



**SARDAR PATEL UNIVERSITY**  
**Programme - MA**  
**(Under the Choice based Credit Scheme)**  
**SEMESTER- IV**  
**STRUCTURE WITH EFFECT FROM: 2022-23**



**English**

Course Type	Course Code	Name of Course	Theory/ Practical	Credit	Contact Hrs/ Week	Exam Duration in Hrs	Component of Marks		
							Internal	External	Total
							Total	Total	Total
Core Courses	PA04CENG51	Literary Form: Tragedy	Theory	05	05	03	30	70	100
	PA04CENG52	Proscribed Literatures	Theory	05	05	03	30	70	100
	PA04CENG53	Indian Aesthetics	Theory	05	05	03	30	70	100
Elective Courses	PA04EENG51	Environment and Literature	Theory	05	05	03	30	70	100
	PA04EENG52	Cinematic Adaptations of Literature	Theory	05	05	03	30	70	100



Master of Arts: English  
M. A. English Semester: IV

Course Code	PA04CENG51	Title of the Course	Literary Form: Tragedy
Total Credits of the Course	05 (Five)	Hours per Week	Five Hours

Course Objectives:	<ol style="list-style-type: none"><li>1. To acquaint the students with the form of tragedy from the classical period to the modern era.</li><li>2. To make them familiar with the distinctions between classical, Renaissance and modern tragedy.</li><li>3. To make them aware of the literary aspects of classical, Renaissance and modern tragedy.</li></ol>
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Course Content		
Unit	Description	Weightage* (%)
1.	<b>Sophocles: <i>The Three Theban Plays</i></b> , translated by Robert Fagles (New York: Penguin Books, 1984)	25%
2.	<b>William Shakespeare: <i>Hamlet</i></b> , edited by Ann Thompson and Neil Taylor (London: Bloomsbury, 2017)	25%
3.	<b>Jean Racine: <i>Phaedra</i></b> , translated and introduced by John Cairncross (London: Penguin Classics, 2004)	25%
4.	<b>Henrik Ibsen: <i>A Doll's House</i></b> , translated by Peter Watts (London: Penguin Books, 1965)	25%

Teaching-Learning Methodology	<ol style="list-style-type: none"><li>1. Classroom Teaching</li><li>2. Use of Multi-media Tools</li><li>3. Use of Online / Internet Resources &amp; Reference Materials</li></ol>
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Evaluation Pattern		
Sr. No.	Details of the Evaluation	Weightage
1.	Internal Written / Practical Examination (As per CBCS R.6.8.3)	15%
2.	Internal Continuous Assessment in the form of Practical, Viva-voce, Quizzes, Seminars, Assignments, Attendance (As per CBCS R.6.8.3)	15%





3.	University Examination	70%
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Course Outcomes: Having completed this course, the learner will be able to

1.	make distinctions between the forms of tragedy from the classical period to the modern era.
2.	develop familiarity with the classical, Renaissance and modern tragedy.
3.	discern the literary aspects of classical, Renaissance and modern tragedy.

Suggested References:

Sr. No.	References
1.	Terry Eagleton: <i>Sweet Violence: The Idea of the Tragic</i> , Oxford: Blackwell Publishers, 2003.
2.	Raymond Williams: <i>Modern Tragedy</i> , Stanford: Stanford UP, 1966.
3.	Harold Bloom, <i>Sophocles' Oedipus Rex</i> , New York: Chelsea House Publications: 2007.
4.	<b>A C Bradley</b> : <i>Shakespearean Tragedy</i> , Chennai: Atlantic, 2021.

On-line resources to be used, if available, as reference material

On-line Resources

Use of Online Journals and Periodicals

Use of Online Books

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Master of Arts: English  
M. A. English Semester: IV

Course Code	PA04CENG52	Title of the Course	Proscribed Literatures
Total Credits of the Course	05 (Five)	Hours per Week	Five Hours

Course Objectives:	<ol style="list-style-type: none"><li>1. To acquaint the students with the critical understanding of the historical and theoretical analysis of censorship with reference to literature.</li><li>2. To make them familiar with the legal/socio-cultural penalisation of authors for writing works that are deemed as 'censored'/'prohibited'.</li><li>3. To make them aware of how literature is resisted by collective institutional power of state and culture.</li></ol>
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Course Content		
Unit	Description	Weightage* (%)
1.	<b>Gustave Flaubert: <i>Madame Bovary: Provincial Morals</i></b> , translated from the French into English with an Introduction and Annotations by Adam Thorpe (London: Vintage, 2011)	25%
2.	<b>Erich Maria Remarque: <i>All Quiet on the Western Front</i></b> , translated from the German into English by Brian Murdoch (London: Vintage Books, 2019)	25%
3.	<b>Ismat Chughtai: 'The Quilt' ['Lihaaf']</b> in <i>Lifting the Veil: Selected Writings of Ismat Chughtai</i> , selected and translated by M. Asaduddin (Gurugram: Penguin Books India, 2009, Pp. 13–22)	25%
4.	<b>Perumal Murugan: <i>One Part Woman</i></b> , translated from the Tamil by Aniruddhan Vasudevan (Gurgaon: Panguin Books, 2014)	25%

Teaching-Learning Methodology	<ol style="list-style-type: none"><li>1. Classroom Teaching</li><li>2. Use of Multi-media Tools</li><li>3. Use of Online / Internet Resources &amp; Reference Materials</li></ol>
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Evaluation Pattern		
Sr. No.	Details of the Evaluation	Weightage
1.	Internal Written / Practical Examination (As per CBCS R.6.8.3)	15%





2.	Internal Continuous Assessment in the form of Practical, Viva-voce, Quizzes, Seminars, Assignments, Attendance (As per CBCS R.6.8.3)	15%
3.	University Examination	70%

Course Outcomes: Having completed this course, the learner will be able to

1.	understand the historical/theoretical analysis of censorship with reference to literature.
2.	comprehend the legal/socio-cultural penalisation of authors of proscribed literatures.
3.	appreciate how literature is resisted by collective institutional power of state and culture.

Suggested References:

Sr. No.	References
1.	Jonathan Rose: <i>The Holocaust and the Book: Destruction and Preservation</i> , Amherst: University of Massachusetts Press, 2008.
2.	Richard L. Abel: <i>Speaking Respect, Respecting Speech</i> , Chicago: University of Chicago Press, 1998.
3.	Rebecca Knuth: <i>Burning Books and Leveling Libraries: Extremist Violence and Cultural Destruction</i> , London: Praeger Publishers, 2006.
4.	Beate Müller: <i>Censorship &amp; Cultural Regulation in the Modern Age</i> , Amsterdam: Rodopi B.V., 2004.
5.	Nick Cohen: <i>You Can't Read This Book: Censorship in an Age of Freedom</i> , London: Fourth Estate, 2012.

On-line resources to be used, if available, as reference material

On-line Resources

Use of Online Journals and Periodicals

Use of Online Books

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(Master of Arts) (English)  
(MA) (English) (Semester IV)

Course Code	PA04CENG53	Title of the Course	Indian Aesthetics
Total Credits of the Course	05	Hours per Week	05

Course Objectives:	<ol style="list-style-type: none"><li>1. Students identify and state the Indian views on criticism</li><li>2. Students identify and state the contribution of various cultures in Indian poetics</li><li>3. Students explain various theories of Indian poetics</li><li>4. Students examine various challenges faced by Indian literary criticism</li><li>5. Students apply the views of Indian aesthetics to literature and films</li></ol>
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Course Content		
Unit	Description	Weightage* (%)
1.	<p>Indian Literary Criticism: Some Reflections</p> <ul style="list-style-type: none"><li>● 'What is Art?' by Rabindranath Tagore in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li><li>● 'Sanskrit Poetics: An Overview' by K Krishnamoorthy in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li><li>● Krishnamoorthy, K. "The Jain Contribution to Indian Poetics." <i>Contribution of Jainism to Indian Culture</i>, by RC Dwivedi, Motilal Banarsidass Bungalow Road, 1987. <a href="https://jainelibrary.org/book-detail/?srno=250150">https://jainelibrary.org/book-detail/?srno=250150</a></li></ul>	25%
2.	<p>Natya, Rasa and Indian Literary Criticism</p> <ul style="list-style-type: none"><li>● On Natya and Rasa: Aesthetics of Dramatic Experience' from the <i>Natyasastra</i> by Bharatamuniin in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li><li>● 'Definitions and Descriptions in Drama' from the <i>Dasarupa</i> by Dhananjaya in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li><li>● "Bharata's Theory of Aesthetic Pleasure or Rasa: Classical Indian Theories of Aesthetics" (5.3-5.5) in Mullik Gopalan, <i>Explorations in Cinema through Classical Indian Theories: New Interpretations of Meaning, Aesthetics and Arts</i>. Palgrave Macmillan, 2020</li></ul>	25%





3.	<p>Poetry and Indian Literary Criticism</p> <ul style="list-style-type: none"> <li>● 'Sarga-bandha: Epic Poetry' from the <i>Kavyadarsa</i> by Dandin in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li> <li>● 'Dhavni: Structure of Poetic Meaning' from the <i>Dhvanyaloka</i> by Anandvardhana in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li> <li>● 'Language of Poetry and Metaphor' from the <i>Vakrokti-jivita</i> by Kuntaka in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li> <li>● 'Kinds of Poetry and Defects of Poetry' from the <i>Rasikpriya</i> by Keshavadas in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3<sup>rd</sup> ed, 2020</li> </ul>	25%
4.	<p>Tradition and Change in Indian Literary Criticism</p> <ul style="list-style-type: none"> <li>● 'Tradition and Amnesia' in <i>After Amnesia: Tradition and Change in Indian Literary Criticism</i> by GN Devy, 3rd ed. Orient BlackSwan, 2017</li> <li>● "Tradition, Modernity and Postmodernity/Religion, Nation and Internation: Challenges in Theory" by Makarand Paranjape in <i>Indian Literary Criticism in English: Critics, Texts and Issues</i> by PK Rajan, Rawat Publication, New Delhi, 2004</li> <li>● 'Aesthetics: Some Important Problems' by RB Patankar in GN Devy ed. <i>Indian Literary Criticism: Theory and Interpretation</i>, Orient BlackSwan, 3rd ed, 2020</li> </ul>	25%

Teaching-Learning Methodology	Teaching and instruction will be learner-centric. Efforts will be made to maximise student-teacher interaction. Flipped Classroom, Tutorials, Assignments, Quizzes, Presentations (Team/Individual), Group Discussions, etc may be used through a blended-learning approach to enhance teaching-learning experiences.
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Evaluation Pattern		
Sr. No.	Details of the Evaluation	Weightage
1.	Internal Written / Practical Examination (As per CBCS R.6.8.3)	15%
2.	Internal Continuous Assessment in the form of Practical, Viva-voce, Quizzes, Seminars, Assignments, Attendance (As per CBCS R.6.8.3)	15%
3.	University Examination	70%

Course Outcomes: Having completed this course, the learner will be able to





1.	outline the details about the selected contributors of Indian literary criticism
2.	describe the selected theories of Indian literary criticism
3.	analyse the theories in the context of literature and films
4.	debate the challenges faced by Indian literary criticism
5.	assess the relevance of Indian literary criticism

**Suggested References:**

Sr. No.	References
1.	Devy, G. <i>After Amnesia: Tradition and Change in Indian Literary Criticism</i> . 3rd ed., Orient BlackSwan, 2017.
2.	Devy, G. N. <i>Indian Literary Criticism</i> . 3rd ed., Orient Blackswan, 2020.
3.	Gerow, Edwin. <i>Indian Poetics (a History Of Indian Literature)</i> . Harrassowitz, 1977.
4.	Ghosh, Manmohan. <i>The Natyasastra: A Treatise on Hindu Dramaturgy and Histrionics</i> . The Royal Asiatic Society of Bengal, 1950.
5.	Gupta, Neerja A. <i>A Student's Handbook of Indian Aesthetics</i> . Cambridge Scholars Publishing, 2017.
6.	Mullik, Gopalan. <i>Explorations in Cinema through Classical Indian Theories</i> . Springer Nature, 2020.

On-line resources to be used if available as reference material

On-line Resources

Krishnamoorthy, K. "Vakrokti Jivita of Kuntaka." *Jain Education, Jain Library, Jain Literature*, <https://jainelibrary.org/book-detail/?srno=269528>.

cec. Aesthetics in Indian Drama. YouTube, 3 Nov. 2017, <https://www.youtube.com/watch?v=yEGEcW3Lokw>.

e-Content: Languages. Anandavardhana Dhvani Theory ENG. YouTube, 6 Apr. 2021, <https://www.youtube.com/watch?v=DhuU4pFmUoU>.

---. Bhartrihari Vakyapadiya. YouTube, 7 Apr. 2021, <https://www.youtube.com/watch?v=6--5N0Y-L90>.







---. Contemporary Indian Poetics ENG. YouTube, 6 Apr. 2021,  
<https://www.youtube.com/watch?v=NamJS-iowi0>.

---. Dandin and Indian Poetics ENG. YouTube, 6 Apr. 2021,  
<https://www.youtube.com/watch?v=vPSMGq2tcdg>.

---. Dhananjaya Dasharoopaka ENG. YouTube, 6 Apr. 2021,  
<https://www.youtube.com/watch?v=bhYqZfobyZ0>.

---. M-09. Kavyadarsha. YouTube, 8 Apr. 2021,  
<https://www.youtube.com/watch?v=wHnCsh1SgQ4>.

---. M-21. Keshavadasa. YouTube, 8 Apr. 2021, [https://www.youtube.com/watch?v=X0\\_sxfBjMc](https://www.youtube.com/watch?v=X0_sxfBjMc).

---. Natya Sastra. YouTube, 16 Mar. 2020,  
<https://www.youtube.com/watch?v=OT5PorL2Qvc>.

---. Sri Aurobindo and Indian Aesthetics ENG. YouTube, 22 Mar. 2021,  
<https://www.youtube.com/watch?v=VSiauSBn3uY>.

Vidya-mitra. Evaluating Indian Aesthetics. YouTube, 16 Feb. 2016,  
<https://www.youtube.com/watch?v=wmy7H1Os4I>.

---. Introduction to Indian Poetics (ENG). YouTube, 5 Sept. 2017,  
<https://www.youtube.com/watch?v=i3hBN7jXGu0>.

---. Kuntaka: Vakrokti-Jivita (ENG). YouTube, 5 Sept. 2017,  
<https://www.youtube.com/watch?v=8ewnuapScJY>.

---. Natyashastra and Rasa (ENG). YouTube, 17 Feb. 2017,  
[https://www.youtube.com/watch?v=ZgpN80y4\\_Zs](https://www.youtube.com/watch?v=ZgpN80y4_Zs).

---. Rasa (ENG). YouTube, 5 Sept. 2017,  
<https://www.youtube.com/watch?v=wzPyIgxH5U>.

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**Master of Arts: English**  
**M. A. English Semester: IV**

<b>Course Code</b>	PA04EENG51	<b>Title of the Course</b>	Environment and Literature
<b>Total Credits of the Course</b>	05 (Five)	<b>Hours per Week</b>	Five Hours

<b>Course Objectives:</b>	<ol style="list-style-type: none"><li>1. To acquaint the students with contemporary climate crisis and environmental problems.</li><li>2. To make the students familiar with the concerns of contemporary thinkers about environment.</li><li>3. To make the students aware of the emerging literatures on environment and climate change.</li></ol>
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<b>Course Content</b>		
<b>Unit</b>	<b>Description</b>	<b>Weightage (%)</b>
1.	Margaret Atwood: <i>Oryx and Crake</i> (London: Virago, 2013[2003])	25%
2.	Richard Powers: <i>Bewilderment</i> (New York: W.W. Norton & Company, Inc., 2021)	25%
3.	Amitav Ghosh: <i>The Gutmerg's Curse: Parables for a Planet in Crisis</i> (New Delhi: Penguin, 2021)	25%
4.	Elif Shafak: <i>The Island of Missing Trees</i> (New Delhi: Viking, 2021)	25%

<b>Teaching-Learning Methodology</b>	<ol style="list-style-type: none"><li>1. Classroom Teaching</li><li>2. Use of Internet Resources</li><li>3. Use of Multi-media</li></ol>
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<b>Evaluation Pattern</b>		
<b>Sr. No.</b>	<b>Details of the Evaluation</b>	<b>Weightage (%)</b>
1.	Internal Written / Practical Examination (As per CBCS R.6.8.3)	15%
2.	Internal Continuous Assessment in the form of Practical, Viva-voce, Quizzes, Seminars, Assignments, Attendance (As per CBCS R.6.8.3)	15%
3.	University Examination	70%





**Course Outcomes:** Having completed this course, the learner will come to

- |    |  |
|----|--|
| 1. | acquaint himself/herself with present climate crisis and environmental problems. |
| 2. | know the contemporary concerns of writers with the environment.                  |
| 3. | understand the new and latest literatures on environment and climate change.     |

**Suggested References:**

Sr. No.	References
1.	Clark, Timothy. <i>The Cambridge Introduction to Literature and the Environment</i> (New York: Cambridge, 2011.)
2.	Parham, John and Louise Westling. <i>A Global History of Literature and the Environment</i> (Cambridge: Cambridge University Press, 2017.)
3.	DeLoughrey, Elizabeth and George B. Handley, ed. <i>Postcolonial Ecologies: Literatures of the Environment</i> (New York: Oxford, 2011.)
4.	Huggan, Graham and Helen Tiffin. <i>Postcolonial Ecocriticism: Literature, Animals, Environment</i> (London: Routledge, 2010.)
5.	Vacoch, Douglas A., ed. <i>Feminist Ecocriticism: Environment, Women and Literature</i> . Lanham: Lexington Books, 2012.

**On-line resources to be used if available as reference material**

**On-line Resources**

**Use of Online Journals and Periodicals**

**Use of Online Books**

Mehnert, Antonia. *Climate Change Fictions: Representations of Global Warming in American Literature* (2016) eBook, DOI 10.1007/978-3-319-40337-3

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Master of Arts: English  
M. A. English Semester: IV

Course Code	PA04EENG52	Title of the Course	Cinematic Adaptations of Literature
Total Credits of the Course	05 (Five)	Hours per Week	Five Hours

Course Objectives:	<ol style="list-style-type: none"><li>1. To acquaint the students with the complex process of creative/critical transformation during the cinematic adaptation of literary texts.</li><li>2. To make them aware of the theoretical/ideological factors impacting the process of cinematic adaptation of literary texts.</li><li>3. To make them aware of how literature and its cinematic adaptation reflect the erstwhile societal/cultural mores of the moments of their respective productions.</li></ol>
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Course Content		
Unit	Description	Weightage* (%)
1.	<b>William Shakespeare: <i>King Lear</i></b> (The Arden Shakespeare, edited by R. A. Foakes, London: Bloomsbury, 2013) <b>Prescribed Cinematic Adaptation:</b> <b><i>Ran</i></b> (Directed by Akira Kurosawa and Produced by Katsumi Furukawa, Masato Hara & Serge Silberman /Japanese/162 minutes/1985)	25%
2.	<b>Boris Pasternak: <i>Doctor Zhivago</i></b> , translated from the Russian by Richard Pevear and Larissa Volokhonsky (London: Vintage Books, 2011) <b>Prescribed Cinematic Adaptation:</b> <b><i>Doctor Zhivago</i></b> (Directed by David Lean and Produced by Carlo Ponti /English/193 minutes/1965)	25%
3.	<b>Munshi Premchand: 'The Game of Chess' in <i>Premchand: the Complete Short Stories</i></b> , Vol. 2, edited by M. Asaduddin and translated from the Hindi and Urdu by M. Asaduddin and others (New Delhi: Penguin Classics, 2017) <b>Prescribed Cinematic Adaptation:</b> <b><i>Shatranj Ke Khilari / The Chess Players</i></b> (Directed by Satyajit Ray and Produced by Suresh Jindal/Hindi-Urdu-English/129 minutes/1977)	25%
4.	<b>Chunilal Madia: 'Abhu Makarani (Jamadar)' in <i>Abhu Makarani (Jamadar)</i></b> , (Ahmedabad: Navbharat Sahitya Mandir, 2013, Pp. 1-10)	25%





	<p><b>Prescribed Cinematic Adaptation:</b>  <i>Mirch Masala</i> (Directed by Ketan Mehta and Produced by National Film Development Corporation of India/Hindi/128 minutes/1987)</p>	
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Teaching-Learning Methodology	<ol style="list-style-type: none"> <li>1. Classroom Teaching</li> <li>2. Use of Multi-media Tools</li> <li>3. Use of Online / Internet Resources &amp; Reference Materials</li> </ol>
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Evaluation Pattern		
Sr. No.	Details of the Evaluation	Weightage
1.	Internal Written / Practical Examination (As per CBCS R.6.8.3)	15%
2.	Internal Continuous Assessment in the form of Practical, Viva-voce, Quizzes, Seminars, Assignments, Attendance (As per CBCS R.6.8.3)	15%
3.	University Examination	70%

Course Outcomes: Having completed this course, the learner will be able to	
1.	understand the complex process of creative/critical transformation taking place during the cinematic adaptation of literary texts.
2.	develop the nuanced appreciation of the theoretical/ideological factors impacting the process of cinematic adaptation of literary texts.
3.	comprehend the interrelations between literature and its cinematic adaptation with reference to the erstwhile societal/cultural mores of the moments of their respective production.

Suggested References:	
Sr. No.	References
1.	Robert Stam and Alessandra Raengo: <i>A Companion to Literature and Film</i> , Oxford: Blackwell Publishing, 2004.
2.	Deborah Cartmell: <i>A Companion to Literature, Film, and Adaptation</i> , Oxford: Wiley-Blackwell, 2012.
3.	Julie Sanders: <i>Adaptation and Appropriation</i> , London and New York: Routledge, 2006.





4.	Małgorzata Marciniak: 'The Appeal of Literature-to-Film Adaptations', <i>Lingua ac Communitas</i> 17 (2007), Pp. 59–67.
5.	Seymour Chatman: 'What Novels Can Do That Films Can't (And Vice Versa)' <i>Critical Inquiry</i> 7.1 (1980), Pp. 121–140.

On-line resources to be used, if available, as reference material

On-line Resources

Use of Online Journals and Periodicals

Use of Online Books

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