



**SYLLABUS IN FYUG PROGRAMME
WITH SINGLE MAJOR IN
ENGLISH**

(as per the New Curriculum & Credit Framework 2022)

SEMESTERS V & VI

Effective from the Academic Session 2024-2025

**UNIVERSITY OF NORTH BENGAL
RAJA RAMMOHUNPUR
DIST. DARJEELING
PIN- 734013**

(approved by the UGBoS dated 16th June, 2026)

4- YEAR UNDERGRADUATE PROGRAMME WITH
SINGLE MAJOR
UNDER THE NEW CURRICULUM AND CREDIT FRAMEWORK,
2022

ENGLISH

- ***Effective from the Academic Session 2023-2024.***
- ***Up to 50% of the questions set in any year may be repeated in the following year.***
- ***The word limit to answers is as follows:***
(NOT EXCEEDING)
150 words for 05 marks,
200 words for 06 marks,
250 words for 08 marks,
350 words for 10 marks,
450 words for 12 marks.



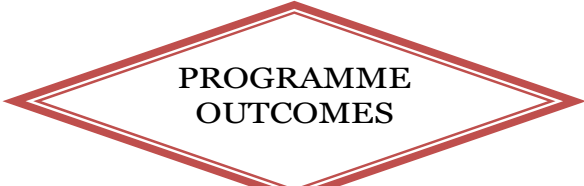
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PROGRAMME OBJECTIVES

- This course in English aims to impart knowledge about the fundamentals of English Literature, Literary Criticism and Theory.
- The course is designed to familiarize the students with the basic ideas, thoughts, concepts and theories in literary studies.
- The course has been designed in such a way that every student is equipped with certain elementary skills in language and hands-on training in the interpretation of literary texts which can be of help in seeking gainful employment.
- The course intends to introduce students from multidisciplinary backgrounds to the fundamentals of English Literature.
- This course aims to generate an urge among the students for understanding the most pressing literary and theoretical issues.
- The aim of this course is also to provide knowledge and skills to the students to enable them to undertake further studies in English Literature in particular and Theoretical Humanities by extension in future.



PROGRAMME OUTCOMES

After completion of this Course, a learner is expected to:

- Acquire domain knowledge in the discipline.
- Develop a general understanding of English Literature as a distinct subject of study and analyze its inter-disciplinary character as well.
- Study and analyze a literary text from critical and constructive perspectives.
- Have a better understanding of the basics of linguistics and the genres of tragedy, comedy, the epic and the lyric.
- Intensify critical thinking and develop the ability to make logical inferences about literary and theoretical issues.
- Pursue higher education such as Post- Graduate Studies and Research in English and in other interdisciplinary areas.

University of North Bengal
Course Structure of ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)

Vth & VIth SEMESTERS

					MARKS DISTRIBUTION			
					End Sem	IA*	Project /Assignment.	Total
C								
F I F T H	MAJOR	ENGLMAJ509	British Romantic Literature	4	60	20	-	80
	MAJOR	ENGLMAJ510	19 th Century British Literature	4	60	20	-	80
	MAJOR	ENGLMAJ511	Early 20 th Century British Literature	4	60	20	-	80
S I X T H	MAJOR	ENGLMAJ512	Post World War II British Lit	4	60	20	-	80
	MAJOR	ENGLMAJ613	European Literature	4	60	20	-	80
	MAJOR	MAJ36014	American Literature	4	60	20	-	80

	MAJOR	ENGLMAJ615	Indian Writings in English	4	60	20	-	80
	MAJOR	ENGLMAJ616	Literary Criticism & Theory	4	60	20		80

****IA means Internal Assessment.***

SYLLABUS
FOR
FIFTH SEMESTER

University of North Bengal
Syllabus in ENGLISH for FYUGP
(as per the New Curriculum & Credit
Framework 2022)

SEMESTER V

Paper Title	British Romantic Literature
Paper Code	ENGLMAJ509
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in British Romantic Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of British Romantic Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

British Romantic Literature

Unit I: Understanding Key Concepts in Romantic Literature

One question to be answered from Four questions arranged serially from the following topics: [10x1=10]

- The French Revolution and its impact on Romantic Literature
- Nature and Romanticism
- The Romantic Imagination
- **The Major Romantic Poets:** William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, John Keats
- The Gothic

Unit II: British Romantic Poetry

Two questions to be answered from Six questions set serially from all poets. [10x2=20]

Two short questions to be answered from Six questions asked serially: [5x2=10]

William Blake: Introduction to the *Songs of Innocence* – “The Lamb”, “The Chimney Sweeper”; *Songs of Experience* – “Tyger”, “The Chimney Sweeper”

William Wordsworth: “Tintern Abbey”, Lucy Poems

Samuel Taylor Coleridge: “Kubla Khan”, “Dejection: An Ode”

Lord Byron: “On the Castle of Chillon”, “She Walks in Beauty”

Percy Bysshe Shelley: “Ode to the West Wind”; “To a Skylark”

John Keats: “Ode to a Nightingale”, “Ode on a Grecian Urn”, “La Belle Dame Sans Merci”

Unit III: Novels in the Romantic Period

- One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]
- Jane Austen: *Pride and Prejudice*
- Mary Shelley. *Frankenstein*

Unit IV: Essayists in the Romantic Period

Two short questions to be answered from Four questions arranged serially from all the texts: [5x2=10]

- Charles Lamb: Selections from the *Essays of Elia*
 - “Dream Children: A Reverie”
 - “New Year’s Eve”
 - “The Praise of Chimney-Sweepers”
 - "A Dissertation upon Roast Pig"

Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$10 \times 1 = 10$
2	2	6	10	$10 \times 2 = 20$
3	2	6	5	$5 \times 2 = 10$
4	1	4	10	$10 \times 1 = 10$
5	2	4	5	$5 \times 2 = 10$

Reading:

1. A.C. Baugh Ed. *A Literary History of England*. Vol. III. London: Routledge and Kegan Paul Ltd London, 1967.
2. Arthur Crompton-Rickett. *A History of English Literature*. London, T.C. & E.C. Jack; New York, Dodge Publishing Co, 1912. **(For the Chapter on The Romantic Revival)**
3. William Wordsworth. "Preface to Lyrical Ballads." *Romantic Prose and Poetry*. Ed. by Harold Bloom and Lionel Trilling. New York: OUP, 1973. pp. 594-611.
4. John Keats. "Letter to George and Thomas Keats, 21 December 1817", and "Letter to Richard Woodhouse, 27 October, 1818." *Romantic Prose and Poetry*. Ed. Harold Bloom and Lionel Trilling. New York: OUP, 1973. pp. 766-68, 777-8.
5. Samuel Taylor Coleridge. *Biographia Literaria*. Ed. George Watson. London: Everyman, 1993. Chap. XIII, pp. 161-66.
6. Rene Wellek. *History of Modern Criticism: 1750-1950*. Volume 2. New Haven: Yale University Press, 1955.
7. Morse Peckham. *The Triumph of Romanticism*. Columbia: University of South Carolina Press, 1970.
8. Marilyn Gaull. *English Romanticism: The Human Context*. New York: W.W. Norton Company, 1988.
9. M. H. Abrams *The Mirror and the Lamp*. Oxford: OUP, 1953.
10. M. H. Abrams. Ed. *English Romantic Poets: Modern Essays in Criticism*. New York: Oxford University Press, 1963.
11. M. H. Abrams. *Natural Supernaturalism*. New York: W.W. Norton & Company, 1971.
12. Northrop Frye. Ed. *Romanticism Reconsidered*. New York: Columbia University Press, 1963.

13. Harold Bloom. Ed. *Romanticism and Consciousness*. New York: W.W. Norton & Company, 1970.
14. Harold Bloom. *The Visionary Company*. New York: Liveright Publishers, 1961.
15. Tilottama Rajan. *Dark Interpreter: The Discourse of Romanticism*. Cornell: Cornell University Press, 1980.
16. Harold Bloom. *Blake's Apocalypse: A Study in Poetic Argument*. Cornell: Cornell University Press, 1970.
17. Hazard Adams. *William Blake: A Reading of the Shorter Poems*. Washington: University of Washington Press, 1963.
18. Michael Ferber. *The Social Vision of William Blake*. Princeton: Princeton University Press, 1985.
19. Michael Ferber. *The Poetry of William Blake: Penguin Critical Studies*. London and New York: 1991.
20. Geoffrey Hartman. *Wordsworth's Poetry, 1787-1814*. Yale: Yale UP, 1964.
21. Alan Gardiner. *The Poetry of William Wordsworth. Penguin Critical Studies*. London and New York: Penguin, 1990.
22. W.J. Bate. *Coleridge*. New York: Macmillan, 1968.
23. Humphrey House. *Coleridge: The Clark Lectures*. London: Rupert Hart-Davis, 1953.
24. John Beer. *Coleridge the Visionary*. London: Chatto and Windus, 1959.
25. Harold Bloom. Ed. *Samuel Taylor Coleridge: Modern Critical Views*. New York: Chelsea House Publishers, 1986.

26. Harold Bloom. *Shelley's Mythmaking*. New Haven: Yale University Press, 1959.
27. Earl Wasserman. *Shelley: A Critical Reading*. Baltimore: Johns Hopkins University Press, 1971.
28. Stuart Sperry. *Shelley's Major Verse*. Harvard University Press, 1988.
29. Timothy Clark. *Embodying Revolution: The Figure of the Poet in Shelley's Poetry*. Oxford: Oxford University Press, 1989.
30. Harold Bloom. Ed. *Modern Critical Views: Percy Bysshe Shelley*. New York: Chelsea House Publishers, 1984.
31. Michael Ferber. *The Poetry of Shelley: Penguin Critical Studies*. London: Penguin, 1993.
32. Robert Gleckner. *Byron and the Ruins of Paradise*. Baltimore: Johns Hopkins University Press, 1967.
33. Robert Gleckner. Ed. *Critical Essays on Lord Byron*. New York: G.K. Hall, 1991.
34. Earl Wasserman. *The Finer Tone*. Baltimore: Johns Hopkins University Press, 1953.
35. Stuart Sperry. *Keats the Poet*. Princeton: Princeton UP, 1973.
36. Christopher Ricks. *Keats and Embarrassment*. Oxford: Oxford UP, 1974.
37. Helen Vendler. *The Odes of John Keats*. Harvard: Harvard UP, 1983.
38. Harold Bloom. *Modern Critical Interpretations: The Odes of John Keats*. New York: Chelsea House Publishers, 1987.

39. Brian Stone. *The Poetry of John Keats: Penguin Critical Studies*. London: Penguin, 1992.
40. Bhabotosh Chatterjee. *John Keats: His Mind and Work*. Delhi: Orient Longman, 1971.
41. C.M. Bowra. *The Romantic Imagination*. London: Oxford University Press.
42. John Spencer Hill. *The Romantic Imagination: A Casebook*. London: Macmillan, 1977.
43. Harold Bloom. *Jane Austen's Pride and Prejudice*. Bloom's Modern Critical Interpretations. New York: Chelsea House Pub, 2007.
44. Harold Bloom. *Mary Shelley's Frankenstein*. Bloom's Modern Critical Interpretations. New York: Chelsea House Pub, 1987.
45. Debra Teachman. *Understanding Pride and Prejudice: A Student Casebook to Issues, Sources, and Historical Documents* (The Greenwood Press "Literature in Context" Series). Greenwood, 1997.
46. Brian C. Southam. *Jane Austen: Sense and Sensibility, Pride and Prejudice and Mansfield Park*. London: Macmillan, 1976.
47. Fred Botting. *Mary Shelly: Frankenstein*. New Casebook. London: Palgrave Macmillan, 1995.
48. ISB Brodey. *Jane Austen and the Price of Happiness*. Johns Hopkins University Press, 2024.

University of North Bengal
Syllabus in ENGLISH for FYUGP
(as per the New Curriculum & Credit
Framework 2022)

SEMESTER V

Paper Title	19th Century British Literature
Paper Code	ENGLMAJ510
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in Victorian Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Victorian Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

19th Century British Literature

Unit I: Literary and Historical Topics

One question to be answered from Four questions arranged serially from the following topics: [10x1=10]

The Industrial Revolution and its impact on Victorian Literature

Darwinism and its impact on Victorian Literature

Empire, Colonialism and Victorian Literature

Victorian Poets: Tennyson, Browning, The Pre-Raphaelites, Matthew Arnold,

Victorian Novelists: Dickens, Thackeray, the Bronte Sisters, George Eliot, Thomas Hardy

Unit II: Victorian Novel

One question to be answered from Three questions set with alternatives from each text. [10x1=10]

Two short questions to be answered from Six questions arranged serially from all the texts. [5x2=10]

Charlotte Bronte: *Jane Eyre*

Charles Dickens: *A Tale of Two Cities*

Thomas Hardy: *Far from the Madding Crowd*

Unit III: Victorian Poetry

Two questions to be answered from Five questions arranged serially from all the poets. [10x2=20]

Two short questions to be answered from Eight questions arranged serially from all the poets: [5x2=10]

Alfred Tennyson: “The Lady of Shalott”, “Ulysses”

Robert Browning: “My Last Duchess”, “The Last Ride Together”

D.G. Rossetti: “The Blessed Damozel”

Christina Rossetti: “The Goblin Market”

Matthew Arnold: “The Scholar Gypsy”, “Dover Beach”

Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$10 \times 1 = 10$
2	1	6	10	$10 \times 1 = 10$
3	2	6	5	$5 \times 2 = 10$
4	2	5	10	$10 \times 2 = 20$
5	2	8	5	$5 \times 2 = 10$

Reading:

1. Karl Marx and Friedrich Engels. "Mode of Production: The Basis of Social Life, The Social Nature of Consciousness, and Classes and Ideology." *A Reader in Marxist Philosophy*. Ed. Howard Selsam and Harry Martel. New York: International Publishers, 1963. pp. 186-8, 190-1, 199-201.
2. Darwin, Charles. "Natural Selection and Sexual Selection." *The Descent of Man* in *The Norton Anthology of English Literature* 8th Edn, Vol. 2. Ed. Stephen Greenblatt. New York: Norton, 2006. pp. 1545-9.
3. Mill, John Stuart. "The Subjection of Women." *Norton Anthology of English Literature* 8th Edn., Vol. 2. Ed. by Stephen Greenblatt. New York: Norton, 2006. Chap.1, pp. 1061-9.
4. Susan Gubar and Sandra M. Gilbert. *The Madwoman in the Attic: The Woman Writer and Nineteenth Century Literary Imagination*. New Haven and London: Yale University Press, 1979.
5. E.J. Hobsbaum. *Industry and Empire*. London: Harmondsworth, 1968.
6. William Irving. *Apes, Angels and Victorians: A Study of Darwin, Huxley and Evolution*. New York: University Press of America, 1955.
7. J. Hillis Miller. *The Disappearance of God*. Cambridge University Press, 1963.
8. J. Hillis Miller. *Victorian Subjects*. Harvester-Wheatsheaf, 1990.
9. Raymond Williams. *Culture and Society, 1780-1950*. London: Chatto and Windus, 1967.
10. Suroopa Mukherjee Ed. *Victorian Poets*. Delhi: Worldview Publications, 2001.
11. Robert W. Hill. *Tennyson's Poetry*. New York and London: W.W. Norton & Company, 1971.
12. Roger Ebbatson. *Tennyson. Penguin Critical Studies*. London: Harmondsworth, 1994.

- 13.Christopher Ricks. *Tennyson*. London: Macmillan, 1989.
- 14.Marion Shaw. *Alfred, Lord Tennyson*. Brighton, Sussex, Harvester-Sheaf, 1988.
- 15.Alan Sinfield. *Alfred Tennyson*. Oxford: Basil Blackwell, 1986.
- 16.Joy Wallace. *The Poetry of Tennyson*. Sydney: Sydney University Press, 1995.
- 17.Ian Jack. *Browning's Major Poetry*. Oxford: Clarendon Press, 1973.
- 18.Elaine Jordan. *Alfred Tennyson*. Cambridge: Cambridge University Press, 1988.
- 19.Peter Levi. *Tennyson*. London: Macmillan, 1993.
20. K.C. Kanda. *Selected Dramatic Monologues of Robert Browning (1812-1889)*. New Delhi: Sterling Publishers, 1996.
- 21.J.R. Watson. Ed. *Browning: 'Men and Women' and Other Poems. A Casebook*. Basingstoke and London: Macmillan, 1974.
- 22.Mary Ellis Gibson. *Critical Essays on Robert Browning*. New York and Toronto: Maxwell Macmillan, 1992.
- 23.Roy E. Gridley. *Browning*. London: Routledge and Kegan Paul, 1972.
- 24.Isobel Armstrong Ed. *The Major Victorian Poets: Reconsiderations*. London: Routledge and Kegan Paul, 1969.
- 25.Georgina Battiscombe. *Christina Rossetti: A Divided Life*. London, Constable, 1982.
- 26.Anthony H. Harrison. *Christina Rossetti in Context*. Brighton: Harvester Press, 1988.
- 27.Dolores Rosenblum. *Christina Rossetti: The Poetry of Endurance*. Carbondale and Edwardsville, Southern Illinois University Press, 1986.
- 28.Joseph Bristow. Ed. *Victorian Women Poets*. London: Macmillan Press, 1995.
- 29.J.H. Buckley. *The Victorian Temper*. Cambridge: Harvester University Press, 1951.

30. Tess Coslett. *Victorian Women Poets*. London and New York: Longman, 1996.
31. Douglas Bush. *Matthew Arnold: A Survey of his Poetry and Prose*. London: Palgrave Macmillan, 1971.
32. Richard J. Dunn. *Jane Eyre: Charlotte Bronte*. New York: W.W. Norton & Company, 1971.
33. Harold Bloom. Ed. *Charlotte Bronte's Jane Eyre*. New York: Chelsea House Publishers, 2006.
34. Robert Miles. *Jane Eyre*. New York: Macmillan, 1988.
35. Ruth Glancy. *A Tale of Two Cities: Dickens's Revolutionary Novel*. Boston: Twayne, 1991.
36. Ralph W. Elliott. *Commentary on Dickens's A Tale of Two Cities*. London: Macmillan, 1966.
37. Charles E. Beckwith. *A Tale of Two Cities*. Twentieth Century Interpretations. New Jersey: Prentice Hall, 1972.
38. L. Fletcher. *Far From the Madding Crowd*. A Norton Critical Edition. New York; W.W. Norton & Company, 1987.
39. Ian Gregor. *The Great Web: The Form of Hardy's Major Fiction*. London: Faber, 1974
40. David Cecil. *Hardy: the Novelist*. London: Constable, 1954.
41. Barbara Hardy. *Thomas Hardy. Imagining Imagination: Hardy's Poetry and Fiction*. London and New Brunswick: The Athlone Press, 2000.
42. Dale Kramer. *Thomas Hardy: The Forms of Tragedy*. London: Palgrave Macmillan, 1975.
43. Dale Kramer. *The Cambridge Companion to Thomas Hardy*. Cambridge: Cambridge University Press, 2006.

University of North Bengal
Syllabus in ENGLISH for FYUGP
(as per the New Curriculum & Credit
Framework 2022)

SEMESTER V

Paper Title	Early 20th Century British Literature
Paper Code	ENGLMAJ511
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in British Modernist Studies.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Modernist British Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

Early 20th Century British Literature

Unit I: Literary and Historical Topics

One question to be answered from Three questions arranged serially from the following topics: [10x1=10]

Imagism, Symbolism, Modernism

The Novel in the Modern Period, Psychoanalysis and The Stream of Consciousness Technique

Poets of the First World War

Poetic Drama

Unit II: The Novel in the Modern Period

One question to be answered from Three questions set with alternatives from each text. [10x1=10]

- **D.H. Lawrence:** *Sons and Lovers*
- **E.M. Forster:** *A Passage to India*
- **Virginia Woolf:** *Mrs. Dalloway*

Unit III: Modern Poetry

One question to be answered from Four questions arranged serially from the following poets. [10x1=10]

Two short questions to be answered from Eight questions arranged serially from all the following poets. [5x2=10]

W.B. Yeats: “Leda and the Swan”; “The Second Coming”; “Sailing to Byzantium”

T.S. Eliot: “The Hollow Men”; “The Love Song of J. Alfred Prufrock”; “Marina”

Wilfred Owen: “Strange Meeting”, “Futility”

W.H. Auden: “The Unknown Citizen”, “Refugee Blues”

Unit IV: Modern Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from the following texts. [5x2=10]

- **George Bernard Shaw:** *Arms and the Man*
- **T.S. Eliot:** *Murder in the Cathedral*

Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	3	10	$10 \times 1 = 10$
2	1	6	10	$10 \times 1 = 10$
3	1	4	10	$10 \times 1 = 10$
4	2	8	5	$5 \times 2 = 10$
5	1	4	10	$10 \times 1 = 10$
6	2	6	5	$5 \times 2 = 10$

Reading:

1. Freud, Sigmund. "Theory of Dreams", "Oedipus Complex", and "The Structure of the Unconscious." *The Modern Tradition*. Ed. Richard Ellmann. Oxford: OUP, 1965. pp. 571, 578-80, 559-63.
2. Eliot, T.S. "Tradition and the Individual Talent." *Norton Anthology of English Literature*, 8th Edn, Vol. 2. Ed. by Stephen Greenblatt. New York: Norton, 2006. pp. 2319-25.
3. Williams, Raymond. "Introduction." *The English Novel from Dickens to Lawrence*. London: Hogarth Press, 1984. pp. 9-27.
4. M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 2013.
5. Wilfred Stone. *The Cave and the Mountain: A Study of E. M. Forster*. Stanford: Stanford University Press, 1966.
6. Andrew Rutherford. *Twentieth Century Interpretations of A Passage to India*. New Jersey, Prentice Hall, 1971.
7. V.A. Shahane. *Perspectives on E.M. Forster's A Passage to India: A Collection of Critical Essays*. New York: Barnes & Noble, 1968.
8. Malcolm Bradbury. Ed. *E.M. Forster: A Passage to India. A Casebook*. London: Macmillan, 1970.
9. Grandsen, K.W. *E.M. Forster*. Edinburgh & London: Oliver and Boyd, 1962.
10. Harvey, W.J. *Character and the Novel*. London: Chatto&Windus, 1965.
11. Khair, Tabish. *Reading Literature Today*. Co-ed. Sébastien Doubinsky. New Delhi: Sage Publications, 2011.
12. Moody, Philippa. *A Critical Commentary on E.M. Forster's A Passage to India*. London: Macmillan, 1968. Print.
13. Mark Schorer. *Modern British Fiction: Essays in Criticism*. Oxford: Oxford University Press, 1961.

14. Harold Bloom. Ed. *Modern Critical Interpretations: D. H. Lawrence's Sons and Lovers*. New York: Chelsea, 1988.
15. Anthony Burgess. *Flame into Being: The Life and Work of D. H. Lawrence*. New York: Arbor, 1985.
16. Catherine Carswell. *The Savage Pilgrimage: A Narrative of D. H. Lawrence*. Cambridge: Cambridge UP, 1981.
17. H. M. Daleski. *The Forked Flame: A Study of D. H. Lawrence*. London: Faber and Faber, 1965.
18. Judith Farr. Ed. *Twentieth Century Interpretations of Sons and Lovers: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1970.
19. A. H. Gomme. Ed. "Jessie Chambers and Miriam Leivers: An Essay on Sons and Lovers ." *D. H. Lawrence: A Critical Study of the Major Novels and Other Writings*. Hassocks: Harvester, 1978.
20. Mark Spilka. *Renewing the Normative: D. H. Lawrence, A Personal Progress*. Columbia: U of Missouri P, 1992.
21. Mark Spilka. *The Love Ethic of D.H. Lawrence*. Bloomington, Indiana University Press, 1955.
22. Gamini Salgado. *Sons and Lovers. A Casebook*. London: Macmillan, 1972.
23. Harold Bloom. Ed. *Modern Critical Interpretations: Virginia Woolf's Mrs. Dalloway*. New York: Chelsea House, 1988.
24. David Dowling. *Mrs. Dalloway: Mapping Streams of Consciousness*. Boston: Twayne, 1991.
25. Hermione Lee. *Virginia Woolf*. New York: Alfred A. Knopf, 1997.
26. Nicholas Marsh. *Virginia Woolf, the Novels*. New York: St. Martin's Press, 1998.
27. John Mepham. *Virginia Woolf*. New York: St. Martin's Press, 1992.
28. Michael Rosenthal. *Virginia Woolf*. New York: Columbia University Press, 1979.

29. Elaine Showalter. "Mrs. Dalloway: Introduction." In *Virginia Woolf: Introductions to the Major Works*. Ed. Julia Briggs. London: Virago Press, 1994.
30. Alex Zwerdling. *Virginia Woolf and the Real World*. Berkeley: University of California Press, 1986.
31. Michael O'Neill. Ed. *The Poems of W.B. Yeats: A Routledge Study Guide and Sourcebook*. London and New York: Routledge, 2003.
32. Edna Longley. *Yeats and Modern Poetry*. Cambridge: Cambridge University Press, 2013.
33. A. Norman Jeffares. *W.B. Yeats: Man and Poet*. New York: Barnes and Noble: 1966.
34. A. Norman Jeffares. *A Commentary on the Collected Poems of Yeats*. Stanford: Stanford University Press, 1968.
35. T.R. Henn. *The Lonely Tower: Studies in the Poetry of W.B. Yeats*. London: Methuen: 1965.
36. Bhabotosh Chatterjee. *The Poetry of W.B. Yeats*. Bombay: Orient Longman, 1962.
37. Nicholas Drake. *The Poetry of W.B. Yeats*. London: Penguin, 1991.
38. John Paul Riquelme. *Critical Insights: T.S. Eliot*. Salem Press: 2009.
39. Manju Jain. *A Critical Reading of the Selected Poems of T.S. Eliot*. New Delhi: OUP, 2001.
40. Grover Smith. *T.S. Eliot's Poetry and Plays*. Chicago: University of Chicago Press, 1956.
41. Nevil Coghill. *Murder in the Cathedral*. With an Introduction and Notes. London: Faber, 1965.
42. Harold Bloom. Ed. *T.S. Eliot's Murder in the Cathedral*. Bloom's Modern Critical Interpretations. New York: Chelsea House, 1988.
43. D.E. Jones. *The Plays of T.S. Eliot*. Toronto: University of Toronto Press, 1965.

44. D.S.R. Welland. *Wilfred Owen: A Critical Study*. London: Chatto & Windus, 1970.
45. George W. Bahlke. *Critical essays on WH Auden*. New York: G.K. Hall & Co. 1976.
46. R. Victoria Arana .*W. H. Auden's Poetry: Mythos, Theory, and Practice*. Cambria: 2009.
47. Nigel Alexander: *Critical Commentary on Bernard Shaw's Arms and the Man and Pygmalion*. London: Macmillan, 1968.

University of North Bengal
Syllabus in ENGLISH for FYUGP
(as per the New Curriculum & Credit
Framework 2022)

SEMESTER V

Paper Title	Post World War II British Literature
Paper Code	ENGLMAJ512
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in Post Second World War British Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Post Second World War British Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60, Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

Post World War II British Literature

Unit I: Literary and Historical Topics

One question to be answered from Four questions arranged serially from the following topics. [10x1=10]

Existentialism and Post Second World War Literature

Absurd Drama: Samuel Beckett

Post Second World War British Drama: Harold Pinter, John Osborne, Arnold Wesker

Movement Poetry and After: Philip Larkin, Ted Hughes

British Novel after World War II: Graham Greene, William Golding

Unit II: Post World War II British Novel

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

George Orwell: *1984*

William Golding: *Lord of the Flies*

Unit III: Post World War II British Poetry

One question to be answered from Two questions set with alternatives from both poets. [10x1=10]

Two short questions to be answered from Six questions arranged serially: [5x2=10]

Larkin : “Church Going”, “Mr Bleaney”, “Wants”, “Toads”

Ted Hughes : “Hawk Roosting”, “A Childish Prank”, “The Thought-Fox”, “The Jaguar”

Unit IV: Post World War II British Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially: [5x2=10]

Harold Pinter: *The Caretaker*

John Osborne: *Look Back in Anger*

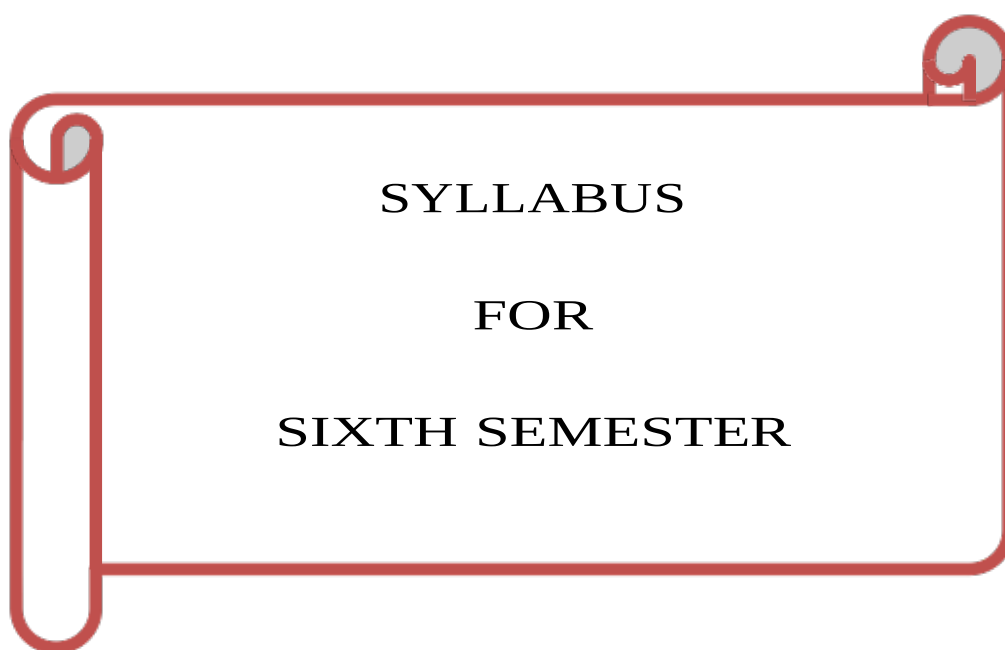
Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$10 \times 1 = 10$
2	1	4	10	$10 \times 1 = 10$
3	1	4	10	$10 \times 1 = 10$
4	2	6	5	$5 \times 2 = 10$
5	1	4	10	$10 \times 1 = 10$
6	2	6	5	$5 \times 2 = 10$

Reading:

1. Boris Ford Ed. *The New Pelican Guide to English Literature*. Vol. 8. London: Penguin, 1999.
2. Virginia Tiger. *William Golding: Dark Fields of Discovery*. Marion Boyars, 1974.
3. Virginia Tiger. *William Golding: The Unmoved Target*. Marion Boyars, 2003.
4. Mark Kinkead-Weekes and Ian Gregor. *William Golding: A Critical Study*. London: Faber, 1967.
5. Norman Page. *William Golding: Novels, 1954-1967*. London: Macmillan, 1985.
6. Thomas Horan. *Critical Insights: Animal Farm*. Salem Press, 2018.
7. Linda Cookson, Bryan Loughrey. *Critical Essays on Philip Larkin: The Poems*. Harlow, Essex, England : Longman, 1989.
8. Peter Leith. *Philip Larkin: Life, Art and Love*. London: Bloomsbury, 2014.
9. Susan Bassnett. *Ted Hughes*. Oxford: OUP, 2009.
10. Keith Sagar. *The Laughter of Foxes: A Study of Ted Hughes*. Liverpool: Liverpool University Press, 2000.
11. Terry Gifford and Neil Roberts. *Ted Hughes: A Critical Study*. London and Boston: Faber and Faber, 1981.
12. Faas Ekbert. *Ted Hughes: The Unaccommodated Universe*. Santa Barbara: Black Sparrow Press, 1980.
13. William Baker. *Harold Pinter*. Writers' Lives Series. London and New York: Continuum, 2008.
14. Elin Diamond. *Pinter's Comic Play*. Lewisburg, PA: Bucknell UP, 1985
15. Arthur R. Ganz. Ed. *Pinter: A Collection of Critical Essays*. Twentieth Century Views. Englewood Cliffs, NJ: Prentice Hall, 1972.

16. John Russell Taylor. *Anger and After: A Guide to the New British Drama*. Baltimore and Maryland: Penguin, 1962.
17. Neeraj Malik. Ed. *Look Back in Anger*. New Delhi: Worldview, 2004.



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SEMESTER VI

Paper Title	EUROPEAN LITERATURE
Paper Code	ENGLMAJ613
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in European Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of European Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60,
Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: European Novel

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

Fyodor Dostoevsky: *Notes from Underground*

Albert Camus: *The Outsider*

UNIT II: European Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts: [5x2=10]

Henrik Ibsen: *Ghosts*

Eugène Ionesco: *Rhinoceros*

UNIT III: European Poetry

One question to be answered from Two questions set with alternatives from each poet. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the poets: [5x2=10]

Charles Baudelaire : “Benediction”, “Meditation”, “Correspondences”, “The Albatross” (all from *Les Fleurs du mal*)

Seamus Heaney:

“Digging”, “The Forge”, “Bogland”, “Punishment”

Selections from *New Selected Poems 1966–1987*)

Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$10 \times 1 = 10$
2	2	6	5	$5 \times 2 = 10$
3	1	4	10	$10 \times 1 = 10$
4	2	6	5	$5 \times 2 = 10$
5	1	4	10	$10 \times 1 = 10$
6	2	6	5	$5 \times 2 = 10$

Reading:

1. Joseph Frank. *Dostoevsky: A Writer in his Time*. Princeton: Princeton UP, 2002.
2. Victor Terras. *Reading Dostoevsky*. Wisconsin: University of Wisconsin Press, 1998.
3. Nicholas A. Berdyaev. *Dostoevsky: An Interpretation*. Valmy Publishing, 2018.
4. Robert Louis Jackson and C.H. Van Schoonveld. *Dostoevsky's Underground Man in Russian Literature*. Praeger, 1981.
5. Anthony Rizzuto. *Camus's Imperial Vision*. Foreword by Quentin Anderson. Southern Illinois. University Press, 1981.
6. Germaine Bree. Ed. *Camus: A Collection of Critical Essays*. 20th Century Views. Prentice Hall: 1959.
7. Ray Moore. *The Stranger by Albert Camus. A Critical Introduction*. Create Space Independent Publishing Platform: 2015.
8. Patrick McCarthy. *Camus: The Stranger*. Cambridge [Cambridgeshire]; New York : Cambridge University Press: 1988.
9. Martin Esslin. *The Theatre of the Absurd*. 1960. Rpt. New Delhi: Bloomsbury India, 2003.
10. Lamont, Rossette C. *Ionesco: A Collection of Critical Studies*. Englewood Cliffs, N.J., Prentice-Hall, 1973.
11. John Northam. *Ibsen: A Critical Study*. Cambridge: Cambridge University Press, 1973.
12. Tom Hubbard. *Critical Insights: Poetry of Baudelaire*. Salem Press: 2014.
13. Rosemary H. Lloyd. *Baudelaire's World*. Cornell: Cornell UP, 2002.
14. Harold Bloom. *Bloom's Modern Critical Views. Seamus Heaney*. Chelsea House Pub: 1986.

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SEMESTER VI

Paper Title	AMERICAN LITERATURE
Paper Code	ENGLMAJ614
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in American Literature.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of American Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60,

Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: American Novel

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

Mark Twain: *The Adventures of Huckleberry Finn*

Ernest Hemingway: *The Old Man and the Sea*

UNIT II: American Drama

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts: [5x2=10]

Arthur Miller: *The Crucible*

Tennessee Williams: *The Glass Menagerie*

UNIT III: American Poetry

One question to be answered from Two questions set with alternatives from each poet. [10x1=10]

Two short questions to be answered from Four questions arranged serially from both the poets: [5x2=10]

Walt Whitman: Selection from *Leaves of Grass*: “O Captain! My Captain!”, “I Sit and Look out”

Robert Frost: “The Road Not Taken”, “Stopping by Woods on a Snowy Evening”

Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$10 \times 1 = 10$
2	2	6	5	$5 \times 2 = 10$
3	1	4	10	$10 \times 1 = 10$
4	2	6	5	$5 \times 2 = 10$
5	1	4	10	$10 \times 1 = 10$
6	2	4	5	$5 \times 2 = 10$

Reading:

1. J. Hector St John De Crevecoeur. "What is an American?" (Letter III). *Letters from an American Farmer*. Harmondsworth: Penguin, 1982. pp. 66-105.
2. A. Dasgupta Katyal. *This Unsettling Place: Readings in American Literature*. Delhi:Worldview Critical Edition, 2015.
3. Krishna Sen and A. Sengupta. Ed. *A Short History of American Literature*. OrientBlackswan, 2017.
4. R. Kent Rasmussen. Ed. *Critical Insights: The Adventures of Huckleberry Finn*. Salem Press: 2017.
5. Thomas Cooley. *The Adventures of Huckleberry Finn*. Norton Critical Edition. New York: Norton, 1999.
6. Harold Bloom. Ed. *The Old Man and the Sea*. Modern Critical Interpretations. Infobase Publishing, 2008.
7. Bickford Sylvester, Larry Grimes and Peter L. Hays. *Reading Hemingway's The Old Man and the Sea*. Kent State University Press: 2018.
8. Gerry Brenner. *The Old Man and the Sea: Story of a Common Man*. New York: Twayne Publishers, 1991.
9. Robert C. Evans. *Critical Insights: Arthur Miller*. Salem Press: 2018.
10. Dennis Welland. *Miller: the playwright*. London; New York: Methuen, 1983.
11. Harold Bloom. Ed. *Arthur Miller's The Crucible*. Modern Critical Interpretations. New York: Chelsea House: 1998.
12. R.B. Parker. *Tennessee Williams: The Glass Menagerie*. Englewood Cliffs, N.J.: Prentice-Hall, 1983.
13. Harold Bloom. Ed. *Tennessee Williams: The Glass Menagerie*. Modern Critical Interpretations. New York: Chelsea House, 2008.

14. Robert F. Gross. Ed. *Tennessee Williams: A Casebook*. New York: Routledge, 2002.
15. Greta Heintzelman, Greta and Alycia Smith-Howard. *Critical Companion to Tennessee Williams*. New York: Facts on File, 2005.
16. Delma E. Presley. *The Glass Menagerie: An American Memory*. Boston, MA: G. K. Hall & Co., 1990.
17. Stephen S. Stanton. Ed. *Tennessee Williams: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977.
18. Judith J. Thompson. *Tennessee Williams' Plays: Memory, Myth and Symbol*. New York: Peter Lang Publishing, Inc., 2002.
19. Charles M. Oliver. *Walt Whitman: A Literary Reference to his Life and Work*. New York: Facts on File: 2006.
20. Michael Moon. *Leaves of Grass and Other Writings*. A Norton Critical Edition. New York: Norton, 2002.
21. Morris Dickstein. *Critical Insights: Robert Frost*. Salem Press: 2009.
22. James M. Cox. *Robert Frost: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1962.
23. D.J. Fagan. *Robert Frost: A Literary Reference to his Life and Work*. Infobase Publishing: 2007.

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SEMESTER VI

Paper Title	INDIAN WRITINGS IN ENGLISH
Paper Code	ENGLMAJ615
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in Indian Writings in English.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Indian English Literature as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60,

Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: Indian Novel in English

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

R.K. Narayan: *The Guide*

Anita Desai: *In Custody*

UNIT II: Indian Drama in English

One question to be answered from Two questions set with alternatives from Two texts. [10x1=10]

Two short questions to be answered from Six questions arranged serially from both the texts. [5x2=10]

Vijay Tendulkar: *Silence! The Court is in Session*

Mahasweta Devi: *Mother of 1084*

UNIT III: Indian Poetry in English

One question to be answered from Two questions set with alternatives from both poets. [10x1=10]

Two short questions to be answered from Four questions arranged serially from both poets. [5x2=10]

Kamala Das: “An Introduction”, “Summer in Calcutta”

R. Parthasarathy: “Relics of the Past”, “Twilight in Delhi”

Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	1	4	10	$10 \times 1 = 10$
2	2	6	5	$5 \times 2 = 10$
3	1	4	10	$10 \times 1 = 10$
4	2	6	5	$5 \times 2 = 10$
5	1	4	10	$10 \times 1 = 10$
6	2	4	5	$5 \times 2 = 10$

Reading:

1. Nandini Bhattacharya. *The Guide: New Critical Perspectives*. Delhi: Worldview Publications, 2004.
2. C.N. Srinath. Ed. *R.K. Narayan: An Anthology of Recent Criticism*. Delhi: Pencraft International, 2000.
3. L. Holmstrom. *The Novels of R.K. Narayan*. 1973. Rpt. Calcutta: Writers Workshop, 1992.
4. Krishna Sen. *Critical Essays on R.K. Narayan's The Guide*. Hyderabad: Orient Longman Private Limited, 2004.
5. William Walsh. *R.K. Narayan: A Critical Appreciation*. New Delhi: Allied Publishers Limited, 1983.
6. John Thieme. *R.K. Narayan*. New York & Manchester: Manchester University Press, 2007.
7. Kajali Sharma. *Symbolism in Anita Desai's Novels*. New Delhi: Abhinav Publications, 1991.
8. R.K. Shrivastava. Ed. *Perspectives of Anita Desai*. Vimal Prakashan 1984.
9. R.S. Sharma. *Anita Desai*. New Delhi: Arnold-Heinemann, 1981.
10. Seema Jena. *Voice and Vision of Anita Desai*. New Delhi: South Asia Books, 1990.
11. Madhusudan Prasad. *Anita Desai : The Novelist*. Allahabad, New Delhi : Horizon, 1981.
12. M.K. Naik. *Indian English Poetry: From the Beginnings Upto 2000*. New Delhi: Pencraft International, 2006.
13. M.K. Naik. *Perspectives on Indian Poetry in English*. Abhinav Publications, 1984.
14. Bruce King. *Modern Indian Poetry in English*. Delhi: OUP, Revised edition, 2012.

- 15.M. Sarat Babu. *Indian Drama Today: A Study in the Theme of Cultural Deformity*. Sangam Books / Prestige, 1997.
16. Rajiv S. Patke. *Postcolonial Poetry in English*. Oxford and New York: OUP, 2006.
- 17.Ramendranath Dutta. *Indian English Poetry: A Critical Casebook*. London: Roman Books, 2013.
- 18.Jaydipsinh Dodiya and K. V. Surendran. *Indian English Drama: Critical Perspectives*. New Delhi: Sarup and Sons, 2001.

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SEMESTER VI

Paper Title	LITERARY CRITICISM AND THEORY
Paper Code	ENGLMAJ616
Nature of the Paper	Major
Paper Level	300
Paper Type	THEORY
Total Credits	4

COURSE OBJECTIVES:

This course is designed to familiarize the learners with the basic ideas, concepts, theories and issues in Literary Criticism and Theory.

LEARNING OUTCOMES:

After completion, a learner is expected to:

Develop a general understanding of Literary Criticism and Theory as a distinct subject of study and its inter-disciplinary character as well.

FULL MARKS: 80

(Marks in Semester End Theory/Written Examination: 60,

Marks in Tutorial(s): 20)

**Duration of Examination: 2 Hours 30
Minutes.**

UNIT I: Literary Theory

Four questions to be answered from eight questions arranged serially from the following theoretical concepts.[10x4=40]

Modernism

Postmodernism

Structuralism

Deconstruction and Poststructuralism

Psychoanalysis

Feminism

Marxist Literary Criticism

Neo Historicism

Ecocriticism

Postcolonialism

(Students are advised to develop an idea about the key theorists as well)

UNIT II: Essays in Literary Theory & Criticism

Four questions to be answered from eight questions arranged serially from all the texts.[5x4=20]

Virginia Woolf: “Modern Fiction”

Stephen Spender: “Moderns and Contemporaries”

Walter Benjamin: “The Work of Art in the Age of Mechanical Reproduction”

Jean-Francois Lyotard: “Answering the Question: What is Postmodernism?”

Elaine Showalter: “Twenty Years on: A Literature of Their Own Revisited”

Edward Said: Introduction to ***Orientalism***

Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”

Aijaz Ahmad: “‘Indian Literature’: Notes towards the Definition of a Category”

Question pattern: For 60 Marks

Sl. No.	Questions to be answered	Out of	Marks for each question	Total Marks
1	4	8	10	$10 \times 4 = 40$
2	4	8	5	$5 \times 4 = 20$

Reading:

1. Raman Selden, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*. London: Longman, 2005.
2. Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4thEdn. New Delhi: Viva Books Private Limited, 2018.
3. Hans Bertens. *Literary Theory: The Basics*. New York: Routledge, 2014.
4. Mary Klages. *Literary Theory: The Complete Guide*. London: Bloomsbury, 2017.
5. Sara Upstone. *Literary Theory: A Complete Introduction*. Mobius: New York, 2017.
6. Terry Eagleton. *Literary Theory: An Introduction*. London: Blackwell, 1983.
7. Terry Eagleton. *After Theory*. London: Allen Lane, 2003.
8. Harry Blamires. *A History of Literary Criticism*. London: Macmillan, 1991.
9. Tim Woods. *Beginning Postmodernism*. Manchester ; New York : Manchester University Press, 1999.
10. Peter Childs. *Modernism*. The New Critical Idiom Series. London and New York: Routledge, 2000.
11. Deborah Parsons. *Theorists of the Modern Novel: James Joyce, Dorothy Richardson and Virginia Woolf*. London and New York: Routledge, 2006.
12. Bill Ashcroft and Pal Ahluwalia. *Edward Said*. Routledge Critical Thinkers. London and New York: Routledge, 2006.
13. Simon Malpas. *Jean-Francois Lyotard*. Routledge Critical Thinkers. London and New York: Routledge, 2005.
14. Adam Roberts. *Fredric Jameson*. Routledge Critical Thinkers. London and New York: Routledge, 2000.

15. Margaret Walters. *Feminism: A Very Short Introduction*. Oxford: OUP, 2006.
16. Patricia Waugh. *Practising Postmodernism Reading Modernism*. London and New York: Edward Arnold, 1992.
17. Patricia Waugh. *Literary Theory and Criticism: An Oxford Guide*. New York: Oxford University Press, 2006.
18. Barbara Engh. *Walter Benjamin*. Routledge Critical Thinkers. London and New York: Routledge, 2008.
19. David Macey. *The Penguin Dictionary of Critical Theory*. London and New York: Penguin Books, 2001.
20. Jeremy Hawthorn. *A Glossary of Contemporary Literary Theory*. London and New York: Edward Arnold, 1992.
21. Jeremy Hawthorn. Ed. *Criticism and Critical Theory*. London: Edward Arnold, 1984.
22. Julian Wolfreys. *Derrida: A Guide for the Perplexed*. London, New York : Continuum, 2007.