476-509

Regina Bendix, 1989 Tourism and Cultural Displays: Inventing Traditions for Whom? The Journal of American Folklore 102 (404): 131-146.

Sadhana Naithani (2006) '*In Quest of Indian Folktales,' Orient Blackswan;* Chapter 3

Katherine Borland 1991; 'That's Not what I Said: Interpretive Conflict in Oral Narrative Research'; Routledge

Films:

Ever After (1998) by Andy Tennant – with Drew Barrymore in a new version of "Cinderella" (with Leonardo da Vinci as 'godmother')

ENG4046 Vernacular Literary Practices

This course will highlight the historical emergence and development of vernaculars in European and world literature. Students will be introduced to major theoretical formulations about vernaculars by writers and theorists. There will be special focus on debates around vernacular literary practice in India. The goal of the course is to introduce students to the idea that there is a profound fissure at the heart of literature between hegemonic concepts of the literary versus minority or non- elite; controversies and debates that circulate around the notion of the vernacular constitute one way to get at this fissure and analyze it. (3:1:0). Prerequisites: none.

Primary Texts

Module One: Histories of the Emergence of Vernacular Languages –Literatures (Four Weeks)

Introduction to the course: Definitions and Delineations

Benedict Anderson, ''Old Languages, New Models," *Imagined Communities ; Reflections on the Origin and Spread of Nationalism.* New York: Verso, Chapter 5

Sheldon Pollock, ''The Cosmopolitan Vernacular,'' *Journal of Asian Studies*. Volume 57, Issue 1 (Available on JSTOR)

G.N. Devy, *After Amnesia: Tradition and Change in India Literary Criticism*. Hyderabad: Orient Longman, Chapter 1

Namwar Singh, "De-colonising the Indian Mind," *Indian Literature: Sahitya Akademi Bi-monthly Journal*. Vol. 151, Sept. to Oct. 1992, pp, 145 - 156

Module Two: Debates around the concept of vernaculars (Three Weeks)

Chinua Achebe, " Named for Victoria, Queen of England," *Hopes and Impediments: Selected Essays, 1965 --- 1987* (1988), 30 -39

Ngugi Wa Thiongo, 'The Language of African Fiction" *Decolonizing the Mind: The Politics of Language in African Literature* (1986), 63-86

Sujit Mukherjee, " A Link Literature for India," in *Translation as Discovery and Other Essays on Indian Literature in English Translation*. Hyderabad: Orient Longman, 1994

Module Three: The possibilities and limitations of literary translation (Three Weeks)

Sujit Mukherjee, " Transcreating Translation, " in *Translation and Culture: Indian Perspectives*. Ed. G.J.V.Prasad. Delhi: 2010, 168 – 177,

Paul St. Pierre, " Translation in a Plurilingual Post-colonial Context: India, " in *Translation and Culture: Indian Perspectives*. Ed. G.J.V.Prasad. Delhi: 2010, 54 - 63

Dilip Chitre, (Namdeo Dhasal) "A Translator's Delight and Despair," in *Namdeo Dhasal: Poet of the Underworld. Poems 1972 – 2006*, 174 – 180

Module Four: Language, Literature, Nationhood (Three Weeks)

U.R. Ananthmurthy " Towards a Concept of a New Nationhood: Languages and Literatures of India."Lecture delivered at Institute of Physics, Bhuvaneshwar, India, on 3 September, 2006 (Available online)

Christopher R. King, *The Hindi Movement in Nineteenth Century North India*. New Delhi: O.U.P 1994

Alok Rai, *Hindi Nationalism.* New Delhi: Orient Blackswan, 2000

Alok K. Mukherjee, *English Education and the Formation of Alternative Hegemonies in India.* New Delhi: Orient BlackSwan, 2009

ENG4047 Literary Culture of the Enlightenment and Romanticism

This course seeks to familiarize students with the characteristic impulses that went into the literary culture associated with the European Enlightenment and Romanticism. Beginning with excerpts from Voltaire and Rousseau , we will move to themes such as women and the Enlightenment , reason and liberty, conservative literary culture in the age of reason, Romanticism and the limits of Enlightenment reason, Romantic poetry and the French Revolution, Romanticism and nature, Romanticism and the imagination. (3:1:0).
Prerequisites: none.

Primary Texts

Unit 1 Voltaire, Treatise on Tolerance (excerpts)
Rousseau, Discourse on Inequality (excerpts)
Mary Wollstonecraft, Vindication of the Rights of Women (excerpts)

Unit 2 Jonathan Swift, A Modest Proposal
Alexander Pope , Dunciad Book 1.

Unit 3 Mary Shelly, Frankenstein

Unit 4. William Blake, "London"
P B Shelley "Ode to the West Wind"
Samuel Taylor Coleridge , "Kubla Khan"
William Wordsworth , "Intimations of Immortality"
John Keats, "Ode to Autumn"
Ann Finch, "A Nocturnal Reverie"
Geetanjali Shree, *Mai*
Michael Ondaantje, "The Passions of Lalla", *Running in the Family*.

ENG4048 Anthropocene Fictions: Technology, Environment and the Posthuman

Proposed by Paul J. Crutzen and Eugene F. Stoermer in 2000 as a new geological epoch which takes into account human impact on the planet's stratigraphic record, and rejected in 2024 by the Subcommission on Quaternary Stratigraphy, the body in charge of recognizing geological time units as a new epoch, the Anthropocene, as a critical notion, requires

constant redefinition and reassessment since its its scope incessantly expanding and its meanings are ever in flux. This course synthesizes anti-, non- or post-anthropocentric views challenging the dominant discourses and practices that place humans at the center of the world, with special emphasis on the contribution of literary studies to the field. By exploring diverse literary texts and theoretical frameworks, this course aims to offer insights into the complexities of human-environment interactions. It is particularly focused on how literary interventions reconsider established narratives and envision alternative futures. (3:1:0). Prerequisites: none.

Primary texts

Jason W. Moore, "The Capitalocene, Part I: On the Nature and Origins of Our Ecological Crisis"

Donna Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin"

Anna Tsing, "Earth Stalked by Man"

Dipesh Chakrabarty, "The Climate of History: Four Theses"

Bruno Latour, *Facing Gaia: Eight Lectures on the New Climatic Regime* (selections)

Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable* (selections)

Vandana Singh. *Ambiguity Machines and other stories.* (selections)

Ursula K. Heise, "The Hitchhiker's Guide to Ecopoetics"

Lawrence Buell, *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* (selections)

N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (selections)

Anthropocene Reading:Literary History in Geologic Times Edited by Tobias Menely and Jesse Oak Taylor (selections)

Two of the following novels: Yun Ko-eun, *The Disaster Tourist/* Emmi Itaranta, *The Memory of Water/* Shubhangi Swarup, *Latitudes of Longing/* Uzma Aslam Khan, *Thinner than Skin/*Kim Stanley Robinson, *The Ministry for the Future/*Anton Hur, *Toward Eternity/*Romesh Gunesekera, *Reef/*Margaret Atwood, *Oryx and Crake/*Octavia E. Butler, *Parable of the Sower/*David Mitchell, *Cloud Atlas/*John Christopher, *Death of Grass/*Anna Kavan, *Ice/*Claire North, *Notes from the Burning Age/*Ned Beauman, *Venomous Lumpsucker*

Mad Max: Fury Road (2015) - Directed by George Miller

Okja (2017) - Directed by Bong Joon-ho

Princess Mononoke (1997) - Directed by Hayao Miyazaki

<u>ENG4049 Text as Data</u>

The Internet and computer technologies are constantly creating new structures for both narrative and non-narrative texts. The new technologies mix and match genres in ways that were not possible before, thereby, creating an interesting and layered text. The students need 'multi-literacy' to comprehend and analyse this new type of hybridized text. This course will teach two analytical methodologies- Text mining and Multimodal text analysis- to the students to comprehend and process the 'new text'.

Text mining uses NLP, Machine learning, Information retrieval and Knowledge Management techniques to process huge amounts of textual data. It helps in text categorization, text clustering, information extraction, data analysis, and data visualization. Humans can analyze only a limited number of texts manually. Text mining helps in comparing and analyzing multiple texts of varied lengths and forms simultaneously.

Multimodal texts use different semiotic systems- language, visual images, sounds, animation, etc.- to create a unique text. Multimodal analysis is a systematic approach to

comprehend and analyze the contexts in which different modes are used to create a deep and meaningful text.
The theoretical framework of the course comprises corpus linguistics and computational linguistics– the linguistic methodologies that form the core of text mining and multimodal text analysis.

Primary Texts:

Feldman, Ronen, and Sanger, James. The Text Mining Handbook: Advanced Approaches in Analyzing Unstructured Data. United States, Cambridge University Press, 2006.

Baldry, Anthony, and Thibault, Paul J. Multimodal Transcription and Text Analysis: A Multimodal Toolkit and Coursebook. Equinox Publishing Ltd; Illustrated edition, 2005.

Secondary Texts:

Manning, Christopher, and Schütze, Hinrich. Foundations of Statistical Natural Language Processing. United States, MIT Press, 1999

Mcenery, Tony and Hardie, Andrew. Corpus Linguistics: Method, Theory and Practice. England, Cambridge University Press, October 2011.

Software

1. Antconc https://www.laurenceanthony.net/software/antconc/
2. Sketch Engine https://www.sketchengine.eu/

ENG4050 AI in Fiction and Film

In this course, we shall encounter a selection of fictional narratives (short stories, a novel, films, and TV shows) and essays that will help us think deeply as well as expansively about the human implications of artificial intelligence. The course is divided into three modules. Module A, "Rise of the Machine," explores the theme of "AI as existential threat." Module B, "Simulacra and Simulations," explores the theme of "AI as alternative reality." Module C, "Machines Like Us," explores the theme of "AI as fellow being." Within each module, relevant sub-themes are explored as shown in the "Weekly Schedule" table in section 13 below.

Primary Texts:

Prose Fiction:

Asimov, Isaac. 1982. "Runaround," ""Liar!" and "The Evitable Conflict" in *The Complete Robot.*

Butler, Samuel. 1872. *Erewhon,* chapters 23, 24, 25

Chiang, Ted. 2010. *The Lifecyle of Software Objects*.

Dahl, Roald. 1992. "William and Mary" in *The Collected Short Stories of Roald Dahl*.

Films & TV Shows

2001: A Space Odyssey (1968, Stanley Kubrick).

Black Mirror, "Be Right Back" (Season 2, Episode 1).

Black Mirror, "Rachel, Jack and Ashley Too" (Season 5, Episode 3).

Blade Runner 2049 (2017, Denis Villeneuve).

Ex Machina (2014, Alex Garland).

Her (2013, Spike Jonze).

I'm Your Man (2021, Maria Schrader)

The Matrix (1999, Wachowski & Wachowski)

Westworld, Season 1.

Department Faculty and Their Areas of Specialization

Vikram Kapur, Ph.D. (University of East Anglia), Professor and Head.
Creative Writing, Contemporary Literature

Sambudha Sen, Ph.D. (University of Delhi), Professor.
Medicine, sanitation, and the body in Victorian culture; Print and visual culture in 19th century England; The novels of Charles Dickens and William Makepeace Thackeray; The early novel in India; Novel theory; Visual representations of nineteenth century Calcutta and London; Nineteenth Century Modernities.

Tulika Chandra, Ph.D. (Jawaharlal Nehru University), Professor.
Folklore, Translation, Development of Language, English Language Teaching, Phonetics, Language Acquisition Business communication, Language skills.

Aakriti Mandhwani, Ph.D. (SOAS, University of London), Associate Professor.
Book and Magazine History, Cultural Studies, Popular Literature, South Asian and Hindi Literature and Literary History, History of Libraries in South Asia.

Gatha Sharma, Ph.D. (Mahrishi Dayanand Saraswati University), Associate Professor.
Corpus Linguistics; Language Change; Long 18th Century Literature, Translation Studies, NLP and Sanskrit literature.

Gautama Polanki, Ph.D. (EFL University, Hyderabad), Associate Professor.
Narrative Theory, Reader-Response Theory, Cognitive Poetics, Postmodernist fiction.

Teja Varma Pusapati, D.Phil (University of Oxford), Associate Professor.
Victorian literature and Culture, especially the developments in professional authorship, women's writing, journalism and the periodical press, newspaper and magazine culture, feminist writing, and imperial print networks.

Vinayak Das Gupta, Ph.D. (Trinity College Dublin), Associate Professor.
Digital Cultures, Digital Curation, History of Photography in South Asia, Linked Data and Semantic Web technologies, Text Analysis, Data Visualisation, Participatory Engagement in Academic Research.

Chinmay Sharma, Ph.D. (SOAS University of London), Assistant Professor.
Cultural Studies, Comparative Literature, Postcolonial Literature and Theory, South Asian Studies, World Literature, Hindi Literature, Religious Studies, Screen, Performance, Visual and Print Cultures of South Asia in 20th and 21st Centuries.

Chinmaya Lal Thakur, Ph.D. (La Trobe University), Assistant Professor.
Postcolonial literatures and cultures; Philosophy and theory of the novel; Modernist literatures and cultures; Continental philosophy—especially the works of Martin Heidegger and Jacques Derrida; The contemporary global novel; Literary criticism and theory.

Diviani Chaudhuri, Ph.D (Binghamton University, SUNY), Assistant Professor.
World Literature, Visual and Material Cultures of the Middle-East, North Africa and South Asia, Women's writing.

Sreejata Paul, Ph.D. (IIT Bombay/Monash University dual-badged degree), Assistant Professor. Gender Studies, Queer Studies, Islam in South Asia, Transnational Literary Networks, Intellectual History, Environmental Humanities, Plant Humanities.