

RANI RASHMONI GREEN UNIVERSITY TARAKESWAR, HOOGHLY



Syllabus of Master of Arts in English

Under Semester System Course Duration: 2 years, 4 Semesters
[W.e.f. : 2025-2026]

New CBCS Syllabus for M.A. in English from Session 2025-2026

[Each course carries 50 marks]

Credit points total for each semester is 20, and there will be 250 marks in each semester.

OBJECTIVES

1. To elevate students' understanding of literary and cultural works and how they are connected to the world by introducing them to more advanced thought on the subject, and more difficult texts than those covered in the BA.
2. To emphasise on themes, trends, movements and concepts rather than only texts and concentrate on levelling up the students' critical abilities and their understanding of wider social, historical and political contexts
3. Carry out instruction related to genre, period, or cluster around a canon primarily through one of the widest range of optional courses Indian universities have to offer.
4. To enhance their cognition of historical, cultural, and geographical differences between the author and the reader and the resulting slippages of meaning in texts, and to skill them in compensating for these slippages when they read.

Semester I - 20 Credits; Semester II - 20 Credits

Semester III - 20 Credits; Semester IV - 20 Credits

CC 1	Old and Middle	4	50 (40+10 IA)
CC 2	The Renaissance to English Revolution	4	50 (40+10 IA)
CC 3	The Restoration and Eighteenth Century Literature	4	50 (40+10 IA)
CC 4	Romantic Literature	4	50 (40+10 IA)

AECC	Academic and technical Writing	4	50
CC 5	Victorian Literature	4	50 (40+10 IA)
CC 6	Early Twentieth Century Literature	4	50 (40+10 IA)
CC 7	Post-1950s British Literature	4	50 (40+10 IA)
CC 8	Literature and Film	4	50 (40+10 IA)
GEC	Dalit Literature	4	50 (40+10 IA)

SEMESTER 1

CORE COURSE 1:OLD & MIDDLE ENGLISH

Selections from Anglo Saxon Poetry & Prose:

Dante, Petrarch, Boccaccio, Arthurian Romance.

Geoffrey Chaucer :*General Prologue to The Canterbury Tales*

Play: *EveryMan*

References:

Campbell, James et al. *The Anglo-Saxons* (1982). Rpt. London: Penguin, 1991.

Godden, Malcolm and Lapidgeeds, Michael. eds. *The Cambridge Companion to Old English Literature*. Cambridge: Cambridge UP, 1991.

Kirkham, Victoria and Maggi, Petrarch. eds. *A Critical Guide to the Complete Works*, Chicago: Chicago University Press, 2009

Durling, Robert M. translated. *Petrarch's Lyric Poems: The Rime Sparse and Other Lyrics*, Cambridge, Mass.: Harvard University Press, 1976.

Victori, Kirkham Michael, Sherberg, and Janet Levarie Smarr, . *Boccaccio: A Critical Guide to the Complete Works*, Chicago: The University of Chicago Press, 2014.

Armstrong, Guyda, Daniels, Rhiannon, Milner, Stephen J. *The Cambridge Companion to Boccaccio*. Cambridge: Cambridge University Press, 2015.

Tolkien, J.R.R. translated, *Sir Gawain and the Green Knight, Pearl, and Sir Orfeo*. New York: Ballantine Books, 1975

Tether, Leah, McFadyen, Johnny, Busby, Keith, Putter, Ad, eds. *Handbook of Arthurian Romance: King Arthur's Court in Medieval European Literature*. Germany: De Gruyter 2017.

CORE COURSE II: THE RENAISSANCE TO ENGLISH REVOLUTION

The Prince, Machiavelli

The Book of Governor, Thomas Elyot

Ben Johnson: *Volpone/Everyman in His Humour*;

Marlowe :*Edward II/Jew of Malta*,

Shakespeare: *King Lear/ Hamlet/The Tempest* (Any one Play)

Selections from Francis Bacon (any two essays)

Metaphysical Poetry: Selections from Donne, Marvel, Vaughan, Herbert (two poems from each poet)

References:

Eliot, T.S. *The Metaphysical poets* ('The Metaphysical Poets' & 'Andrew Marvell') 1921.

Gardner, Helen. *The Metaphysical Poets*. Oxford: OUP, 1964.

Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.

Jonson, Ben. *Plays and Masques* (Norton Critical Editions), India: 2001.

Jonson, Ben: *Four Plays*. Methuen, 2014.

Bradley, A.C. *Shakespearean Tragedy*. Penguin Classics, 1991.

Harold Bloom's *Shakespeare: The Invention of the Human*. Penguin, 2000.

Four Tragedies: Hamlet, Othello, King Lear, Macbeth (Penguin Classics), 1994.

Cheney, Patrick, ed. *The Cambridge Companion to Christopher Marlowe*. Cambridge: Cambridge University Press, 2004.

Hyland, Peter. *A New Introduction to Shakespeare: The Dramatist in the Context*. New York: Macmillan Education, 1996.

Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and His Contemporaries*, Brighton: Harvester 1984.

Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare Essays in Cultural Materialism*. Manchester: Manchester University Press, 1994.

Drakakis, John, ed. *Alternative Shakespeares*. London: Methuen, 1985.

Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Oxford: Clarendon Press (1988)

CORE COURSE III: THE RESTORATION AND EIGHTEENTH CENTURY

Milton. *Paradise Lost* Book IV, X.

Dryden. *Absalom and Achitophel/ Mac Flecknoe*

Pope. *Epistle to Dr Arbuthnot*

One play by Goldsmith: *She Stoops to Conquer/ The Good natured Man*

One play by Sheridan: *The School for Scandal/ Rivals*

Addison: "Wit: True and False" (*The Spectator*, No. 62)/ "On the Pleasures of the Imagination"/ "The Aims of The Spectator" (*The Spectator*, No. 10) and Steele: "Recollections of Childhood" (*The Tatler*, No. 181)/ "On the Distresses of the News Writer"/ "Character of Inkle and Yarico".

References:

Lewis, C.S.. *A Preface to Paradise Lost*. Oxford: OUP, 1942.

Burden, Dennis. *The Logical Epic: A Study of the Argument of Paradise Lost*. Harvard: HUP, 1967.

Hill, Christopher. *Milton and the English Revolution*. New York: Faber, 1977.

Fish, Stanley. *Surprised by Sin: The Reader in Paradise Lost*. New York: St Martin's Press, 1967.

Ferry, Anne. *Milton's Epic Voice: The Narrator in Paradise Lost*. Cambridge, Mass.: Harvard UP, 1963.

Barker, Francis. ed. Jameson, Frederic. 'Religion and Ideology: A Political Reading of *Paradise Lost*' in *Literature, Politics and Theory*. London: Methuen, 1986.

Hammond, Paul. *John Dryden: A Literary Life*, Publisher: Palgrave Macmillan, 1991.

Zwicker, Steven N. *Dryden: The Poetics of Translation*, Harvard: Harvard University Press, 1979.

Zwicker, Steven N. *The Cambridge Companion to John Dryden*, Cambridge: Cambridge University Press, 2004.

Marshall, Ashley. *Satire and Secrecy in English Literature from 1650 to 1750*, Cambridge: Cambridge University Press, 2011.

Lewis, Jayne. *Dryden's Political Poetry: The Typology of King Saul*, *Studies in English Literature*, 1500–1900.

Fisk, Deborah Payne. ed. *The Cambridge Companion to English Restoration Theatre*, Cambridge: Cambridge University Press, 2000.

Bloom, Harold. ed. *John Dryden* (Longman Critical Readers Series), Longman, 1987.

Kerby-Miller, Charles. *The Augustan Scriblerians: Dr. Arbuthnot, Pope, Swift and Others*, Oxford: Oxford University Press, 1951.

Weinbrot, Howard D. *The Scriblerian and the Kit-Cats: The Myth of Augustan Social Satire*, Chicago: University of Chicago Press, 1990.

Jeffares, Norman. *Sheridan's Comedies: Their Contexts and Achievements*, Macmillan, 1974.

Moody Jane, and O'Quinn, Daniel. ed. *The Cambridge Companion to British Theatre, 1730–1830*, Cambridge University Press, 2007.

Kelly, Linda. *Richard Brinsley Sheridan: A Life*, Random House, UK, 1998.

Ross, Angus. ed. *Addison and Steele: Selections from The Tatler and The Spectator*. Penguin Classics, 1982.

Lynch, Kathleen M. *The Social Mode of Restoration Comedy*, Macmillan (reprinted). 1998.

CORE COURSE 1V: ROMANTIC LITERATURE

Unit 1

Edmund Burke: *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (Selections).

Immanuel Kant: *Critique of Pure Reason* (Selections)

Godwin: 'Thoughts on Man: His Nature, Productions and Discoveries' / *Enquiry Concerning Political Justice* (Selections);

Paine: *The Rights of Man* (1791–92) Selections.

Unit 2 (Any three poets)

Blake: Selections

Songs of Innocence: The Echoing Green/The Lamb/The Little Black Boy/The Blossom/The Chimney Sweeper/The Little Boy Lost

Songs of Experience: The Clod and, the Pebble/Holy Thursday/The Little Girl Lost/The Little Girl Found/The Chimney Sweeper/Nurse's Song (Any two from each section)

Wordsworth: *Lines Composed a Few Miles Above Tintern Abbey, Idiot Boy, Ruined Cottage, The Female Vagrant* (Any two).

Coleridge: *The Rime of the Ancient Mariner, The Nightingale: A Conversation Poem, Kubla Khan, Christabel* (Part I 1797, Part II 1800) : Any Two

Keats : *Ode to a Nightingale/Ode on a Grecian Urn/Ode to Psyche/Ode to Autumn/Ode on Melancholy* (any one)

Shelley: *The Mask of Anarchy/Ode to the West Wind*

Unit III (Any two)

Horace Walpole: *The Castle of Otranto* (1764)

Rousseau : *Emile, or On Education*

Mary Wollstonecraft: *A Vindication of the Rights of Woman* (1792)

Jane Austen: *Sense and Sensibility/ Mansfield Park*

Mary Shelley : *Frankenstein; or, The Modern Prometheus*

References:

Keane, John. *Thomas Paine and the Idea of Progress, Thomas Paine: Social and Political Thought*. Routledge, 2017.

Young, Alfred F. *Paine and Prejudice: Race, Class, and Gender in Revolutionary Discourse, Revolutionary Founders: Rebels, Radicals, and Reformers in the Making of the Nation* (2011)

Stanlis, Peter J. *Edmund Burke: The Enlightenment and Revolution*. Transaction Publishers, 1991.

Abrams, M H. *The Mirror and the Lamp*. Oxford: Oxford University Press, 1953.

Clair, William St. *The Reading Nation in the Romantic Period*. Cambridge: Cambridge University Press, 2004.

Roe, NicKathleen and Wheeler M., *The Creative Mind in Coleridge's Poetry*. Harvard: Harvard University Press, 1982.

Bloom, Harold. Ed., *Samuel Taylor Coleridge*. Infobase Publishing, 2011.

Zillman, U, Lawrence. *Shelley's Prometheus Unbound*. A Variorum Edition, Washington Press, 1959.

Matthew, G.M. *John Keats: The Critical Heritage*. Routledge, 2003.

Romanticism: An Oxford Guide. Oxford: Oxford University Press, 2005.

Hunter, Paul. J. ed. *Frankenstein*. Norton Critical Editions.

Johnson, Claudia L. ed. *Mansfield Park*... Norton Critical Editions.

Fraiman, Susan. ed. *Northanger Abbey*. Norton Critical Editions.

Mukherjee, Meenakshi. *Re-Reading Jane Austen*. India: Orient Blackswan, 1995.

Todd, Janet. ed. *Jane Austen in Context*. Cambridge: CUP, 2005.

Lawrence W. Mazeno ed. *Jane Austen: Two Centuries of Criticism*. Camden House, 2011.

Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Malden, MA: Blackwell, 2006.

Childs, Peter. *Contemporary Novelists: British Fiction since 1970*. London, UK: Palgrave, 2004.

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.766–68, 777–8.

Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Williams Raymond. *Culture and Society*. Columbia University Press, 1983.

----- *The Country and the City*. Hogarth Press London, 2013.

Thompson, E.P. *The Making of English Working Class*. Pantheon Books. USA: 1964.

Duncan Wu: *Romanticism: An Anthology*. Blackwell Publishers, 2006.

McGann, Jerome J. *The Romantic Ideology*. The University of Chicago Press, 1983.

Butler, Marilyn: *Romantic, Rebels and Reactionaries*. OUP. 2013.

William St Claire: *The Godwins and the Shelleys*. John Hopkins University Press, 1991.

Trevelyan, G.. *English Social History: A Survey of Six Centuries, Chaucer to Queen Victoria*. United Kingdom, Read Books, 2011.

Hobsbawm E.J. *The Age of Revolutions. 1789*: The Phoenix Press, 2010.

Roe, Nicholas. *Wordsworth and Coleridge: The Radical Years*. OUP, 2013.

Butler, . *Romantics, Rebels and Reactionaries*. OUP, 1981.

Butler, Marilyn. *Burke, Paine, Godwin and the Revolution Controversy*. CUP, 1998.

Kiely, Robert. *The Romantic Novel in England*. Cambridge, Mass.: Harvard University Press, 1972.

AECC: ACADEMIC AND TECHNICAL WRITING

This course will be conducted through a combination of oral instruction, class-work and written assignments. It is suggested that topics taught may include (but may not be restricted to) the following:

How to compose an original academic essay, short dissertation or paper

The proper use of sources – primary and secondary.

Definition of plagiarism and how to avoid plagiarism

Introduction to technical writing

Formats of technical documents

Fundamentals of technical writing

Proposals

Technical communication

Role as a technical writer

Advanced technical writing techniques

Collaborative writing

Designing the document

Formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided

References:

Interact : A Course in Communicative English ,Cambridge University Press

Riordan, Daniel G and Pauley, Steven A.: *Technical Report Writing Today*. Houghton Mifflin (Academic), 2001.

Sudharshana,N.P. andSavithaC.*English for Technical Communication*, CUP. 2017.

Lyons, L. Hamp- and. Heasley B.*Study Writing A Course in Written English for Academic and Professional Purposes*, CUP, 2006.

SEMESTER II

CORE COURSE V: VICTORIAN LITERATURE

Any three poets to be taught with atleast two poems

Tennyson :*Ulysses, In Memoriam* A.H.H. (selections), *The Charge of the Light Brigade*, *Tithonus* (Any two).

Browning: ·*My Last Duchess, Porphyria's Lover, The Bishop Orders His Tomb at Saint Praxed's Church*(Any two)

Arnold: *Dover Beach, The Scholar-Gipsy, Thyrsis, To M, rguerite, Growing Old*(Any two)

Hopkins: ·*The Windhover, God's Grandeur, Pied Beauty, Spring and Fall, Carrion Comfort*(Any two)

Prose Selections from : Darwin, Arnold, John Stuart Mill

Novels (Any two):-

Charlotte Bronte :*Jane Eyre*/ Emily Bronte: *Wuthering Heights*

Dickens :*Great Expectations* or *Hard Times* Thackeray: *Vanity Fair*

Hardy: *The Return of the Native* or *Tess*

George Eliot :*Middlemarch* or *The Mill on the Floss*

Play:-

Oscar Wilde: *The Importance of Being Earnest*

References:

Gorman, Francis O'.ed. *The Cambridge Companion to Victorian Culture*.CUP, 2010.

Bristow, Joseph.ed. *The Cambridge Companion to Victorian Poetry*.CUP, 2000.

David, Deirdre.*The Cambridge Companion to the Victorian Novel*.CUP, 2012.

G.M. Trevelyan, *English Social History*

Asa Briggs, *A Social History of England*

Arthur Pollard, ed., *The Victorians*

Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*

G.M. Young, *Victorian England: Portrait of an Age*

McKee, Patricia. *Public and Private: Gender, Class, and the British Novel, 1764-1878*.

Minneapolis: University of Minnesota Press, 1997.

McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: Johns

Hopkins University Press, 1987.

Parrinder, Patrick. *Nation and Novel: The English Novel from Its Origins to the Present*

Day. New York: Oxford University Press, 2006.

Richetti, John, et al., eds. *The Columbia History of the British Novel*. New York:

Columbia University Press, 1994.

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the*

Present Day. London: Bloomsbury, 1994.

Bailey, James, and Emma Young. *British Women Short Story Writers: The New Woman*

to Now. Edinburgh: Edinburgh University Press, 2015.

CORE COURSE VI :EARLY 20TH CENTURY (Modern) ENGLISH LITERATURE

W.B. Yeats: Selections

T.S. Eliot: *The Waste Land*

Novels(Any two):-

Joseph Conrad: *Heart of Darkness*

E.M. Forster: *A Passage to India*

D.H. Lawrence: *Sons and Lovers*

James Joyce: *A Portrait of the Artist as a Young Man* / Virginia Woolf: *Mrs. Dalloway*
or *To the Lighthouse*.

Plays: Any two

George Bernard Shaw: *Saint Joan* /*Arms and the Man*

J.M.Synge:*The Riders to the Sea*/*The Playboy of the Western World* /

Henrik Ibsen: *A Doll's House*/*An Enemy of the People*

References:

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.

Head, D., *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge: Cambridge University Press, 2002.

Acheson, James. *The 2000s: A Decade of Contemporary British Fiction*.

Acheson, James, and Sarah C. E. Ross, eds. *The Contemporary British Novel Since 1980*. Edinburgh, UK: Edinburgh University Press, 2005.

Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Malden, MA: Blackwell, 2006.

Childs, Peter. *Contemporary Novelists: British Fiction Since 1970*. London, UK: Palgrave, 2004.

English, James F. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, MA: Harvard University Press, 2005.

Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature*. London: Penguin, 1991.

Perkins, David. *A History of Modern Poetry: From 1890s to the High Modernist Mode*. Harvard: Harvard University Press, 1980.

Spender, Stephen. *The Struggle of the Moderns*. Berkeley: University of California Press, 2022.

Wilson, Edmund. *Axel's Castle: A Study of the Imaginative Literature of 1870-1930*. New York: Farrar, Straus and Giroux, 2004.

CORE COURSE VII: POST 1950S BRITISH LITERATURE

Any two plays:-

Samuel Beckett: *Waiting for Godot*/

Harold Pinter: *The Birthday Party*/

Arnold Wesker: *Chicken Soup with Barley*/

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Philip Larkin: Selections

Ted Hughes: Selections

Any two novels:-

Kingsley Amis: *Lucky Jim*

John Fowles: *The French Lieutenant's Woman*

Angela Carter: *Nights at the Circus*

Salman Rushdie: *Midnight's Children*

J.K. Rowling: *Harry Potter and the Philosopher's Stone* □

References:

Richetti, John, et al., eds. *The Columbia History of the British Novel*. New York: Columbia University Press, 1994.

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.

Head, D. *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge, Cambridge University Press, 2002)

Acheson, James. *The 2000s: A Decade of Contemporary British Fiction*. Edinburgh, UK: Edinburgh UP, 2000.

Acheson, James, and Sarah C. E. Ross, eds. *The Contemporary British Novel Since 1980*. Edinburgh, UK: Edinburgh University Press, 2000.

CORE COURSE VII: LITERATURE AND CINEMA

Ross, Harris. "Film as Literature, Literature as Film". Greenwood Press, 1987.

Abrams, Nathan, Bell, Ian and Udris, Jan. "Film Technology" (Chap 5) -- From *Studying Film*.

André Bazin: "Theatre and Cinema"

Satyajit Ray – Our Films Their Films (Introduction, "A Long Time on a Little Road")

Laura Mulvey: "Visual Pleasure and Narrative Cinema"

Cinematic appropriations/adaptations of Shakespeare's *Macbeth* (any two):

Orson Welles: *Macbeth*;

Akira Kurosawa: *Throne of Blood* (1957);

Vishal Bhardwaj: *Maqbool*/

Cinematic appropriations/adaptations of Shakespeare's *Hamlet* (any two) –

Grigori Kozintsev: *Hamlet*; Michael Almereyda: *Hamlet* (2004); Vishal Bhardwaj: *Haider*/

Cinematic appropriations/adaptations of fictions (any two)
 Satyajit Ray: *Charulata* [Rabindranath Tagore's, "Nashtaneer"] (1964);
 David Lean: *A Passage to India* [E.M. Forster]
 Francis Ford Coppola: *Bram Stoker's Dracula* [Bram Stoker]
 Aparna Sen: *The Japanese Wife* [Kunal Basu]
 Any one film by Tapan Sinha and Ritwik Ghatak

References:

Wilson, J. Edmund. *Who cares Who Killed Roger Ackroyd?* *The New Yorker*, 20 June 1945

Orwell, George. *Raffles and Miss Blandish*, available at
[:www.georgeorwell.org/Raffles_and_Miss_Blandish/O.html](http://www.georgeorwell.org/Raffles_and_Miss_Blandish/O.html)

Auden, W.H. *The Guilty Vicarage*.

Chandler, Raymond. "The Simple Art of Murder", *Atlantic Monthly*, Dec. 1944

Lane, Richard J., Rod Mengham, and Philip Tew, eds. *Contemporary British Fiction*. Cambridge, UK: Polity, 2003.

Todd, Richard. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London, UK: Bloomsbury, 1996.

GENERAL ELECTIVE COURSE

DALIT LITERATURE

Prose selections:

Jyotiba Phule, B. R. Ambedkar, Sharmila Rege, Kancha Ilaiah, Aniket Jaware, and Manohar Mouli Biswas.

Poetry Selections:

Meena Kandasamy; Arjun Dangle, *Poisoned Bread*; K. Satyanarayana and Susie Tharu (eds.), *No Alphabet in Sight*; Dalit Lekhika: *Women's Writings from Bengal*; Kalyani Thakur Charal's *Poems of Chandalini*.

Play (Any one):-

Tagore: *Chandalika*

Dakshin Bajrang Chhara, *Budhan*

Novels (Any one):-

Mulk Raj Anand: *Untouchable*.

References :

The Oxford India Anthology of Tamil Dalit Writing edited by Ravikumar and R Azhagarasan (Oxford University Press India, 2012)

Atrophy in Dalit Politics by Gopal Guru (Vikas Adhyayan Kendra, 2005)

Blocked by Caste: Economic Discrimination in Modern India by Sukhdeo Thorat and Katherine S Newman (Oxford University Press India, 2010)

The Weave of My Life: A Dalit Woman's Memoirs by Urmila Pawar (Columbia University Press, 2009)

Last Few Years of Dr. Ambedkar by Nanak Chand Rattu (Amrit Publishing House, 1997)

Interrogating My Chandal Life: An Autobiography of a Dalit by Manoranjan Byapari (Sage Publications and Samya, 2017)

Dalit Women's Education in Modern India: Double Discrimination by Shailaja Paik (Routledge, 2014)

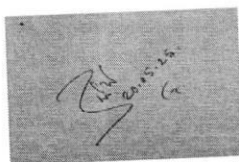
Civility against Caste: Dalits Politics and Citizenship in Western India by Suryakant Waghmore (Sage Publications, 2013)

The University as a Site of Resistance: Identity and Student Politics by Gaurav J Pathania (Oxford University Press India, 2018)

Dalit Assertion and Bahujan Samaj Party: A Perspective from Below by Vivek Kumar (Samyak Prakashan, 2013)

Spotted Goddesses: Dalit Women's Agency-narratives on Caste and Gender Violence by Roja Singh (Zubaan, 2019)

Coming Out as Dalit by Yashica Dutt (Aleph Book Company, 2019)



H. K. J. 20/5/25

20/5/25

H. K. J.

Santanuka Choudhary Roy 20/5/25