

VIDYASAGAR UNIVERSITY

Midnapore, West Bengal



PROPOSED CURRICULUM&SYLLABUS (DRAFT) OF

BACHELOR OF ARTS (HONOURS)

MAJOR IN ENGLISH

4-YEAR UNDERGRADUATE PROGRAMME

(w.e.f. Academic Year 2023-2024)

Based on

Curriculum & Credit Framework for Undergraduate Programmes

(CCFUP), 2023& NEP, 2020

VIDYASAGAR UNIVERSITY
BACHELOR OF ARTS (HONOURS/ HONOURS WITH RESEARCH) MAJOR IN ENGLISH
(under CCFUP, 2023)

Level	YR.	SEM	Course Type	Course Code	Course Title		Credit	L-T-P	Marks			
									CA	ESE	TOTAL	
B.A. (Hons./ Hons. with Research)	4 th	VII	SEMESTER-VII									
			Major-14	ENGHMJ14	T: Modern European Classics		4	3-1-0	15	60	75	
			Major-15	ENGHMJ15	T: Postcolonial Literatures		4	3-1-0	15	60	75	
			CRM	ENGHCRM	T: Research Methodology and Ethics		4	3-1-0	15	60	75	
			Major Elective-03	ENGHDSE 03	T: Literature and the Environment OR Young Adult Literature		4	3-1-0	15	60	75	
			Minor-07 (Disc.-I)	ENGMIN07	T: Literature and the Environment (To be taken by the other Discipline)		4	3-1-0	15	60	75	
		Semester-VII Total					20				375	
		VIII	SEMESTER-VIII									
			Major-16	ENGHMJ16	T: Shakespeare Studies		4	3-1-0	15	60	75	
			Major Elective-04	ENGHDSE04	T: Literary Criticism OR Literary Theory		4	3-1-0	15	60	75	
			Major Elective-05	ENGHDSE05	T: Science Fiction Or Detective Fiction	FOR HONOURS STUDENTS	4	3-1-0	15	60	75	
			Major Elective-06	ENGHDSE06	T: English Language Teaching Or Literature and Cinema		4	3-1-0	15	60	75	
			Research	ENGHRD	DISSERTATION: Literary Theory (detailed study of major schools of Theory) & Applications	FOR HONOURS WITH RESEARCH STUDENTS	8	0-0-8	-	150	150	
			Minor-8 (Disc.-II)	ENGMIN08	T: Women in India and Empowerment (To be taken by the other Discipline)		4	3-1-0	15	60	75	
		Semester-VIII Total					20				375	
		YEAR-4					40				750	
		To be awarded Bachelor of Arts (Honours / Honours with Research) Major in English on Completion					166	Marks (Year: I+II+III+IV)			3075	

MJ = Major, MI = Minor Course, DSE = Discipline Specific Elective Course, CRM= Compulsory Research Methodology, CA= Continuous Assessment, ESE= End Semester Examination, T = Theory, P= Practical, L-T-P = Lecture-Tutorial-Practical

VIDYASAGAR UNIVERSITY, PASCHIM MIDNAPORE, WEST BENGAL

***COURSES – ENGLISH (HONOURS/ HONOURS WITH RESEARCH): 4TH YEAR
AT A GLANCE***

LEVEL	SEMESTER	COURSE TYPE	CODE	COURSE TITLE	CREDIT
ENGLISH (HONOURS/ HONOURS with RESEARCH)	VII	MAJOR	MJ-14	Modern European Classics	4
		MAJOR	MJ-15	Postcolonial Literatures	4
		MAJOR	RM	Research Methodology and Ethics	4
		MAJOR	MJE 03	Literature and the Environment OR Young Adult Literature	4
	VIII	MAJOR	MJ-16	Shakespeare Studies	4
		MAJOR	MJE 04	Literary Criticism OR Literary Theory	4
		MAJOR	MJE 05**	Science Fiction Or Detective Fiction	4
		MAJOR	MJE 06**	English Language Teaching Or Literature and Cinema	4
		MAJOR	HwR**	DISSERTATION: Literary Theory (detailed study of major schools of Theory) & Applications	8
OTHER HONOURS	VII	MINOR	MI-07	Literature and the Environment	4
	VIII	MINOR	MI-08	Women in India and Empowerment	4
** In Semester VIII – - MJ 16 and MJE 04 are compulsory papers for all Honours students - Eligible students opting for Honours with Research shall undertake the Dissertation project of 08 Credits - Students pursuing Honours only shall study 02 more Elective papers of 04 credits each - MJE 05 & MJE 06					

- MJ = MAJOR COURSE; MJE = MAJOR ELECTIVE; CRM: COMPULSORY RESEARCH METHODOLOGY

QUESTION PATTERN

FULL MARKS (ESE)	Question Type	Question Options	Questions to be Answered	Marks per Question	Total Marks
60 (TH.)	Long	05	03	10	30
	Semi Long	06	04	05	20
	Objective	08	05	02	10

To maintain uniformity down the years, detailed guidelines regarding the number & type of questions to be set from the components are provided with each course.

SEMESTER-VII

MAJOR (MJ)

Major 14: Modern European Classics

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to:

- *Analyze major literary masterpieces within the specific historical, cultural, and socio-political landscapes of modern Europe.*
- *Recognize distinct literary techniques, forms, and aesthetic movements (such as Realism, Naturalism, and Existentialism) employed by European authors.*
- *Critically assess the thematic representation of existential crises, social transformations, and moral ambiguities in European societies.*
- *Communicate nuanced, text-based interpretations effectively in scholarly writing and seminar discussions.*
- *Cultivate cross-cultural awareness and intellectual empathy by engaging with diverse philosophical traditions across Europe.*
- *Analyze the shift from traditional narratives to modern literary forms, including the sonnet structure (Baudelaire), epic theater (Brecht), theater of the absurd (Beckett, Ionesco), and stream of consciousness (Woolf, Joyce).*
- *Explain how historical crises, industrialization, psychological isolation, and changing social structures shaped the texts of authors like Ibsen, Kafka, and Rimbaud.*
- *Critique the use of rich symbolism and philosophical inquiries in modernist European poetry and prose, specifically focusing on sensory correspondences, existential paralysis, and artistic monuments (Rilke).*
- *Critique the socio-political critiques embedded in the texts, such as alienation under capitalism (Kafka), bourgeois hypocrisy (Ibsen), and the rise of totalitarian conformity (Ionesco).*
- *Formulate cohesive, text-driven scholarly arguments that compare stylistic developments across European poetry, drama, and fiction.*

Course Contents:

Section A. Poetry:

Charles Baudelaire: “Correspondences” & “The Albatross” (from *The Flowers of Evil*)

Federico García Lorca: “Ballad of the Moon, Moon”; “Dream walker Ballad” (from *Gipsy Ballads*)

Section B. Prose:

Gustave Flaubert : *Madame Bovary*, tr. Geoffrey Wall (London:Penguin,2002)

Guy de Maupassant – ‘The Necklace’, in *The Necklace and Other Stories*(Dover Thrift/Modern library edition)

Section C. Drama:

Samuel Beckett: *Waiting for Godot*

Bertolt Brecht: *The Good Woman of Szechuan*

Question Pattern:

03 Long questions (10 x 3): to be answered out of 05 to be set taking at least 01 from each section

04 Semi-Long questions / Comments (05 x 4): to be answered out of 06 to be set taking 02 from each section

05 Objective questions (02 x 5): to be answered out of 08 to be set taking at least 02 from each section

Suggested Readings:

- Bertolt Brecht. *The Good Person of Sezhwan*, Translated by John Willett and edited by Tom Kuhn and Charlotte Ryland. Bloomsbury Publishing (Methuen Drama India), 2016.
- Samuel Beckett. *Waiting for Godot*, edited by G.J.V. Prasad. Person Longman, 2006.
- Beckett, Samuel. *Waiting for Godot*, introduction and annotations by Javed Malick. Doaba Publications, 2023
- Charles Baudelaire: "Correspondences" from *Les Fleurs du mal*, 1857, translated by Richard Howard in *The Flowers of Evil* (W.W. Norton & Company)
- Martin Esslin, *The Theatre of the Absurd* (First pub. by Anchor Books , 1961)
- Fredrick Lumley. *New Trends in the Twentieth Century Drama: A Survey since Ibsen and Shaw*. Oxford: O.U.P, 1972.
- Raymond Williams, *Drama from Ibsen to Brecht*. London: Penguin Books, 1973.
- George Steiner, ‘On Modern Tragedy’, in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.
- Eric Bentley. *The Theory of the Modern Stage: An Introduction to Theatre and Drama*. London: Penguin Books, 1968.
- J. S. Bratton, *New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press, 2003.
- Bamber Gascoigne. *Twentieth Century Drama*: London: Hutchinson, 1967.
- Leo Tolstoy, ‘*Man as a creature of history in War and Peace*’, ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
- Honore de Balzac, ‘*Society as Historical Organism*’, from *Preface to The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265– 67.

- Gustav Flaubert, 'Heroic honesty', Letter on Madame Bovary, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
- George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.
- Edward D. Sullivan, *Maupassant: The Short Stories* (Great Neck: Barron's Educational Series, Inc., 1962)
- Wolfgang Iser. *The Implied Reader* (Baltimore: Johns Hopkins Univ. Press, 1974)
- Allan H. Pasco. *The Nineteenth-Century French Short Story: Masterpieces in Miniature*. Taylor & Francis Group, 2019.
- Daniel R. Schwarz. *Reading the European Novel to 1900: A Critical Study of Major Fiction from Cervantes' Don Quixote to Zola's Germinal*. Wiley-Blackwell, 2018.
- Dario Villanueva. *Theories of Literary Realism*. SUNY Press, 1997.
- David Gillespie. *Nineteenth-century Russian Literature: An Introduction*. Bloomsbury Academic, 1998.
- Ernest J. Simmons. *Introduction to Russian Realism: Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov, Sholokhov*. Indiana University Press, 1965.
- Nicholas Rzhevsky. *An Anthology of Russian Literature from Earliest Writings to Modern Fiction: Introduction to a Culture*. M.E. Sharpe, 1997.
- Richard Peace. *Fyodor Dostoevsky's Crime and Punishment: A Casebook*. OUP, 2005.
- Slobodanka M. Vladiv-Glover. *Dostoevsky and the Realists: Dickens, Flaubert, Tolstoy*. Peter Lang Inc., 2019.
- Tim Farrant. *An Introduction to Nineteenth Century French Literature*. Bloomsbury Academic, 2007.
- Victor H. Brombert. *Novels of Flaubert: A Study of Themes and Techniques*. Princeton University Press, 1966.
- Tim Ferrant. *Balzac's Shorter Fictions: Genesis and Genre*. Oxford University Press, 2002.
- Dugan, John Raymond. *Illusion and reality: a study of descriptive techniques in the works of Guy de Maupassant*. Walter de Gruyter, 2014.
- Bradbury, Malcolm, and James McFarlane. Eds. *Modernism: A Guide to European Literature 1890-1930*. Penguin, 1991.
- Porter, Laurence M., and Eugene Gray. *Madame Bovary: A Reference Guide*. Bloomsbury Academic, 2002.

Major 15: Postcolonial Literatures

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- ✓ *understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule*
- ✓ *understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation*
- ✓ *see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it*
- ✓ *appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations*
- ✓ *critically engage with issues of racism and imperialism during and after colonial occupation*
- ✓ *appreciate the changing role and status of English in postcolonial literatures*
- ✓ *link colonialism to modernity*

Course Contents:

Section A. Poetry:

- Pablo Neruda: "Tonight I can Write",
- Derek Walcott: "A Far Cry from Africa"
- Mamang Dai: "The Voice of the Mountain"

Section B Fiction & Non-Fictional Prose:

- Achebe : *Things Fall Apart*
- Salman Rushdie : "Commonwealth Literature Does not Exist"
- Bessie Head: 'The Collector of Treasures'
- Ama Ata Aidoo: 'The Girl Who Can'
- Fakir Mohan Senapati: 'Rebati'

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05 to be set taking 02 from Section A and 03 from Section B

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06 to be set taking 02 from Section A and 04 from Section B

05 Objective questions (02 x 5) : to be answered out of 08 to be set taking 03 from Section A and 05 from Section B

Suggested Readings:

- *The Poetry of Pablo Neruda* (Anthology, ed. Ilan Stavans) (Farrar, Straus and Giroux , 2005)
- *Derek Walcott : Collected Poems*, (Farrar, Straus and Giroux, 1987)
- *A Warble of Postcolonial Voices* (Vol II., Poems), ed. Someshwar Sati (Worldview Critical Editions, 2016)
- Achebe : *Things Fall Apart* (William Heinemann Ltd., 1958)
- Bessie Head: ‘The Collector of Treasures’ in *The Collector of Treasures* (Heinemann , 1977)
- Ama Ata Aidoo: ‘The Girl who can’ in *The Girl Who Can and Other Stories* (1997) (*Sub-Saharan Publishers*, 1997)
- *Rebati : Speaking in Tongues* by Fakir Mohan Senapati, Manu Dash, et al. (Dhuli Books , 2021)
- Ashcroft, Griffiths and Tiffin, *The Empire Writes Back* (Taylor & Francis Group, 1989)
- Ashcroft, Griffiths and Tiffin, *The Postcolonial Studies Reader* (Routledge, 1998)
- Eugene Benson and L. Conolly (eds.), *Encyclopedia of Postcolonial Literatures in English* (2nd ed.)
- B.M. Gilbert, *Postcolonial Theory: Contexts, Practices, Politics*
- Meenakshi Mukherjee and Harish Trivedi (eds.) *Interrogating Postcolonialism* (Indian Institute of Advanced Study, 1996)
- Meenakshi Mukherjee, *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English* (Pencraft International, 2011)
- Ngugi wa Thiong’o, *Decolonising the Mind* London: James Curry, 1986
- Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*
- Homi K. Bhaba, ed. *Nation and Narration*
- Franz Fanon *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008)
- Ania Loomba. *Colonialism/Postcolonialism*. Routledge, 1998.
- Bibhash Choudhury. *Reading Postcolonial Theory: Key texts in context*. Routledge (India), 2016.
- L. Innes. *The Cambridge Introduction to Postcolonial Literatures in English*. CUP, 2007.
- David Galens & Joyce Moss. *World Literature and Its Times: Vol. 2 African Literature and Its Times*. 2000.
- Edward Baugh. *Derek Walcott*. CUP, 2006.
- Jason Wilson (ed.). *A Companion to Pablo Neruda: Evaluating Neruda's Poetry*. Boydell & Brewer Group Ltd, 2008.
- Leela Gandhi. *Postcolonial Theory: A Critical Introduction*. Allen & Unwin, 1998.
- MayadharMansinha. *Fakir Mohan Senapati: Makers of Indian Literature*. Sahitya Akademi, 1997.
- Rajeev S. Patke. *Postcolonial Poetry in English*. OUP, 2006.
- Abiola F.Irele. Ed. *The Cambridge History of African and Caribbean Literature*. Cambridge University Press, 2000.
- Parama Sarkar. *Postcolonial Literatures*. Orient BlackSwan, 2016.
- Isidore Okpewho. Ed. *Chinua Achebe's Things Fall Apart: A Casebook*. Oxford University Press, 2003.
- Someshwar Sati. Ed. *A Warble of Postcolonial Voices (Short Stories)* Vol I. Worldview, 2016.
- Nabanita Sengupta. “Localism as an Ecofeminist Strategy in Mamang Dai’s Writings.” *Women’s Voices: Representation and Resistance*, edited by Anirban Bhattacharjee and Suranjana Choudhury, Worldview, 2016, pp. 277-286.

COMPULSORY RESEARCH METHODOLOGY (CRM)

[for both Hons. and Hons. with Research students]

CRM: Research Methodology and Ethics

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

After the completion of this course the students will be able to:

- *Understand the significance of research*
- *Understand the objectives of research and research approaches*
- *Define a research problem*
- *Write a research proposal*
- *Write a book review*

Course Contents:

Section A:

- Definition of Research Methodology, Different kinds of Research
- Structure of a research paper/ research proposal
- Preparation of Literature Review
- Structure of book review

Section B:

- Style of Referencing- sources, quoting sources, abbreviation, giving notes
- Bibliography: MLA and APA, Chicago Formats
- Punctuation, Proof Reading and Dia-critical marking

Section C:

- Plagiarism and Research Ethics
- Basic Computer Skills: Basic MS Word, Excel, PPT
- Using print and online academic including e-books e-journals

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06

05 Objective questions (02 x 5) : to be answered out of 08

Suggested Readings:

- Richard Veit, Christopher Gould and John Clifford: *Writing, Reading and Research* (2nd Ed.).
- Norman Blaikie: *Approaches to Social Enquiry*.
- C.R. Kothari and Gaurav Garg: *Research Methodology- Methods and Techniques* (3rd Ed.).
- Kate L. Turabian: *A Manual for Writers of Research Papers, Theses, Dissertations*.
- Jonathan Anderson, Barry H. Durston, Millicent Poole: *Theses and Assignment*

MAJOR ELECTIVE (DSE)

Major Elective – 03: Literature and the Environment

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *articulate a deeper understanding of topics, issues, and themes as expressed in environmental literature (in various forms)*
- *identify and evaluate debates within the field of environmental literature;*
- *analyze significant works of literature that both represents and responds to humanity's relationship to nature.*
- *respond to incidents of habitat destruction, deforestation, etc., and realise the need for our urgent intervention.*

Course Contents:

Section A. Poetry

- William Wordsworth. "The World Is Too Much With Us"
- Bashabi Fraser: *From the Ganga to the Tay* (Selection –: Tay – "But unlike men . . . name and fame" (Ganga), pp. 54-61 in South Asian Student's Edition, Birut Jatiyo Sahitya Sammiloni/ pp. 58-64 in Luath Press Edition)

Section B. Prose

- Ruskin Bond. "Dust on the Mountain"
- Amitav Ghosh. *The Living Mountain*
- Mahasweta Devi. "Eucalyptus: Why?" (*Dust on the Road*)

Section C. Drama

- Henrik Ibsen: *An Enemy of the People*
- Rabindranath Tagore: *Mukta-dhara* (in English translation by Marjorie Sykes, OUP)

N.B. - Background studies: Anthropocene, Deep Ecology, Habitat, Postcolonial Ecocriticism, Ecodisaster, Ecofeminism, Third-world Environmentalism

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05 to be set taking 02 from Section B, 02 from Section C and 01 from Section D

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06 to be set taking 02 from Section A, 02 from Section B and 02 from Section C

05 Objective questions (02 x 5) : to be answered out of 08 to be set taking 04 from Section A, 02 from Section B and 02 from Section C

Suggested Reading:

- Cheryll Glotfelty. "Introduction: Literary Studies in an Age of Environmental Crisis." *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. University of Georgia Press, 1996.
- Laurence Buell. Introduction. *Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*, Harvard University Press, 1996.
- Laurence Coupe. *The Green Studies Reader: From Romanticism to Ecocriticism*. London and New York: Routledge, 2000. Glossary: pp. 302-303.
- Timothy Clark. "Nature, Post Nature". In *The Cambridge Companion to Literature and the Environment*. Ed. Lousie Westling. Cambridge University Press, 2014.
- Amitav Ghosh. *The Great Derangement: Climate Change and the Unthinkable*. Part I: Stories. Penguin Books, 2016.
- Scott Slovic et al. *Ecodisaster Imaginaries in India: Essays in Critical Perspectives*. Lanham, New York: Lexington Books, 2023.

OR

Major Elective – 03: Young Adult Literature

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- Identify and explain literary movements in the representation of YA voices;
- Analyse in both formal and informal academic writing, different representations of YA literature;
- Evaluate a range of theoretical issues relating to YA texts;
- Interpret the relationships between different historical, socio-economic and cultural contexts in YA literature, including Aboriginal ways of knowing;
- Synthesise YA scholarship to create and apply literary approaches to YA literature.

Course Contents:

Section A. Short Story:

- James Joyce: “Araby”
- Paro Anand: “Those Yellow Flowers of August” in *Like Smoke*

Section B. Novel

- Shyam Selvadurai: *Funny Boy*
- Harper Lee: *To Kill a Mockingbird*

Section C. Autobiographical / Semi-autobiographical/ Memoir writings:

- Rabindranath Tagore: *My Boyhood Days*
- Maya Angelou: *I Know Why the Caged Bird Sings*

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05 to be set taking 02 from Section A, 02 from Section B and 01 from Section C

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06 to be set taking 02 from Section A, 02 from Section B and 02 from Section C

05 Objective questions (02 x 5) : to be answered out of 08 to be set taking 02 from Section A, 04 from Section B and 02 from Section C

Suggested Readings:

- *Modern Prose: Stories, Essays and Sketches*, edited by Michael Thorpe (OUP)
- Shyam Selvadurai's *Funny Boy* (Penguin text / the text originally published from McClelland and Stewart)
- *Like Smoke* by Paro Anand, (Puffin Books)
- *To Kill a Mockingbird* by Harper Lee (Arrow Books Ltd.)
- *My Boyhood Days* by Rabindranath Tagore (Rupa)
- Maya Angelou's *I Know Why the Caged Bird Sings*, (Random House)

- *The Bloomsbury Introduction to Children's and Young Adult Literature* by Karen Coats, (Bloomsbury)
- *Thematic Guide to Young Adult Literature* by Alice Trupe (Greenwood Publishing House)
- *The Continuum Encyclopedia of Young Adult Literature* by Bernice E. Cullinan, Bonnie Kunzel and Deborah Wooten (Bloomsbury)
- *Writing Youth: Young Adult Fiction as Literacy Sponsorship* by Jonathan Alexander, William P. Banks and Rebecca Black (Lexington Books)

MINOR (MI)

Minor-07: Literature and the Environment

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *articulate a deeper understanding of topics, issues, and themes as expressed in environmental literature (in various forms)*
- *identify and evaluate debates within the field of environmental literature;*
- *analyze significant works of literature that both represents and responds to humanity's relationship to nature.*
- *respond to incidents of habitat destruction, deforestation, etc., and realise the need for our urgent intervention.*

Course Contentss-

1. Nature in Oriental & Western Thought, Deep Ecology, Anthropocene, Third World Environmentalism.
2. Sarat Chandra Chattopadhyay. "Mahesh", translated by Arunava Sinha, in *The Greatest Bengali Stories Ever Told*, Aleph Book Company, New Delhi, 2016.
3. Gordon J. L. Ramel. "Daffodils No More"
4. Mahasweta Devi. "Arjun", translated by Arun Pramanik, *Indian Literature*, Vol 274, Mar-Apr 2013, Sahitya Akademi.
5. Ruskin Bond. "Dust on the Mountain"

Suggested readings-

- Cheryll Glotfelty. "Introduction: Literary Studies in an Age of Environmental Crisis." *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. University of Georgia Press, 1996.
- Laurence Buell. Introduction. *Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*, Harvard University Press, 1996.
- Laurence Coupe. *The Green Studies Reader: From Romanticism to Ecocriticism*. London and New York: Routledge, 2000. Glossary: pp. 302-303.
- Timothy Clark. "Nature, Post Nature". In *The Cambridge Companion to Literature and the Environment*. Ed. Lousie Westling. Cambridge University Press, 2014.
- Amitav Ghosh. *The Great Derangement: Climate Change and the Unthinkable*. Part I: Stories. Penguin Books, 2016.
- Scott Slovic et al. *Ecodisaster Imaginaries in India: Essays in Critical Perspectives*. Lanham, New York: Lexington Books, 2023.

SEMESTER-VIII

MAJOR (MJ)

Major 16: Shakespeare Studies

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

After the completion of this course the students will be able to:

- *Appreciate the continuing relevance of Shakespeare's plays*
- *Understand the times and theatre (including stage) when Shakespeare lived and worked in London.*
- *Become acquainted with Shakespeare-criticism in understanding Shakespeare.*
- *Refer to relevant contemporary readings of Shakespeare as well as relevant contemporary theory for a fresh reading of Shakespeare*
- *Demonstrate conceptual and textual understanding in tests and exams*
- *Develop adequate theoretical and technical training to take up area-specific research in Ph.D. programme.*

Course Contentss:

Section A.: Shakespeare's sonnets: 17, 34, 65, 73, 116, 129; *A Midsummer Night's Dream* [non-detailed study]

Section B.: *King Lear*; *The Tempest*

Section C.: Shakespeare's stage; Shakespeare Criticism (Johnson, Coleridge, Lamb, Bradley, G. Wilson Knight, Stephen Greenblatt; P.C. Ghosh; S. Viswanathan)

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06

05 Objective questions (02 x 5) : to be answered out of 08 to be set from Section A (except non-detailed study) and Section B

Suggested readings-

- Chambers, E.K. William Shakespeare : A Study of Facts and Problems. Clarendon Press, 1930.
- Chambers, E.K. The Elizabethan Stage. 4 vols. Clarendon Press, 1923.
- Wells, Stanley, editor. Cambridge Companion to Shakespeare Studies. Cambridge University Press, 1986.
- Briggs, Julia. This Stage-Play World: Texts and Contexts in Shakespeare's Theatre. Routledge, 1997.
- Knight, G. Wilson. The Mutual Flame: An Interpretation of Shakespeare's Sonnets. Methuen, 1947.
- Clemen, Wolfgang. Shakespeare's Dramatic Art: Collected Essays. Routledge, 1972.
- Donovan, Kevin J. (ed). King Lear. Shakespeare: The Critical Tradition. Bloomsbury, 2023.
- Gurr, Andrew. The Shakespearean Stage 1574-1642. Cambridge University Press, 2009.
- Viswanathan, S. *The Shakespeare Play as Poem: A Critical Tradition in Perspective*, Cambridge University Press, 1980.
- Trivedi, Poonam and Dennis Bartholomeusz, editors. India's Shakespeare: Translations, Interpretation and Performance (The International Studies on Shakespeare and His Contemporaries). University of Delaware Press, Newark 2005.

MAJOR ELECTIVE (DSE)

Major Elective – 04: Literary Criticism

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods*
- *understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)*
- *identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts*
- *evaluate and analyze strengths and limitations of critical frameworks and arguments*
- *strengthen and deepen their interpretative skills*

Course Contents:

Section A. LITERARY TYPES: Tragedy, Comedy, Lyric, Novel, Short Story

Section B. LITERARY TERMS –

Allegory, Ambiguity, Anti-Hero, *Ballad*, Bathos, Bildungsroman, Blank-Verse, Carpe-diem, Discourse, Dramatic Monologue, Heroic Couplet, Ideology, Image, Magic Realism, Paradox, Point-of-view, Symbol,

Section C. OVERVIEW OF THE CRITICAL TRADITION:

European Classical Critical Tradition: Plato, Aristotle, Longinus, Horace

English Critical Tradition: Sidney, Dryden, Johnson, Wordsworth, Coleridge, Arnold, Eliot

(No text by any critic to be studied in detail)

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05 to be set taking 02 from Section A and 03 from Section C

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06 to be set taking 02 from Section A and 04 from Section B

05 Objective questions (02 x 5) : to be answered out of 08 to be set taking 02 from Section A, 04 from Section B and 02 from Section C

Suggested Readings:

- Critical Idiom series books on Tragedy, Comedy, Lyric, Short Story. Routledge
- New Critical Idiom series books on Tragedy, Comedy, Lyric, Fictionality, Genre . Routledge
- J. A. Cuddon : *The Penguin Dictionary of Literary Terms and Literary Theory*, Penguin, 2015
- M. H. Abrams : *A Glossary of Literary Terms*, Cengage India.
- C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
- M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
- Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
- Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996
- Wimsatt and Brooks : *Literary Criticism : A Short History*, Oxford & IBH
- David Daiches : *Critical Approaches to Literature*, Orient Longman
- Harry Blamires : *A History of Literary Criticism*, Macmillan.
- B.Prasad : *An Introduction to English Criticism*, Macmillan.
- M. S. Nagrajan : *English Literary Criticism and Theory*.

OR

Major Elective – 04: Introduction to Literary Theory

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *understand fundamental literary and critical concepts and underlying distinctions between literary criticism and literary theory*
- *have a historical overview of major literary theorists, particularly of the 20th century*
- *show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices*
- *develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society*
- *historically situate literary theorists whose works had informed and shaped various literary theoretical discourses*
- *identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts*
- *apply various theoretical frameworks and concepts to literary and cultural texts*
- *evaluate and analyze strengths and limitations of theoretical frameworks and arguments*
- *sharpen interpretative skills in the light of various theoretical frameworks*

Course Contents:

Section A. Literary Theory:

- An Introduction
- Terms related to Theory/Culture Studies: *15 SELECTED TERMS* (Abject, Aporia, Author, Carnival, Chronotope, Connotation and Denotation, Differance, Discourse, Écriture Féminine, Gaze, Hegemony, Ideology, Intersectionality, Intertextuality)

Section B. Major Tenets of :

- Psychoanalytic theory,
- Eco-Criticism
- Gender Studies
- Culture Studies
- Dalit /Subaltern Studies

(No text of any theory to be studied in detail)

Question Pattern:

03 Long questions (10 x 3): to be answered out of 05 to be set from Section B

04 Semi-Long questions / Comments (05 x 4): to be answered out of 06

05 Objective questions (02 x 5): to be answered out of 08 to be set taking 04 from Section A and 04 from Section B

Suggested Books:

- New Critical Idiom series books on Marxism, Ecocriticism, Feminism . Routeledge
- Jeremy Hawthorn : *A Glossary Of Contemporary Literary Theory*, Heritage, 2011
- Peter Barry: *Beginning Theory*, Viva, New Delhi, 2010
- Saugata Bhaduri & Simi Malhotra : *Literary Theory : An Introductory Reader*, Anthem, 2010.
- David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London & New York: Routledge, 2000.
- Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky:University Press of Kentucky, 1993.

MAJOR ELECTIVE- 05
[to be studied by Honours students only]

Major Elective – 05: Science Fiction

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *engage with the philosophical and psychological and social issues that are an intrinsic part to Science Fiction*
- *think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour*
- *analyze individual or multiple texts in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context*

Course Contents:

1. Jules Verne. *Twenty Thousand Leagues Under the Seas* (Novel) 1870
2. H.G. Wells. *The Time Machine* (Novel) 1895
3. Satyajit Ray : Professor Shanku: “Nakurbabu and El Dorado”
4. Arthur C. Clarke : "The Sentinel"
5. E.M. Forster. “The Machine Stops” (November 1909 Short Story in *The Oxford and Cambridge Review*- republished in Forster's *The Eternal Moment and Other Stories* in 1928)
6. Isaac Asimov. “Robbie” (1940, revised in 1950 Short Story) anthologised in *I, Robot* (1950)

Question Pattern:

- 03 Long questions (10 x 3) : to be answered out of 05
- 04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06
- 05 Objective questions (02 x 5) : to be answered out of 08

Suggested Books:

- Verne, Jules. *Twenty Thousand Leagues Under the Sea*. Fingerprint! Publishing, 2018.
- Wells, H.G. *The Time Machine*. Fingerprint! Publishing, 2015.
- Ray, Satyajit. “The Diary of a Space Traveller”. *The Diary of a Space Traveller and Other Stories*. Puffin Classics, 2015.
- Clarke, Arthur C. “The Sentinel”. *The Sentinel*. Berkley Books, 1983.

- Clement, Hal. “Uncommon Sense”. *Small Changes*. Doubleday, 1969.
- Asimov, Isaac. “Robbie”. *I, Robot*. Spectra, 1991.
- Khilnani, Shweta and Ritwick Bhattacharjee. *Science Fiction in India: Parallel Worlds and Postcolonial Paradigms*. Bloomsbury India, 2022.
- James, Edward and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.
- Paninder, Patrick. *Science Fiction: A Critical Guide*. Routledge, 2021.
- Roberts, Adam. *The History of Science Fiction*. Palgrave Macmillan, 2005.
- Suvin, Darko. *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. Yale University Press, 1979.
- Lavigne, Carlen. *Cyberpunk Women, Feminism and Science Fiction: A Critical Study*. McFarland, 2013.
- Kaveney, Roz. *From Alien to The Matrix: Reading Science Fiction Film*. I. B. Tauris, 2005.

OR

Major Elective – 05: Detective Fiction

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *engage with the philosophical and psychological and social issues that are an intrinsic part to Detective Literature*
- *engage with the social and historical construction of crime*
- *analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context*

Course Contents:

1. Wilkie Collins. *The Woman in White*(Novel 1859-60 serialised)
2. Arthur Conan Doyle. *The Hound of the Baskervilles* (Novel serialised August 1901 to April 1902)
3. Agatha Christie. *The Murder of Roger Ackroyd* (Novel 1926)
4. Edgar Allan Poe. “The Purloined Letter” (Short Story 1844);
5. Saradindu Bandyopadhyay. “Gramophone Pin Mystery” (story) anthologised in *Picture Imperfect and Other Mysteries*(2022)

Question Pattern:

- 03 Long questions (10 x 3) : to be answered out of 05
- 04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06
- 05 Objective questions (02 x 5) : to be answered out of 08

Suggested Books:

- Bandyopadhyay, Saradindu. “Gramophone Pin Mystery”. *Picture Imperfect and Other Mysteries*.Trnsl. SreejataGuha. Penguin, 2022.
- Christie, Agatha. *The Murder of Roger Ackroyd*. Harper Collins, 2017.
- Conan Doyle, Arthur. “The Adventure of the Speckled Band”. *The Complete Sherlock Holmes*. Projapoti, 2017.
- Gosselin, Adrienne Johnson, editors. *Multicultural Detective Fiction: Murder from the “Other” Side*. Garland, 1999.
- Jackson, Christine A. *Myth and Ritual in Women’s Detective Fiction*. McFarland, 2002.
- Moore, Lewis D. *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present*. McFarland, 2006.

- Most, Glenn W. and William W. Stowe. *The Poetics of Murder: Detective Fiction and Literary Theory*. Harcourt Brace Jovanovich, 1983.
- Ray, Satyajit. *The Golden Fortress*. Transl. Gopa Majumdar. Penguin, 2004.
- Ronald, Thomas. *Detective Fiction and the Rise of Forensic Science*. Cambridge University Press, 1999.

MAJOR ELECTIVE- 06
[to be studied by Honours students only]

Major Elective – 06: English Language Teaching

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *identify and classify strategies used by a teacher to teach language*
- *demonstrate clear understanding of the syllabus, its structure and development*
- *understand the structure of a textbook and its use*
- *articulate the reasons for different types of tests the teacher administers*
- *demonstrate the ways in which technology can be used for learning language.*

Course Contents:

1. Knowing the Learner
2. Structures of English Language
3. Methods of Teaching English Language and Literature
4. Materials for Language Teaching
5. Assessing Language Skills
6. Using Technology in Language Teaching

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06

05 Objective questions (02 x 5) : to be answered out of 08

Suggested Books:

- Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
- Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
- Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)*(Cambridge: CUP, 1988).
- R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics*(New Delhi: Orient BlackSwan, 4th edn, 2013).
- Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

OR

Major Elective – 06: Literature and Cinema

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts*
- *identify and illustrate the distinction between literary and cinematic arts of storytelling*
- *identify and describe the difference between cinematic and literary images*
- *examine different theories of adaptation and link them to contexts of expression and reception*
- *organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature*
- *present a coherent view of the relationship between written and cinematic texts*
- *communicate the role of location in adaptation*

Course Contents:

Introduction:

- Theories of Adaptation
- Transformation and Transposition
- Western Cinema Industry
- Indian Cinema Industry
- The ‘Two Ways of Seeing’
- Adaptation as Interpretation

Analytical study of -

- William Shakespeare, *Macbeth*, and its adaptation: *Throne of Blood* (1957; dir. Akira Kurosawa).
- William Shakespeare, *The Comedy of Errors*, and its adaptation *Bhrantibilas* (1963, Dir. - Manu Sen)
- Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.);
- Rabindranath Tagore : *Nastanirh* (The Broken Nest). Translated into English by Mary M. Lago and Supriya Sen. (New Delhi: Macmillan India Ltd, 2000) and its adaptation: *Charulata* (1964; dir. Satyajit Ray).

Question Pattern:

03 Long questions (10 x 3) : to be answered out of 05

04 Semi-Long questions / Comments (05 x 4) : to be answered out of 06

05 Objective questions (02 x 5) : to be answered out of 08

Suggested Books:

- Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
- John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
- Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
- J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
- Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).
- Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
- Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no.1, pp. 63–77.
- Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
- Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

PROJECT / DISSERTATION (RD)

[to be undertaken by students opting for and eligible for Hons. with Research]

DISSERTATION: Literary Theory (detailed study of major schools of Theory)

Credit: 8; Full Marks: 150

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to:

- *identify and discuss the role and importance of research in the literature and culture studies*
- *identify and discuss the issues and concepts salient to the research process.*
- *identify and discuss the complex issues inherent in selecting a research problem, selecting an appropriate research design, and implementing a research project.*
- *develop skills to draft a research paper*
- *equip themselves with ethical issues related to Research and Publication.*

Guidelines:

- Students will prepare a **dissertation of 10,000 words (approx.)** with a suitable title
- **Writing the Dissertation:**
Introducing the area of research, Literature Review, Locating research gaps, Spelling out the central argument/hypothesis, Preparing the theoretical framework, Making the core chapters, Conclusion and Scope for further research, Endnotes to individual chapters, List of Works Cited/Bibliography, Appendix, if any.

Suggested Reading:

- Jonathan Anderson et al. Thesis and Assignment Writing. New Delhi: Wiley Eastern Limited. 1992.
- Paul Oliver. Writing Your Thesis. Sage, 2008

Detailed guidelines regarding the structure of the dissertation is being provided below.

Structure of the dissertation

Preliminary Pages

- Title Page: Includes name of the student, university, degree, and submission date.
- Certificate/Declaration: Signed statement of originality and supervisor's approval
- Abstract: A 250-350 word summary covering research problem, methodology, and core findings.
- Acknowledgements: To supervisors and others, if any.
- Table of Contents: Clear hierarchical mapping of chapters with page number
- List of Abbreviations: Specialized terms, if any

Introduction

- Background & Context: Situates the topic in historical or theoretical context.
- Research Problem & Objectives: The specific question or gap the research is addressing.
- Thesis Statement/Hypothesis: The core argument the dissertation intends to prove.
- Scope and Significance: Why the study matters.
- Literature Review & Theoretical Framework

Literature Review: Analyzes existing scholarly works to show the gap the study fills.

- Theoretical Framework: Identifies the philosophers, critics, or schools of thought shaping the analysis in the dissertation.

Methodology

- Describes *how* the research was conducted - Anyone or a combination of textual analysis/ archival research/ conducting interviews/ ethnographic/semi-ethno-graphic research involving both textual analysis and field visit etc.
- Thematic or Analytical Chapters

The Core Body: Usually 3 to 4 chapters focusing on the core concerns of the study.

- Structure: Each chapter introduces its specific theme, analyzes primary and secondary sources, and contributes to the overarching thesis.

Conclusion

- Summary & Synthesis: Recaps your main points without simply repeating them.

Final Verdict: Answers the research questions posed in the introduction.

Future Scope: Suggests how future scholars can build upon your work.

- Works Cited/ Reference, and/or Bibliography: A comprehensive list of all primary and secondary sources cited as per the latest MLA style.

Appendices: Transcripts, interview logs, or raw archival data, if any.

Marks distribution-

Sl. No	Particulars	Marks
1	Research Project / Dissertation Report	70
	▪ Proposal and Abstract (along with some keywords)	10
	▪ Literature Review & Theoretical Framework	10
	▪ Methodology and Research design	10
	▪ Thematic Analysis (Chapter-wise)	20
	▪ Report Quality	20
2	Seminar Presentation	30
3	Viva-Voce	50
Total		150

MINOR (MI)

Minor-8: Women in India and Empowerment

Credit: 4

Full Marks: 75

COURSE LEVEL LEARNING OUTCOME:

The students on completion of this course are expected to demonstrate their ability to :

- *understand the complexity of social and biological constructions of manhood and womanhood*
- *recognise the importance of gender specificity in literature*
- *understand and appreciate the representation of female experience in literature*
- *examine and appreciate the role played by socio-cultural-economic contexts in defining woman*
- *draw a location specific trajectory of female bonding or empowerment*
- *understand and appreciate the constitutional provisions for women*

Course Contents:

Section A. Femininity/Masculinity, Patriarchy, Women and Political Participation, Women and the Indian Constitution

Section B. Texts:

1. Rasasundari Debi : *Amar Jiban*, Susie Tharu and K.Lalita, eds., *Women's Writing in India*, vol.1(New Delhi: OUP, 1989) pp.191–2.
2. Rokeya Sakhawat Hussain –*Sultana's Dream*
3. Mahasweta Devi : “The Hunt”
4. Kamala Das : “An Introduction”

Suggested Reading

- David Glover. *Gender*. New York: Routledge New Critical Idiom Series.
- Judith Lorber & Susan A. Farrell : *The Social Construction of Gender* (A Gender & Society Reader)
- Veena Oldenburg. *Dowry Murders: The Imperial Origins of a Cultural Crime*
- Brinda Bose. *Translating Desire*. New Delhi: Katha
- Radha Kumar. *The History of Doing: The Women's Movement in India*
- Kalpana Kannabiran. *Women and Law Critical Feminist Perspectives*
- Carolyn Merchant. *Earthcare: Women and the Environment*.
- Nivedita Menon : *Sexualities: Issues in Contemporary Indian Feminisms*
- Nivedita Menon : *Gender and Politics in India*
- Flavia Agnes. Ed. *Women and Law in India: An Omnibus*
