

**MASTER OF ARTS
(BENGALI)**

**COURSES
FOR
ONE-YEAR PG (BENGALI) PROGRAMME (COURSEWORK+COURSE WORK) BASED
ON NEP-2020**

Semester I and II

Structure 1 (Level 6.5): PG Curricular Structure with Coursework+Research



**DEPARTMENT OF INDIAN LANGUAGES AND LITERARY STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**W.E.F FROM JULY 2026 AS PER PGCF
BASED ON NEP-2020**

NOTE: Students have to take 2 DSCs + 2 DSEs per semester; + 1 Dissertation/ Academic project/ Entrepreneurship spread across both the semesters, but will be assessed at the end of each semester.

INDEX

| Course Type | Outline | Detailed Syllabus |
|-----------------------------------------------------|---------|-------------------|
| DISCIPLINE SPECIFIC CORE COURSE (DSC) | 2-3 | 5-16 |
| DISCIPLINE SPECIFIC ELECTIVE COURSES (DSE) | 3-4 | 17-33 |
| DISSERTATION/ ACADEMIC PROJECT/ ENTREPRENEURSHIP | 04 | 34-39 |

Discipline Specific Core Course (DSC)

SEMESTER I

| Course Code | Paper Number | Course Title | Credit Distribution of the Course | | |
|----------------------|--------------|-------------------------------------------------------------------------|-----------------------------------|----------|-------|
| | | | Lecture | Tutorial | Total |
| OYPGBENCRD SC 101 | | রবীন্দ্রনাথ ঠাকুর (Rabindranath Tagore) | 03 | 01 | 04 |
| OYPGBENCRD SC 102 | | উনিশ শতকের নাটক ও উপন্যাস (19 th Century Drama and Novel) | 03 | 01 | 04 |
| Total | | | 06 | 02 | 08 |

SEMESTER II

| Course Code | Paper Number | Course Title | Credit Distribution of the Course | | |
|-------------|--------------|--------------|-----------------------------------|---------------|-------|
| | | | Lecture | Tutorial | Total |
| | | | Lecture | Tutorial 1 | Total |

| | | | | | |
|----------------------|--|-----------------------------------------------------------------------------------------------|----|----|----|
| OYPGBENCRD SC 201 | | বিশ শতকের কথাসাহিত্য (20 th Century Fiction) | 03 | 01 | 04 |
| OYPGBENCRD SC 202 | | বিশ শতকের কবিতা, নাটক ও গদ্য সাহিত্য (20 th Century Poetry, Drama and Prose) | 03 | 01 | 04 |
| Total | | | 06 | 02 | 08 |

Discipline Specific Elective Courses (DSE)

SEMESTER I

| Course Code | Paper Number | Course Title | Credit Distribution of the Course | | |
|----------------------|--------------|---------------------------------------------------------------------------|-----------------------------------|----------|-------|
| | | | Lecture | Tutorial | Total |
| OYPGBEN CRDSE 101 | | অনুবাদে ভারতীয় সাহিত্য (Indian Literature in Translation) | 03 | 01 | 04 |
| OYPGBEN CRDSE 102 | | দৃশ্য ও শ্রব্য মাধ্যমের সংস্কৃতি (Print and Visual Culture) | 03 | 01 | 04 |
| OYPGBEN CRDSE 103 | | নারীরচিত কথাসাহিত্য ও আত্মজীবনী (Women's Fiction and Autobiography) | 03 | 01 | 04 |
| OYPGBEN CRDSE 104 | | পাশ্চাত্য সাহিত্যতত্ত্ব (Western Literary Theory) | 03 | 01 | 04 |

SEMESTER II

| Course Code | Paper Number | Course Title | Credit Distribution of the Course | | |
|-------------|--------------|--------------|-----------------------------------|----------|-------|
| | | | Lecture | Tutorial | Total |
| | | | | | |

| | | | | | |
|----------------------|--|--------------------------------------------------------------------------------------------------------------|----|----|----|
| OYPGBENC RDSE 201 | | বাংলাদেশের কথাসাহিত্য (Fiction of Bangladesh) | 03 | 01 | 04 |
| OYPGBENC RDSE 202 | | বিশ শতকের সাহিত্যিক ও সাংস্কৃতিক আন্দোলন (Literary and Cultural Movements of 20 th Century) | 03 | 01 | 04 |
| OYPGBENC RDSE 203 | | বাংলার লোকপরম্পরা (Folk Tradition of Bengal) | 03 | 01 | 04 |

DISSERTATION/ ACADEMIC PROJECT/ ENTREPRENEURSHIP

SEMESTER I

| Course Code | Paper Number | Course Title | Credit |
|-----------------------|--------------|-----------------------------------------------------|-----------|
| OYPGBEN D/AP/E 101 | | DISSERTATION/ ACADEMIC PROJECT/ ENTREPRENEURSHIP | 06 |

SEMESTER II

| Course Code | Paper Number | Course Title | Credit |
|-----------------------|--------------|-----------------------------------------------------|-----------|
| OYPGBEN D/AP/E 201 | | DISSERTATION/ ACADEMIC PROJECT/ ENTREPRENEURSHIP | 06 |

SEMESTER I

DISCIPLINE SPECIFIC CORE COURSE - OYPGBENCRDSC 101

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|----------------------------------------------------------------------|---------|-----------------------------------|----------|---------------------|----------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| রবীন্দ্রনাথ ঠাকুর (Rabindranath Tagore) Code- OYPGBENCRDSC 101 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course is designed to:

- Introduce students to Rabindranath Tagore as the most significant and influential figure in the intellectual and literary history of Bengal.
- Provide a detailed study of selected writings of Tagore across various genres—poetry, fiction, drama, and essays.
- Examine Tagore's works in light of his philosophical and aesthetic ideas.
- Explore how Tagore's writings reflect his vision of humanity, nature, spirituality, nationalism, and modernity.
- Encourage critical engagement with Tagore's enduring influence on Bengali and global literary traditions.

Learning Outcomes:

By the end of this course, students will be able to:

- Comprehend Tagore's contribution to diverse literary genres and forms.
- Analyse the central themes, imagery, and stylistic innovations in his selected works.
- Understand the relationship between Tagore's literary practice and his philosophical-aesthetic ideas.
- Appreciate Tagore's continued relevance in modern and contemporary Bengali cultural discourse.

Total Hours of Teaching: 60 hrs (Lecture- 45; Tutorial- 15 hrs)

Unit I: (প্রথম একক)**(15 Hours)**

কবিতা (Poetry): সোনার তরী (Sonar Tori), গীতাঞ্জলি (Gitanjali), ক্ষণিকা (Kshanika), বলাকা (Balaka), পূর্ববী (Purabi), শেষ লেখা (Shesh Lekha) — নির্বাচিত কবিতা (Selected Poems)

Unit II: (দ্বিতীয় একক) (15 Hours)

উপন্যাস (Novel): চোখের বালি (Chokher Bali) / চতুরঙ্গ (Chaturanga)

Unit III: (তৃতীয় একক) (10 Hours)

নাটক (Drama): রক্তকরবী (Raktakarabi) / শ্যামা (Shyama)

Unit IV: (চতুর্থ একক) (05 Hours)

প্রবন্ধ (Essay): নির্বাচিত প্রবন্ধ (Selected Essays)

Tutorial (15 hours)

(Background readings on the life and contribution of Rabindranath Tagore, Background readings on the prescribed texts, Group discussions of the trends in Tagore Studies.)

Essential readings:

Thākur, Rabīndranāth. *Balākā*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1916.

———. *Caturanga*. Kolkātā: Biśvabhāratī, 1975.

———. *Cokher Bāli*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1975.

———. *Galpaguccha: Akhaṇḍa*. Kolkātā: Biśvabhāratī, 1401 B.S.

———. *Gītāñjali*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1363 B.S.

———. *Kṣaṇikā*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1400 B.S.

———. *Pūrabī*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1961.

———. *Raktakarabī*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1388 B.S.

———. *Shyama*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1946 B.S.

———. *Śeṣa Lekha*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1348 B.S.

———. *Śonār Tarī*. Kolkātā: Biśvabhāratī Granthana Bibhāga, 1384 B.S.

Suggested/Recommended readings:

Āyub, Ābu Saẏīd. *Ādhunikatā O Rabīndranāth*. Kalakātā: De'j Pābliśim, 1971.

Bandyopādhyāy, Hiranmay. *Rabīndra-śilpatattva*. Kalakātā: Rabīndrabhāratī Biśvabidyālay, 1377 B.S.

Basu, Buddhadeb. *Kabi Rabīndranāth*. Kalakātā: De'j Pābliśim, 1997.

———. *Rabīndranāth: Kathāsāhitya*. Kalakātā: Ni'u Ej Pābliśārs, 1984.

- . *Saṅga, Nisaṅga: Rabīndranāth*. Kalakātā: De'j Pābliśim, 2004.
- Basu, Śuddhasattva. *Rabīndrakābyer Godhūli Paryay*. Kalakātā: Maṇḍal Buk Hāus, 1380 B.S.
- Bhaṭṭācārya, Jagadīś. *Kabimansī*. Vols. 1–2. Kolkata: Bhārabi, 1997.
- Bhaṭṭācāryya, Jagadīśa. *Rabīndra Kabisatak*. Kalakātā: Bhārabi, 2001.
- Biśī, Pramathanāth. *Rabīndrakābyaprabāha*. Kalakātā: Oriyent Buk Kom, 1976.
- Chakrabartī, Ajitkumār. *Kābyaparikramā*. Kolkata: Viśvabhāratī, 1322 B.S.
- Ghoṣ, Śaṅkha. *E Āmir Ābaraṇ*. Kalakātā: Pyāpirās, 2001.
- . *Kāler Mātrā O Rabīndra Nātak*. Kalakātā: De'j Pābliśim, 1984.
- . *Nirmāṇ Ār Sṛṣṭi*. Kalakātā: Pyāpirās, 2002.
- Ghoṣ, Tapobrat. *Rabīndra Chhoṭogolper Śilparūp*. Kolkata: De's, 2001.
- Kripalini, Krishna. *Rabindranath Tagore: A Biography*. Kolkata: Visvabharati, 1974.
- Mukhopādhyāy, Prabhatkumār. *Rabīndrajībānkathā*. Kolkata: Ānandā, 1423 B.S.
- . *Rabīndrajībānī*. Vol. 1. 5th ed. Kolkata: Viśvabhāratī, 1420 B.S.
- . *Rabīndrajībānī*. Vol. 2. 5th ed. Kolkata: Viśvabhāratī, 1420 B.S.
- . *Rabīndrajībānī*. Vol. 3. 5th ed. Kolkata: Viśvabhāratī, 1420 B.S.
- . *Rabīndrajībānī*. Vol. 4. Rev. ed. Kolkata: Viśvabhāratī, 1371 B.S.
- Pāl, Praśānta Kumār. *Rabījībānī*. Vols. 1–9. Kolkata: Ānandā, 2007.
- Sikdār, Aśrukumār. *Rabīndranāṭye Rūpāntar O Aikya*. Kolkata: Granthanilay, 1374 B.S.

DISCIPLINE SPECIFIC CORE COURSE - OYPGBENCRDSC 102

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|---------------------|---------|-----------------------------------|----------|---------------------|----------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| | | | | | | |

| | | | | | | |
|------------------------------------------------------------------------------------------------------------------|----------|----------|----------|------------|-------------------------------------------|------------|
| উনিশ শতকের নাটক ও উপন্যাস (19 th Century Drama and Novel) Code- OYPGBENCRDSC 102 | 4 | 3 | 1 | NIL | As per the University rule | NIL |
|------------------------------------------------------------------------------------------------------------------|----------|----------|----------|------------|-------------------------------------------|------------|

Learning Objectives:

This course aims to:

- Introduce students to selected literary texts from 19th century Bengal.
- Develop an understanding of the emergence of new genres and aesthetics in the context of socio-political and cultural changes.
- Familiarize students with major dramatists and novelists of the period.
- Encourage analytical reading of the texts in relation to Bengal's intellectual and cultural transformations.

Learning Outcomes:

By the end of this course, students will be able to:

- Comprehend the literary and cultural significance of 19th-century Bengali drama and novels.
- Understand how social and political change shaped new literary forms and ideas.
- Recognize the contributions of key authors to modern Bengali literature.
- Engage critically with thematic and stylistic developments of early modern Bengali writing.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক)**(05 Hours)**

ভূমিকা (Introduction): নাটক ও উপন্যাস, উনিশ শতকের বাঙলায় সংরূপদ্বয়ের উদ্ভব ও বিকাশ (Novel and drama, its origin and development in 19th century Bengal)

Unit II: (দ্বিতীয় একক)**(10 Hours)**

নাটক (Drama): দীনবন্ধু মিত্র, নীলদর্পণ (Dinabandhu Mitra, Nil Darpan), মাইকেল মধুসূদন দত্ত, কৃষ্ণকুমারী (Michael Madhusudan Dutt, Krishnakumari)

Unit III: (তৃতীয় একক)**(15 Hours)**

উপন্যাস (Novel): বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রাজসিংহ / আনন্দমঠ (Bankimchandra Chattopadhyay, Rajsingha / Anandamath)

Unit IV: (চতুর্থ একক)**(15 Hours)**

উপন্যাস (Novel): ত্রৈলোক্যনাথ মুখোপাধ্যায়, কঙ্কাবতী (Trailokyanath Mukhopadhyay, Kankabati) / মীর মোশাররফ হোসেন, বিষাদসিন্দু (Mir Mosharraf Hossain, Bishad Sindhu) / স্বর্ণকুমারী দেবী, কাহাকে (Swarnakumari Devi, Kahake)

Tutorial

(15 hours)

(Background readings on the Genre, Background readings on the 19th Century Bengal, Background readings on the life and contribution of selected authors, Background readings on the prescribed texts, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Bandyopādhyāy, Brajendranāth, and Sajanīkānta Dās, eds. *Kṛṣṇakumārī Nāṭak*, by Māikel Madhusūdan Datta. Kalakātā: Baṅgīya Sāhitya Pariṣat, 1352 B.

—, eds. *Ānandamaṭh*, by Baṅkimcandra Caṭṭopādhyāy. Kalakātā: Baṅgīya Sāhitya Pariṣat, 1345 B.

—, eds. *Nīldarpaṇ*, by Dīnabandhu Mitra. Kalakātā: Baṅgīya Sāhitya Pariṣat, 1366 B.

—, eds. *Rājsimha (Caturtha Saṁskaraṇ)*, by Baṅkimcandra Caṭṭopādhyāy. Kalakātā: Baṅgīya Sāhitya Pariṣat, 1369 B.

Bandyopādhyāy, Śrīkumār. *Baṅgasāhitye Upanyāser Dhārā*. Kalakātā: Maḍārn Buk Ejensi, 1950.

Bhaṭṭācāryya, Āsutoṣ. *Bāmlā Nāṭya Sāhityer Itihās*. Kalakātā: E Mukhārji Eṅḍ Korṁ, 1960.

Debī, Svarṇakumārī. *Kāhāke*. Kalakātā: De’j Pābliśim, 2002.

Ghoṣ, Sudakṣiṇā. *Meyeder Upanyāse Meyeder Kathā Kāhāke Theke Subarṇalatā*. Kalakātā: De’j Pābliśim, 2008.

Gupta, Kṣetra, ed. *Nīldarpaṇ*. In *Dīnabandhu Mitra Raconābalī*. Kalakātā: Sāhitya Saṁsad, 1967.

—, ed. *Rājsimha*, by Baṅkimcandra Caṭṭopādhyāy. Kalakātā: Bāmā Pābliśārs, 1989.

Hosen, Mīr Mośārraf. *Biṣād Sindhu*. Kalakātā: Haraph Prakāśanī, 1998.

Mukhopādhyāy, Trailokyanāth. *Kaṅkābatī*. Kalakātā: Mitra O Ghoṣ Pābliśārs, 1980.

Murśid, Golām. *Samāj Saṁskār Āndolan O Bāmlā Nāṭak (1854–1876)*. Bāmlādeś: Dhākā Bāmlā Ākādemī, 1984.

Rāy, Ālok, ed. *Kṛṣṇakumārī Nāṭak*, by Māikel Madhusūdan Datta. Kalakātā: De’j Pābliśim, 2001.

Suggested/Recommended readings:

- Bandyopādhyāy, Brajendranāth. *Trailokyanāth Bandyopādhyāy (1847–1919). Sāhitya Sādhak Caritamālā*. Kalikātā: Baṅgīya Sāhitya Pariṣat, 1961.
- Bhaṭṭācāryya, Amitrasūdan. *Baṅkimcandra Jībanī*. Kalakātā: Ānanda Pābliśārs, 1991.
- . *Baṅkimcandra O Baṅgadarśan*. Kalikātā: Jijñāsā, 1379 B.
- Caṭṭopādhyāy, Sudhākar. *Kathāsāhitye Baṅkimcandra*. Kalakātā: E Mukhārji, 1370 B.
- Das, Sisirkumar. *Artist in Chains*. Kolkata: Papyrus, 2002.
- De, S. K. *Bengali Literature in the Nineteenth Century*. Kolkata: Firma KLM, 1962.
- De, Suśīl Kumār. *Dīnabandhu Mitra*. Kalikātā: E Mukhārji, 1379 B.
- Ghoṣ, Ajitkumār. *Bāmlā Nāṭaker Itihās*. Vol. 1. Kalakātā: De'j Pābliśim, 2005.
- Guha-Thakurta, P. *The Bengali Drama: Its Origin and Development*. London: Routledge, 2013.
- Karim, Nehāl, ed. Āhmad Śarīph. *Bānlār Manīṣā*. Dhākā: Ananyā, 2012.
- Rāy, Ālok. *Keha Bale Ḍrāmāṭik*. Kalakātā: Pustak Bipāṇi, 2004.
- Sengupta, Subodhcandra. *Baṅkimcandra*. Kalakātā: E Mukhārji Eṅḍ Koṁ, 1975.
- Śarīph, Āhmad. *Jībane Samāje Sāhitye*. Dhākā: Āgāmī Prakāśanī, 2016.

SEMESTER II

DISCIPLINE SPECIFIC CORE COURSE - OYPGBENCRDSC 201

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|---------------------------------------------------------------------------------------------|---------|-----------------------------------|----------|---------------------|----------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| বিশ শতকের কথাসাহিত্য (20 th Century Fiction) Code- OYPGBENCRDSC 201 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course aims to:

- Introduce students to selected fiction of 20th century Bengal.
- Examine the socio-political movements and changes in Bengal, including Nationalist movements, Leftist movements, Partition and Independence, Language Movement, and the Liberation War.
- Explore the aesthetic trends and cultural transformations in 20th century Bengali literature.
- Encourage critical reading of literary texts in the context of socio-political and cultural developments.

Learning Outcome:

By the end of this course, students will be able to:

- Understand the contribution of selected 20th century Bengali authors.
- Analyze the interplay between literature and socio-political movements of the period.
- Recognize the aesthetic and cultural trends shaping 20th century Bengali fiction.
- Engage critically with literary texts, relating them to historical and cultural contexts.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক) (10 Hours)

উপন্যাস ১ (Novels - I): ধাত্রীদেবতা (*Dhatridebata*) — তারাশঙ্কর বন্দ্যোপাধ্যায় (Tarashankar Bandyopadhyay); ইছামতী (*Ichhamoti*) — বিভূতিভূষণ বন্দ্যোপাধ্যায় (Bibhutibhushan Bandyopadhyay); পুতুলনাচের ইতিকথা (*Putul Nacher Itikatha*) — মানিক বন্দ্যোপাধ্যায় (Manik Bandyopadhyay)

Unit II: (দ্বিতীয় একক) (10 Hours)

উপন্যাস ২ (Novels - II): তিতাস একটি নদীর নাম (*Titas Ekti Nadir Naam / Titas: A River*) — আদ্বৈত মল্লবর্মণ (Adwaita Mallabarmān); কাঁদো নদী কাঁদো (*Kando Nodi Kando*) — সৈয়দ ওয়ালীউল্লাহ (Syed Waliullah)

Unit III: (তৃতীয় একক) (10 Hours)

উপন্যাস ৩ (Novels - III): প্রথম প্রতিশ্রুতি (*Prothom Protishruti*) — অশাপূর্ণা দেবী (Ashapura Devi); স্বরলিপি (*Sworolipi*) — তারাশঙ্কর বন্দ্যোপাধ্যায় (Tarashankar Bandyopadhyay)

Unit IV: (চতুর্থ একক) (15 Hours)

নির্বাচিত ছোটগল্প (Short Stories – Selected): রাজশেখর বসু (Rajsekhar Basu), জগদীশ গুপ্ত (Jagadish Gupta), বনফুল (Bonophul), প্রেমেন্দ্র মিত্র (Premendra Mitra), লীলা মজুমদার (Leela Majumdar), আশালতা সিংহ (Ashalata Singh), শহীদুল জহির (Shahidul Zahir)

Tutorial (15 hours)

(Background readings on the Genre, Background readings on the 20th Century Bengal, Background readings on the life and contribution of selected authors, Background readings on the prescribed texts, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Bandyopādhyāy, Asitkumār, and Ajitkumār Ghoṣ, comp. and ed. *Bāmlā Galpa Samkalan*. Dilhi: Sāhitya Akādemi, 2001.

Bandyopādhyāy, Bibhūtibhūṣaṇ. *Ichāmatī*. Kalakātā: Mitra O Ghoṣ Pābliśārs, 1407 B.

Bandyopādhyāy, Mānik. *Putulnācer Itikathā*. Kalakātā: Prakāś Bhaban, 1413 B.

Bandyopādhyāy, Tārāsaṅkar. *Dhātrīdebatā*. Kalakātā: Beṅgal Pābliśārs, 1405 B.

Bhaṭṭācāryya, Jagadīśa. *Āmār Kāler Kayekjan Kathāśilpī*. Kalakātā: Bhārabi, 1994.

— *Bhāratśilpī Tārāsaṅkar*. Kalakātā: Bhārabi, 2013.

Bhaṭṭācāryya, Sutapā. *Kathāsāhityer Eklā Pathik–Bibhūtibhūṣaṇ*. Kalakātā: Pustak Bipaṇi, 1995.

Biśvās, Acintya, ed. *Adwaita Malla Barmāṇ Raconāsamgraha*. Kalakātā: Dej Pābliśim, 2015.

Debasen, Nabañitā. *Īsvarer Pratijōgī O Anānya Prabandha*. Kalakātā: Karuṇā Prakāśanī, 1390 B.

Debī, Āśāpūrṇā. *Ār Ek Āśāpūrṇā*. Kalakātā: Mitra O Ghoṣ Pābliśārs, 1424 B.

— *Pratham Pratiśrutī*. Kalakātā: Mitra O Ghoṣ Pābliśārs, 1415 B.

Ghoṣ, Sudakṣiṇā. *Meyeder Upanyāse Meyeder Kathā Kāhāke Theke Subarṇalatā*. Kalakātā: De'j Pābliśim, 2008.

Raśīd, Mohāmmad Ābdur, ed. *Śahīdul Jahir Samagra*. Bāmlādeś: Pāṭhak Samābeś, 2013.

Rāy, Sābitrī. *Svaralipi*. In *Sābitrī Rāy Raconāsamgraha*. Vol. 1. Edited by Sumitā Sāmanta. Kalakātā: Granthālay, 2005.

Ṭhākur, Kiśalaḃ. *Pather Kabi*. Kalakātā: Ānanda Pābliśārs, 1978.

Waliullah, Saḃed. *Kāmdo Nadī Kāmdo*. Kalakātā: Cirāyata Prakāśan, 2014.

Suggested/Recommended readings:

Bhaṭṭācārya, Pradyumna. *Tāraśaṅkar Byaktitva o Sāhitya*. Kalakātā: Sāhitya Ākādeṃi, 2001.
---. *Ākhyān o Samāja: Tāraśaṅkar*. Kalakātā: Abhabāsa, 2014.

Bhaṭṭācārya, Saurīn. "Svaralipi: Swagata Kathan." *Parikathā*, May, 2000, pp. 156–157.

Bhaṭṭācārya, Sukumārī. "Sābitri Rāyer Upanyāsa Caturaṅga." *Barṣa* 53, no. 8 (1992).

Bandopādhyāy, Śībājī. *Bānlā Upanyāse Orā*. Kalakātā: Pyāpirās, 2002.

Bandopādhyāy, Śrīkumāra. *Baṅga Sāhitye Upanyāser Dhārā*. Kalakātā: Moḃārn Buk Ejensī, 1950.

Bandopādhyāy, Saroja. *Bānlā Upanyāser Kālāntar*. Kalakātā: De'j, 1980.

Chattopādhyāy, Śīsira. *Upanyāsa Pāther Bhūmikā*. Kalakātā: Buklāṅḃ Prāiḃeṭ Limieṭeḃ, 1962.

Mitra, Sarojamohana. *Mānik Bandopādhyāyer Jīban o Sāhitya*. Kalakātā: Granthālay Prāiḃeṭ Limieṭeḃ, 1999.

Rāy, Satyendranātha. *Bānlā Upanyāsa o Tāra Ādhunikatā*. Kalakātā: De'j, 2009.

Sena, Ruṣṭī. *Bibhūti Bhūṣaṅ: Dvander Binyāsa*. Kalakātā: Pyāpirās, 1993.

DISCIPLINE SPECIFIC CORE COURSE - OYPGBENCRDSC 202

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|-------------------------------------------------------------------------------------------------------------------------------------|----------|-----------------------------------|----------|------------------------|-----------------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| বিশ শতকের কবিতা, নাটক ও গদ্য সাহিত্য (20 th Century Poetry, Drama and Prose) Code- OYPGBENCRDSC 202 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course aims to:

- Introduce students to 20th century Bengali literature in the context of socio-political and cultural changes.
- Explore the impact of Nationalist movements, Leftist movements, Partition and Independence, Language movement, and the Liberation War on literature.
- Examine selected poems and plays of 20th century Bengal.
- Analyse the socio-political and aesthetic trends shaping literary production in 20th century Bengal.

Learning Outcome:

By the end of this course, students will be able to:

- Understand the contribution of selected authors in their respective genres.
- Analyse poems and plays in relation to the socio-political and aesthetic context of 20th century Bengal.
- Recognize the interplay between historical events and literary expression.
- Develop critical engagement with 20th century Bengali literary trends.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক)

(15 Hours)

বিশ শতকের বাংলা কবিতা, নাটক ও গদ্যের সংক্ষিপ্ত ইতিহাস (A Brief History of 20th Century Bengali Poetry, Drama, and Prose)

Unit II: (দ্বিতীয় একক)

(10 Hours)

কবিতা (Poetry – Selected): জীবনানন্দ দাশ (Jibanananda Das), সুধীন্দ্রনাথ দত্ত (Sudhindranath Dutta), অপরাজিতা দেবী (Aparajita Devi), বুদ্ধদেব বসু (Buddhadeb Basu), সমর সেন (Samar Sen), সুভাষ মুখোপাধ্যায় (Subhash Mukhopadhyay), রাজলক্ষ্মী দেবী (Rajlakshmi Devi), শামসুর রহমান (Shamsur Rahman), কবিতা সিংহ (Kobita Singh), শক্তি চট্টোপাধ্যায় (Shakti Chattopadhyay), বিনয় মজুমদার (Binay Majumdar), শক্তিপদ ব্রহ্মচারী (Shaktipada Brahmachari)

Unit III: (তৃতীয় একক)

(10 Hours)

নাটক (Drama – Selected): দেবীগর্জন (Debi Garjan), এবং ইন্দ্রজিৎ (Ebong Indrajit), জৈবতী কন্যার মন (Jaiboti Konnar Mon)

Unit IV: (চতুর্থ একক)

(10 Hours)

গদ্য (Prose – Selected): স্বামী বিবেকানন্দ (Swami Vivekananda), প্রমথ চৌধুরী (Promoth Chowdhury), আবদুল করিম সাহিত্য বিশারদ (Abdul Karim Sahitya Bisharad), রাজশেখর বসু (Rajsekhar Basu), এস ওয়াজেদ আলী (S. Wazed Ali), সুধীন্দ্রনাথ দত্ত (Sudhindranath Dutta), অনন্যদাশঙ্কর রায় (Annadashankar Ray), সৈয়দ মুজতবা আলী (Syed Mujtaba Ali), বুদ্ধদেব বসু (Buddhadeb Basu), শেখ মুজিবুর রহমান (Sheikh Mujibur Rahman), আহমদ শরীফ (Ahmed Sharif), অশোক মিত্র (Ashok Mitra)

Tutorial

(15 Hours)

(Background readings on the 20th Century Bengal, Background readings on the selected Genres, Background readings on the life and contribution of selected authors, Background readings on the prescribed texts, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Ājād, Humāyun. *Ādhunik Bānlā Kabitā*. Dhākā: Āgamī Prakāśanī, 1994.

Āldīn, Selim. *Jaibatī Kanyār Man*. In *Selim Āldīn Racanāsaṅgra*. 4rtha khaṇḍa. Dhākā: Māulā Brādarś, 2009.

Basu, Buddhadeb, ed. *Ādhunik Bānlā Kabitā*. Kalkātā: M. C. Sarkār ēṇḍ Sans, 1973.

Basu, Buddhadeb. *Kāler Putul*. Kalkātā: New Age, 1959.

Bhaṭṭāchārya, Bijan. *Debīgarjan*. Kalkātā: Pramā Prakāśanī, 2001.

Bose, Buddhadeva. *An Acre of Green Grass*. Kolkata: Papyrus, 1982.

Brahmachārī, Śaktipada. *Śaktipada Brahmachārīr Kabitāsaṅgraha*. Tripurā: Akṣar Prakāśanī, 2008.

Chakrabartī, Achintyakumāra Sengupta. *Kallol Yuga*. Kalkātā: M. C. Sarkār ēṇḍ Sans, 1951.

Dāś, Jībanānanda. *Kabitār Kathā*. Kalkātā: Signet Press, 1956.

Dāś, Pulin. *Baṅga Raṅgamañcha o Bāñlā Nāṭak*. 2ya khaṇḍa. Kalkātā: M. C. Sarkār eṅḍ Sans, 1413 B.S.

Rāy, Aloka, Pavitra Sarkār, and Abhra Ghoṣa, eds. *Duś Bacharer Bāñlā Prabandha-Sāhitya*. Ima o 2ya khaṇḍa. Dilli: Sāhitya Akādemi, 2014.

Rahmān, Shekh Mujibur. *Asamāpta Ātmajībani*. Ḍhākā: The University Press Limited, 2017.

Sarkār, Bādal. *Ebam Indrajit*. Kalkātā: Dāśgupta, 1375 B.S.

Sarkār, Bādal. *Nāṭaker Parā-Pāṭh ēbam Indrajit o Bāki Itihās*. Kalkātā: Kallol, 2008.

—. *Prabāser Hijibiji*. Kalkātā: Lekhanī, 2007.

Suggested/Recommended readings:

Baṇḍyopādhyāy, Saroj. *Bāñlā Kabitār Kālantar*. Kalkātā: De'j Pabliśiñ, 2000.

Bhaṭṭāchārya, Sutapā. *Kabir Cokhe Kabi*. Kalkātā: Aruṇā Prakāśanī, 1987.

Chakrabartī, Alokarañjan, and Debīprasād Baṇḍyopādhyāy. *Ādhunik Kabitār Itihās*. Kalkātā: De'j Pabliśiñ, 1966.

Dāśgupta, Alokarañjan, and Debīprasād Baṇḍyopādhyāy. *Ādhunik Kabitār Itihās*. Kalkātā: De'j, 1966.

De, Adhīr. *Ādhunik Bāñlā Prabandha Sāhityer Dhārā*. Kalkātā: Ujjal Sāhitya Mandir, 1988.

Hudson, W. H. *An Introduction to the Study of Literature*. Kolkata: Radha Publishing House, 2000.

Jāmān, Mānasi. *Bāñlā Nāṭak (1940–1960): Ārtha-Sāmājjik Dṛśyapaṭ*. Kalkātā: Jagatmātā Pabliśārś, 1992.

Nicoll, A. *The Theory of Drama*. Delhi: Dooda House, 1996.

Rāy, Aloka. *Keho Bale Drāmāṭik*. Kalkātā: Pustak Bipani, 2004.

Seely, Clinton B. *Barisal and Beyond Essays on Bangla Literature*. New Delhi: Chronicle Books, 2008.

Śarīf, Āhmad. *Biś Śatake Bāñālī*. Ḍhākā: Māulā Brādarś, 1999.

Sikdār, Aśrukumāra. *Ādhunik Bāñlā Kabitār Diḡbalay*. Kalkātā: Aruṇā Prakāśan, 1975.

— *Kabir Kathā Kabitār Kathā*. Kalkātā: Aruṇā Prakāśanī, 1994.

Tripāṭhī, Dīpti. *Ādhunik Bāñlā Kābya Parichay*. Kalkātā: De'j Pabliśiñ, 1974.

SEMESTER I

DISCIPLINE SPECIFIC ELECTIVE COURSES (Open for students of Departments other than ILLS as well)

DISCIPLINE SPECIFIC ELECTIVE COURSE- OYPGBENCRDSE 101

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|------------------------------------------------------------------------------------------------------------|---------|-----------------------------------|----------|---------------------|----------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| অনুবাদে ভারতীয় সাহিত্য (Indian Literature in Translation) Code- OYPGBENCRDSE 101 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course aims to:

- Introduce students to the diversity of Indian literature across languages and regions.
- Explore the historical, cultural, and linguistic contexts that shaped modern Indian literary traditions.
- Encourage comparative reading of texts from different Indian languages through translation.
- Examine how Indian writers negotiate identity, regionality, and universality in their works.

Learning Outcomes:

By the end of this course, students will be able to:

- Demonstrate an understanding of major literary movements and themes in Indian literature.
- Analyse cross-cultural exchanges and regional specificities within Indian writing.
- Recognize the importance of translation in shaping pan-Indian literary discourse.
- Engage critically with representative texts reflecting India's linguistic and cultural plurality.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক)**(15 Hours)**

ভারতীয় সাহিত্যের ইতিহাস (History of Indian Literature)

Unit II: (দ্বিতীয় একক) (10 Hours)

শিবরাম কারান্ত, *মাটির টানে (Marali Mannige)*, বিষ্ণুপদ ভট্টাচার্য (অনুবাদ / trans. Bishnupada Bhattacharya);
ফকিরমোহন সেনাপতি, *উনিশ বিঘা দুই কাঠা (Chha Mana Atha Guntha)*, মৈত্রী শুল্ক (অনুবাদ / trans. Maitree Shukla)

Unit III: (তৃতীয় একক) (10 Hours)

ইরাবতী কার্বে, *যুগান্ত (Yuganta)*, অরুন্ধতী বন্দ্যোপাধ্যায় (অনুবাদ / trans. Arundhati Bandopadhyay)

Unit IV: (চতুর্থ একক) (10 Hours)

ভৈকম মহম্মদ বশীরের ছোটগল্প (নির্বাচিত) [Selected Short Stories of Vaikom Muhammad Basheer],
মানবেন্দ্র বন্দ্যোপাধ্যায় (অনুবাদ / trans. Manabendra Bandopadhyay); সাঁওতালি সাহিত্য ও ককবরক সাহিত্য
(Santali and Kokborok Literature)

Tutorial (15 hours)

(Background readings on India's linguistic and cultural history, Background readings on comparative literary studies, Background readings on the life and contribution of selected authors, Background readings on the prescribed texts.)

Essential readings:

Bandopādhyāy, Arundhatī (anu.). *Yugānta*. New Delhi: Sāhitya Akademi, 1990.

Bandopādhyāy, Mānabendra. *Bhaikam Muhammad Basīrer Chhoṭagalpa*. Kolkata: Papyāras, 1993.

Bhaṭṭācāryya, Viṣṇupada (anu.). *Māṭir Ṭāne*. New Delhi: Sāhitya Akademi, 1977.

Bhāumik, Suhridkumār (anu. o sampā.). *Sāṅtālī Gān o Kavītā*. New Delhi: Sāhitya Akademi, 2006.

Dās, Śīśirkumāra. *Bhārata Sāhityakathā*. Kolkata: Viśvabhāratī, 1999.

Muraśim, Candrakānta (anu.). *Kokborok Loksāngīt o Kavītā*. New Delhi: Sāhitya Akademi, 2003.

Śukla, Maitrī (anu. o sampā.). *Unīś Bighā Dui Kāṭhā*. New Delhi: Sāhitya Akademi, 1959.

Suggested/Recommended readings:

Basu, Buddhadeba. *Sāhityacarcā*. Kolkata: De's, 1965.

Boulton, John Victor. *Phakirmohana Senāpati: His Life and Prose-Fiction*. Orissa: Orissa Sāhitya Akademi, 1993.

Dās, Śīśirkumāra. *A History of Indian Literature, 500–1399*. New Delhi: Sāhitya Akademi, 2005.

———. *A History of Indian Literature, 1800–1910*. New Delhi: Sāhitya Akademi, 1993.

———. *A History of Indian Literature, 1911–1956*. New Delhi: Sāhitya Akademi, 1995.

DISCIPLINE SPECIFIC ELECTIVE COURSE- OYPGBENCRDSE 102

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|----------------------------------------------------------------------------------------------------|---------|-----------------------------------|----------|---------------------|----------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| দৃশ্য ও শ্রব্য মাধ্যমের সংস্কৃতি (Print and Visual Culture) Code- OYPGBENCRDSE 102 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This paper will focus on three major areas of popular culture: print, visual, and mass media. It will:

- Introduce students to the basic aspects of print, visuals, and popular media, with special reference to Bengal.
- Provide a historical approach to the development of print, photography, film, and mass media.
- Explore the cultural impact of print, photography, film, and mass media on society.

Learning Outcomes:

By the end of this course, students will be able to:

- Understand the history of print, photography, film, and mass media in Bengal.
- Analyze the social and cultural significance of print, visual, and mass media.
- Explore the fields of print, photography, film, and mass media in a creative and critical way.

Total Hours of Teaching:

60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক) (10 Hours)

মুদ্রণের সংস্কৃতি (Culture of Print): মুদ্রণযন্ত্রের আগমন ও বিস্তার, মুদ্রণ-প্রযুক্তির বিবর্তন, গ্রন্থনির্মাণের সেকাল একাল, প্রচ্ছদ ও অলংকরণ (*Introduction and spread of the printing press, evolution of printing technology, book production then and now, cover design and ornamentation*)

Unit II: (দ্বিতীয় একক) (15 Hours)

দৃশ্যরূপ (Visual Representation): ফোটোগ্রাফি, চলচ্চিত্র, বিজ্ঞাপন (*Photography, cinema, advertisement*)

Unit III: (তৃতীয় একক) (10 Hours)

বাংলা জনমাধ্যম (মুদ্রণ) [Bengali Mass Media (Print)]: সংবাদপত্র, আন্তর্জালের যুগে জনমাধ্যম (*Newspapers, mass media in the digital era*)

Unit IV: (চতুর্থ একক) (10 Hours)

বাংলা জনমাধ্যম (শ্রাব্য-দৃশ্য) [Bengali Mass Media (Audio-Visual)]: বেতার, দূরদর্শন (*Radio, television*)

Tutorial (15 Hours)

(Background readings on the Genre, Background readings on the development of print and other medias in Bengal, Group discussions of the current trends in print-culture, and mass media studies.)

Essential readings:

Chakrabartī, Sudhīr. *Dhrubapada Prasāṅga: Dr̥śyarūpa*. Kalakātā: Dhrubapada, 2002.

Ghōṣ, Siddhārtha. *Chabi Tolā: Bāñāḷir Phōṭōgrāphi-Carcā*. Kalakātā: Ānanda, 2015.

Khāstagīr, Āśiṣ. *Uniśa Śataker Bāñlā Chāphākhānā*. Kalakātā: Sopān, 2014.

Lāhā, Pabitra Kumār. *Bhārater Sañbādapatra O Gaṇamādhyam Itihāser Kālapanjī*. Kalakātā: Kamalinī, 2012.

Mukhopādhyāy, Kālīś. *Bāñlā Chalacitra Śilper Itihās 1897–1947*. Kalakātā: Patrabhārati, 2012.

Suggested/Recommended readings:

Ācārya, Nirmalya, and Dibyendu Pālit. *Śatabarṣe Chalacitra*. Kalakātā: Ānanda, 1996–1998.

Ātarthī, Premāñkur. *Nirbāk Yuger Chāyāloker Kathā*. Kalakātā: Aruṇā Prakāśan, 2011.

Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang, 1981.

Berger, John. *Ways of Seeing*. London: Penguin Books, 1973.

- Bhadra, Gautam. *Nyārā Baṭṭalāyā Yāy Ka 'bār?* Kalakātā: Chātim Buks, 2011.
- Bhattachārya, Amitābha. *Itihāse Janasamskṛti Parisare Unīsa-Bīsa Śatak.* Kalakātā: Gāṅgachil, 2017.
- Chakrabartī, Pinākī. *Chalachitrer Itihāse Niyu Thieṭārś.* Kalakātā: Ānanda, 2006.
- Chakrabartī, Swapana, ed. *Mudraṇer Samskṛti O Bānlā Boi.* Kalakātā: Ababhās, 2007.
- Chatterjee, Partha. *Text in Power: Emerging Disciplines in Colonial Bengal.* Minneapolis: University of Minnesota Press, 1995.
- Ghōṣ, Debīprasāda. *Bānlā Bhāṣāy Chalachitra Carcā.* Kalakātā: Pratibhās, 2011.
- Ghōṣ, Siddhārtha. *Prabandha Saṅgraha*, vols. 1–2. Kalakātā: Buk Phārma, 2018.
- Hauser, Arnold. *The Social History of Art*, Vol. 4. London: Routledge, 1995.
- Sen, Sukumāra. *Baṭṭalār Chhāpā O Chhabi.* Kalakātā: Ānanda, 1989.
- Śrīpāntha. *Baṭṭalā.* Kalakātā: Ānanda, 1997.
- Sontag, Susan. *On Photography.* New York: Anchor Books, 1990.

DISCIPLINE SPECIFIC ELECTIVE COURSE- OYPGBENCRDSE 103

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|---------------------------------------------------------------------------------------------------------------------------------------|---------|-----------------------------------|----------|---------------------|----------------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| নারীরচিত কথাসাহিত্য ও আত্মজীবনী (Women's Fiction and Autobiography) Code- OYPGBENCRDSE 103 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course aims to:

- To offer reading of **selected fiction and autobiographies** written by women writers.
- To examine these writings in the context of their respective **socio-political and aesthetic positions.**
- To understand the **contribution** of selected authors in their respective genres.

Learning Outcomes:

By the end of this course, students will be able to:

- Students will be enabled to understand **important texts** written by women authors in Bengal.
- They will be able to interpret these works in the perspective of relevant **socio-political history** and **aesthetic modes**.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক)**(15 Hours)**

গল্প (Short Stories): অনুরূপা দেবী (Anurupa Devi), নিরুপমা দেবী (Nirupama Devi), আশালতা সিংহ (Ashalata Singh), মহাশ্বেতা দেবী (Mahasweta Devi), সেলিনা হোসেন (Selina Hossain), নাসরিন জাহান (Nasrin Jahan) — (নির্বাচিত গল্প / *Selected Stories*)

Unit II: (দ্বিতীয় একক)**(10 Hours)**

উপন্যাস (Novels): খনা মিহিরের ডিপি (*Khona Mihirer Dhipi*) — বাণী বসু (Bani Basu); সখী রঙ্গমালা (*Sakhi Rangmala*) — শাহীন আখতার (Shaheen Akhtar); শামুকখোল (*Shamukkhola*) — তিলোত্তমা মজুমদার (Tilottama Majumdar)

Unit III: (তৃতীয় একক)**(10 Hours)**

আত্মজীবনী ১ (Autobiographies – I): আমার জীবন (*Amar Jibon*) — রাসসুন্দরী দেবী (Rassundari Devi); আমার মেয়েবেলা (*Amar Meyebela*) — তসলিমা নাসরিন (Taslima Nasrin)

Unit IV: (চতুর্থ একক)**(10 Hours)**

আত্মজীবনী ২ (Autobiographies – II): আমার কথা (*Amar Katha*) — বিনোদিনী দাসী (Binodini Dasi); আলো-আঁধারি (*Alo-Andhari*) — বেবী হালদার (Baby Haldar) — (নির্বাচিত অংশ / *Selected Sections*)

Tutorial**(15 Hours)**

(Background readings on the Genres, Background readings on the Bengali Women's Movements, Background readings on the life and contribution of selected authors, Background readings on the prescribed texts, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Ākhtār, Śāhīn. *Sakhī Raṅgamālā*. Dhākā: Bēṅgal Pābliśiksāns, 2015.

Bandyopādhyāy, Asitkumār, and Ajitkumār Ghoṣ, comp. and ed. *Bāmlā Galpa Saṁkalan*. Dilhi: Sāhitya Ākādemī, 2001.

Basu, Bāṇī. *Khanā Mihirer Dhipi*. Kalakātā: Ānanda Pābliśārs, 2007.

Dāsī, Binodinī. *Āmār Kathā O Anānya Raconā*. Edited by Saumitra Caṭṭopādhyāy and Nirmālya Ācāryya. Kalakātā: Subarṇarekhā, 1422 B.

Dāsī, Rāssundarī. *Āmār Jīban*. Kalakātā: De'j Pābliśim, 2015.

Ghoṣ, Ajāy. *Mahāśvetā Debīr Śreṣṭha Galpa*. Kalakātā: De'j Pābliśim, 2009.

Ghoṣ, Sāgarmāy, ed. *Deś Subarṇajayantī Galpa Saṁkalan (1933–1983)*. Kalakātā: Ānanda Pābliśārs, 2013.

Hāldār, Bebī. *Ālo-Āmdhāri*. Paścimbaṅga: Rośnā'i Prakāśan, 2002.

Jāhān, Nāsrin. *Ekaguccha Galpa*. Ḍhākā: Lekhālekhi, 2010.

Majumdar, Tilottamā. *Śāmukkhola*. Kalakātā: Ānanda Pābliśārs, 2005.

Nāsrin, Taslimā. *Āmār Meyebelā*. Kalakātā: Ānanda Pābliśārs, 2013.

Suggested/Recommended readings:

Āniśujjāmān, and Mālekā Begam, eds. *Nārīr Kathā, Bāṅgālī Nārīr Adhikār Samparkita Bhābnā*. Ḍhākā: Oitijhya, 2012.

Bhaṭṭācāryya, Sutapā. *Se Nahi Nahi*. Kalakātā: Subarṇarekhā, 2004.

Ghoṣ, Sudakṣiṇā. *Meyeder Upanyāse Meyeder Kathā Kāhāke Theke Subarṇalatā*. Kalakātā: De'j Pābliśim, 2008.

———. *Mṛṇāler Kalam*. Kalakātā: Pyāpirās, 2007.

DISCIPLINE SPECIFIC ELECTIVE COURSE- OYPGBENCRDSE 104

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|--------------------------------------------------------------------------------------|---------|-----------------------------------|----------|---------------------|----------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| পাশ্চাত্য সাহিত্যতত্ত্ব (Western Literary Theory) Code- OYPGBENCRDSE 104 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course aims to:

- Understand various schools of literary theory, an essential foundation for literary studies.

- Familiarize students with key figures, concepts, and texts of classical and modern Western literary theory.
- Explore Classical Western schools of thought as well as important modern and contemporary approaches.
- Develop the ability to critically engage with theoretical frameworks in literary analysis.

Learning Outcome:

By the end of this course, students will be able to:

- Understand the historical development and evolution of literary theory from classical to modern times.
- Analyze key concepts and ideas in classical and modern literary theory.
- Apply theoretical approaches to interpret and evaluate literary texts.
- Recognize the influence of different schools of thought on contemporary literary criticism.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক) (15 Hours)

ধ্রুপদী গ্রীক ও ল্যাটিন সাহিত্যতত্ত্ব (Classical Greek and Latin Literary Theory)

Unit II: (দ্বিতীয় একক) (10 Hours)

রোমান্টিকতাবাদ, আধুনিকতাবাদ ও নব্য সমালোচনা পদ্ধতি (Romanticism, Modernism, and Neo-Critical Approaches)

Unit III: (তৃতীয় একক) (10 Hours)

মনঃসমীক্ষণী সাহিত্যপাঠ পদ্ধতি (Psychoanalytic Approaches to Literary Criticism)

Unit IV: (চতুর্থ একক) (10 Hours)

গঠনবাদ ও উত্তর-গঠনবাদ (Structuralism and Post-Structuralism)

Tutorial (15 Hours)

(Background readings on the cultural history of Poetics and Literary Theory, Background readings on the important figures of the selected schools, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Bhaduri, Sugata, and Simi Malhotra. *Literary Theory: An Introductory Reader*. Delhi: Anthem Press, 2010.

Dās, Śisīra Kumāra. *Kābyatattva: Aristotl. Kalakātā: Āśā Prakāśanī*, 1977.

Eliot, T. S. *The Sacred Wood and Major Early Essays*. New York: Dover, 1920.

Freud, Sigmund. *Pelican Freud Library: Art and Literature*. London: Pelican Books, 1973.

Russell, D. A. *Ancient Literary Criticism: The Principal Texts in New Translations*. Oxford: Clarendon Press, 1972.

Williams, Raymond. *Marxism and Literature*. New Delhi: Oxford University Press, 2010.

Wordsworth, William. *Preface to Lyrical Ballads*. Oxford: Oxford University Press, 1996.

Suggested/Recommended readings:

Atkins, W. H. J. *Literary Criticism in Antiquity*. 2 vols. Cambridge: Cambridge University Press, 1934.

Bohne, Carl Gorge. *Primitive Stage*. Calcutta: Firma K. L. M., 1971.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press, 2011.

Sūra, Cirañjība, ed. *Pratīccyer Sāhityatattva o Sāhityasamālocanā*. Kalakātā: Ālochana Chakra, 2016.

Wellek, René, and Austin Warren. *Theory of Literature*. London: Penguin Books, 1956.

SEMESTER II

DISCIPLINE SPECIFIC ELECTIVE COURSE- OYPGBENCRDSE 201

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|----------------------------------------------------------------------------------|---------|-----------------------------------|----------|------------------------|----------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| বাংলাদেশের কথাসাহিত্য (Fiction of Bangladesh) Code- OYPGBENCRDSE 201 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course aims to:

- Provide an understanding of the contribution of selected authors in the history of fiction in Bangladesh.
- Facilitate close reading of selected novels and short stories.
- Examine the development of fiction in Bangladesh through selected literary texts.
- Encourage critical analysis and appreciation of narrative techniques and themes.

Learning Outcome:

By the end of this course, students will be able to:

- Understand the general history of fiction in Bangladesh.
- Recognize the contributions of selected Bangladeshi authors to fiction.
- Analyze themes, styles, and narrative techniques in selected novels and short stories.
- Develop the ability to engage critically with literary texts from Bangladesh.

Total Hours of Teaching:

60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক)**(15 Hours)**

বাংলাদেশের কথাসাহিত্য — সংক্ষিপ্ত ইতিহাস (Bangladeshi Fiction — A Brief History)

Unit II: (দ্বিতীয় একক)**(10 Hours)**

উপন্যাস ১ (Novels – I): সূর্যদীঘল বাড়ী (Surjodighol Bari) — আবু ইসহাক (Abu Ishaq); আবু ইব্রাহীমের মৃত্যু (Abu Ibrahim-er Mrityu) — শহীদুল জহির (Shahidul Zahir)

Unit III: (তৃতীয় একক)**(10 Hours)**

উপন্যাস ২ (Novels – II): *চিলেকোঠার সেপাই (Chilekothar Sepai)* — আখতারুজ্জামান ইলিয়াস (Akhtaruzzaman Elias); *হাঙ্গর নদী গ্রেনেড (Hangor Nodi Grenade)* — সেলিনা হোসেন (Selina Hossain)

Unit IV: (চতুর্থ একক)**(10 Hours)**

নির্বাচিত ছোটগল্প (Selected Short Stories): হাসান আজিজুল হক (Hasan Azizul Huq), আলাউদ্দিন আল আজাদ (Alauddin Al Azad), শহীদুল জহির (Shahidul Zahir), নাসরিন জাহান (Nasrin Jahan), মাহমুদুল হক (Mahmudul Haque), ইমদাদুল হক মিলন (Imdadul Haq Milan), শওকত ওসমান (Shawkat Osman), শওকত আলী (Shawkat Ali)

Tutorial**(15 Hours)**

(Background readings on the history of Bangladesh, Background readings on the life and contribution of selected authors, Background readings on the prescribed texts, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Ājād, Ālāuddin Al. *Svanirbācita Galpa*. Dhākā: Ba'ipatra, 2013.

Ālī, Śaukat. *Śaukat Ālīr Sab Galpa (1st kh.)*. Dhākā: Dibya Prakāśan, 2016.

Ālam, Māhbubul. *Bāmlā Sāhityer Itihās*. 14th ed. Dhākā: Khān Brādārs Eṇḍ Kampanī, 2012.

Bānu, Ābu. *Hāsān Ājijul Haquer Galper Samāj Bāstabtā*. Dhākā: Bāmlā Ākāḍemī, 2005.

Enām, Ābu Henā Mostaphā, ed. *Māhmudul Haque Agranthita Galpa*. Bāmlādes: Sāhitya Prakāś, 2012.

Haq, Hāsān Ājijul. *Svanirbācita Galpa*. Bāmlādes: Nāndanika, 2012.

Hosen, Jāhid Muhammd. *Bāmlādeser Choṭogalpa Jīban O Samāj*. Dhākā: Bāmlā Ākāḍemī, 2001.

Hosen, Kāji Mausumī. *Ekaguccha Galpa*. Dhākā: Lekhālekhi, 2010.

Hosen, Selinā. *Hāngar Nadī Greded*. Bāmlādes: Ananyā Prakāśan, 2017.

Ilām, Ājhār. *Bāmlādeser Choṭogalpa: Biṣaybhābnā Svarūp O Śilpamūlya*. Dhākā: Bāmlā Ākāḍemī, 1996.

— *Bāmlā Sāhityer Itihās (Ādhunik Yug)*. Dhākā: Ananyā, 2015.

Ilīyās, Ākhtārūjjāmān. *Cilekoṭhār Sepā'i*. Kalakātā: Pratibhās, 1993.

Ishāq, Ābu. *Sūrya Dīghal Bārī*. Dhākā: Naoroj Sāhitya Sambhār, 2017.

Milān, Imdādul Haq. *Śreṣṭha Galpa*. Dhākā: Mā'olā Brādārs, 2009.

Osman, Śaukat. *Bigata Kāler Galpa*. Dhākā: Samāy Prakāśan, 2012.

Raśīd, Mohāammad Ābdur, ed. "Ābu Ibrāhīmer Mr̥tyu." In *Śahīdul Jahir Samagra*. Bāmlādes: Pāṭhak Samābeś, 2013.

Raśīd, Mohāammad Ābdur, ed. *Śahīdul Jahir Samagra*. Bāmlādes: Pāṭhak Samābeś, 2013.

Rahmān, Mo. Māhbubur. *Bāmlādeśer Itihās, 1947–71*. Dhākā: Samāy Prakāśan, 2006.

Suggested/Recommended readings:

Ākhtār, Śirīn. *Bāmlādeśer Tinjan Upanyāsik*. Dhākā: Bāmlā Ākāḍemī, 2001.

Ālī, Muhāammad Idris. *Bāmlādeśer Upanyās Sāhitye Madhyabitta Śreṇi (1947–70)*. Dhākā: Bāmlā Ākāḍemī, 1985.

Ānśarjāmān. *Svarūper Sandhāne*. Kalakātā: De'j Pābliśim, 2009.

Bhaṭṭācāryya, Tapodhīr. *Kathāparisar Bāmlādeś*. Kalakātā: Baṅgīya Sāhitya Samsad, 2017.

De, Āmalendu. *Bāṅgālī Buddhijībī O Bicchinntābād*. Kalakātā: Ratnā Prakāśan, 1978.

Hosen, Sayed Ākaram. *Bāmlādeśer Sāhitya O Anānya Prabandha*. Dhākā: Bāmlā Ākāḍemī, 1985.

Ikbāl, Śahīd. *Bāmlādeśer Kabitār Itihās (1947–2000)*. Dhākā: Rodelā, 2015.

— *Bāmlādeśer Sāhityer Sampūrṇa Itibr̥tta*. Dhākā: Kathāprakāś, 2016.

Majumdar, Ramendu, ed. *Bāmlādeśer Nāṭyacarcār Tin Daśak*. Dhākā: Anyaparakāś, 2004.

Mahibul, Ājjī. *Bāmlādeśer Upanyāse Grāmīn Nimnabarga*. Dhākā: Jātīya Granth Prakāśan, 2004.

Omar, Badruddīn. *Baṅgabhaṅga O Sāmpradāyik Rājñīti*. Kalakātā: Cirāyata, 1987.

Sāhā, Prithbīś, ed. *Ākhtārūjjāmān Ilīyās Sāhitya O Samājbhābnā*. Kalakātā: Samabet Prayās, 1997.

Sarkār, Jīban, and Anasūyā Kar, eds. *Dyāśer Bhāṣāy Galpa*. Kalakātā: Koḍeks, 2013.

DISCIPLINE SPECIFIC ELECTIVE COURSE- OYPGBENCRDSE 202

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|---------------------|---------|-----------------------------------|----------|---------------------|----------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| | | | | | | |

| | | | | | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|----------|----------|------------|-------------------------------------------|------------|
| বিশ শতকের সাহিত্যিক ও সাংস্কৃতিক আন্দোলন (Literary and Cultural Movements of 20 th Century) Code- OYPGBENCRDSE 202 | 4 | 3 | 1 | NIL | As per the University rule | NIL |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|----------|----------|------------|-------------------------------------------|------------|

Learning Objectives:

This course aims to:

- Introduce students to 20th century Bengali literature, building on the preceding course.
- Focus on the primary ideas and themes of 20th century modernist poetry.
- Examine the role of literary journals in shaping literary discourse.
- Explore the counter-culture and alternative literary movements of the 20th century.

Learning Outcomes:

By the end of this course, students will be able to:

- Develop a deeper understanding of 20th century literary practices in Bengal.
- Analyze the literary themes, styles, and ideas of modernist poetry.
- Understand the contribution of literary journals to the cultural and literary milieu.
- Recognize the influence of counter-cultural movements on Bengali literature.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক)**(15 Hours)**

বিশ শতকের আধুনিকতাবাদি কবিতা: ভাবাদর্শ ও গ্রহণ-প্রতিগ্রহণ (20th Century Modernist Poetry: Ideals and Reception)

Unit II: (দ্বিতীয় একক)**(10 Hours)**

নির্বাচিত প্রবন্ধ (Selected Essays): জীবনানন্দ দাশ (Jibanananda Das), সুধীন্দ্রনাথ দত্ত (Sudhindranath Dutta), অমিয় চক্রবর্তী (Amiya Chakraborty), বুদ্ধদেব বসু (Buddhadeb Basu)
নির্বাচিত কবিতা (Selected Poems): জীবনানন্দ দাশ (Jibanananda Das), সুধীন্দ্রনাথ দত্ত (Sudhindranath Dutta), অমিয় চক্রবর্তী (Amiya Chakraborty), বুদ্ধদেব বসু (Buddhadeb Basu), বিষ্ণু দে (Bishnu De)

Unit III: (তৃতীয় একক)**(10 Hours)**

বিশ শতকের সাহিত্য পত্রিকা (20th Century Literary Journals): প্রবাসী (Prabasi), ভারতবর্ষ (Bharatbarsha), সবুজ পত্র (Sabuj Patra), কল্লোল (Kallol), কালি-কলম (Kali-Kalam), প্রগতি

(Pragati), বিচিত্রা (Bichitra), শিখা (Shikha), পরিচয় (Porichoy), কবিতা (Kobita), কৃত্তিবাস (Kritibas), ক্ষুধার্ত (Khudarto)

Unit IV: (চতুর্থ একক) (10 Hours)

বিশ শতকের প্রতি-সংস্কৃতির ধারা (Counter-Cultural Trends of the 20th Century): হাংরি জেনারেশান আন্দোলন (Hungry Generation Movement), লিটল ম্যাগাজিন আন্দোলন (Little Magazine Movement)

Tutorial (15 Hours)

(Background readings on the socio-cultural history of 20th century Bengal, Background readings on the life and contribution of selected authors, Background readings on the prescribed texts/journals/little magazines, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Basu, Buddhadeb. *Kāler Putul*. Kalakātā: Ni'u Ej Pābliśārs, 2010.

Cakrabartī, Amiya. *Sāmpratik*. Kalakātā: Nābhānā Pābliśārs, 1963.

Dās, Jībanānanda. *Kabītār Kathā*. Kalakātā: Signet Pres, 1409 B.

Datta, Sudhīndranāth. *Sudhīndranāth Datter Prabandhasamgraha*. Kalakātā: De'j Pābliśim, 2000.

Ghoṣ, Śaileśvar, ed. *Hānri Jeneresaner Sraṣṭhāder Kṣudhārta Samkalan*. Kalakātā: De'j Pābliśim, 2015.

Suggested/Recommended readings:

Bhaṭṭācāryya, Gītā. *Bāmlā Sāmayik Patrikāpuñjī*. Kalakātā: Baṅgīya Granthāgār Pariṣat, 2001.

Dās, Uttam. *Hānri Śruti O Śāstrabirodhī Āndolan*. Kalakātā: Mahādiganata Prakāśanī, 1986.

— *Kṣudhita Janma O Anānya Prabandha*. Kalakātā: Mahādiganata Prakāśanī, 1995.

Ghoṣ, Śaileśvar. *Hānri Jenerāsān Āndolaner Itihās*. Kalakātā: Pramā, 1997.

Guh, Satya. *Ekāler Gadyapadyā Sāhitya Āndolaner Dalil*. Kalakātā: Adhunā Prakāśanī, 1970.

Kuṇḍu, Aśokkumār. *Patrikāpuñjī*. Kalakātā: Bāmlābhāṣā Sāhitya O Saṁskṛti Gabēṣaṇā Saṁsthā, 1389 B.

Sen, Sabyasācī, ed. *Hānri Jeneresan Raconā Samgraha*. Kalakātā: De'j Pābliśim, 2015.

DISCIPLINE SPECIFIC ELECTIVE COURSE- OYPGBENCRDSE 203

| Course title & Code | Credits | Credit Distribution of the course | | | Eligibility Criteria | Pre-requisite of the course (if any) |
|--------------------------------------------------------------------------------------|---------|-----------------------------------|----------|---------------------|----------------------------|--------------------------------------|
| | | Lecture | Tutorial | Practical/ Practice | | |
| বাংলার লোকপরাম্পরা (Folk Tradition of Bengal) Code- OYPGBENCRDSE 203 | 4 | 3 | 1 | NIL | As per the University rule | NIL |

Learning Objectives:

This course aims to:

- Introduce students to various genres of Bengali folk tradition
- Explain the salient features of different folk genres.
- Offer a detailed study of selected examples from each folk genre.
- Encourage critical and analytical engagement with folk literature.

Learning Outcome:

By the end of this course, students will be able to:

- Understand the key features of various Bengali folk genres.
- Analyse folk genres both textually and theoretically.
- Develop the ability to interpret folk literature within cultural and historical contexts.
- Engage critically with representative texts from Bengali folk traditions.

Total Hours of Teaching: 60 Hours (Lecture – 45; Tutorial – 15 Hours)

Unit I: (প্রথম একক)**(15 Hours)**

বাংলা লোকসংস্কৃতি চর্চার ইতিহাস (History of Bengali Folk Culture Studies)

Unit II: (দ্বিতীয় একক)**(10 Hours)**

বাংলার ব্রত ও পার্বণ (Bengali Vrats and Festivals)

Unit III: (তৃতীয় একক) (10 Hours)
ছড়া, ধাঁধা, প্রবাদ (Rhymes, Riddles, Proverbs)

Unit IV: (চতুর্থ একক) (10 Hours)
লোককথা ও লোকগীতি (Folk Tales and Folk Songs)

Tutorial (15 Hours)

(Background readings on the socio-cultural background of Folkloristics in Bengal, Background readings selected genres, Group discussions of the trends in the studies on prescribed authors and texts.)

Essential readings:

Aarne, A. *The Types of Folktale*. Helsinki, 1910.

Basāk, Śīlā. *Bāñlār Bratapārbañ*. Kalkātā: Pustak Bipani, 2000.

Bāske, Dhīrendranāth. *Ādibāsī Samāj o Pālāpārbañ*. Kalkātā: Lokasañskṛti o Ādibāsī Sañskṛti Kendra, Tathya o Sañskṛti Bibhāg, Paścimbañga Sarkār, 2009.

Bhaṭṭāchārya, Āsutoṣ. *Bāñlār Loksāhitya*. 6ṣṭha khaṇḍa. Kalkātā: De'j Pābliśim, 1972.

Chakrabartī, Baruñkumār. *Bāñlār Loksāhitya Charcār Itihās*. Kalkātā: Pustak Bipani, 2013.

Chaudhuri, Kamal, sampā. *Bāñlār Brata o Ālpanā*. Kalkātā: De'j Pābliśim, 2015.

Datta, Lokanāth. *Sāoṭāl Kāhinī*. Kalkātā: Lokasañskṛti o Ādibāsī Sañskṛti Kendra, Tathya o Sañskṛti Bibhāg, Paścimbañga Sarkār, 1998.

Datta Majumdar, Sabitā. *Prabād Prabachan*. Kalkātā: Thīmā, 2012.

Debī, Suhāsinī. *Meyelī Bratakathā*. Kalkātā: Pustak Bipani, 2013.

Ghoṣ, Bāsudev. *Prabāder Galpa*. Kalkātā: Lokasañskṛti o Ādibāsī Kendra, Tathya o Sañskṛti Bibhāg, Paścimbañga Sarkār, 2003.

Ghoṣ, Rītā. *Bāñlā Lokakathār Ruptattva*. Kalkātā: Pustak Bipani, 2003.

Jhā, Śaktināth. *Bastubādī Bāul*. Kalkātā: De'j Pābliśim, 2010.

Majumdar, Āsutoṣ. *Meyeder Bratakathā*. Kalkātā: Debasāhitya Kuṭir, 1999.

Majumdar, Divyajyoti. *Ādibāsī Lokakathā*. Kalkātā: Lokasañskṛti o Ādibāsī Sañskṛti Kendra, Tathya o Sañskṛti Bibhāg, Paścimbañga Sarkār, 2007.

— *Lokakathār Aitihya*. Kalkātā: Lokasañskṛti o Ādibāsī Kendra, Tathya o Sañskṛti Bibhāg, Paścimbañga Sarkār, 1986.

Pāl, Amar, o Dulāl Chaudhuri. *Bāñlār Loksangīt*. Kalkātā: Pāñchālī Prakāśan, 1984.

Siddikī, Āsrāf. *Loksāhitya*. 2ya khaṇḍa. Dhākā: Gatidhārā, 2008.

Suggested/Recommended readings:

Baṇḍyopādhyāy, Salilkumār. *Rabīndranāth o Lokasaṃskṛti*. Kalkātā: De'j Pabliśiṅ, 1994.

Basāk, Śīlā. *Bānlā Dhādhār Biṣay Baichitrya o Sāmājik Parichay*. Kalkātā: Pustak Bipani, 1998.

—. *Bānlār Bratapārbaṇ*. Kalkātā: Pustak Bipani, 1998.

Bhaṭṭāchārya, Āśutoṣ. *Bānlār Lokanṛtya*. 1ma khaṇḍa – Chhau. Kalkātā: Kalikātā Jayguru Printiṅ Oārks, 1383 B.S.

—. *Bānlār Lokanṛtya*. 2ya khaṇḍa – Bibidha Nṛtya. Kalkātā: Kalikātā Jayguru Printiṅ Oārks, 1389 B.S.

—. *Bānlār Loksāhitya*. 1ma saṃskaraṇ. Kalkātā: Kalkātā Buk Hāus, 1954.

—. *Bānlār Loksāhitya*. 1ma khaṇḍa – Ālocanā. Kalkātā: Kalkātā Buk Hāus, 1962.

—. *Baṅgīya Loksangīt Ratnākar*. 1ma khaṇḍa. Kalkātā: E. Mukhārjī, 1966.

—. *Bānlā Loksāhitya*. 6ṣṭha khaṇḍa – Prabād. Kalkātā: De'j Pabliśiṅ, 1972.

—. *Baṅgīya Loksangīt Ratnākar*. 3ya khaṇḍa. Kalkātā: Nabīn Sarasvatī Pres, 1977.

—. *Baṅgīya Loksangīt Ratnākar*. 4rtha khaṇḍa. Kalkātā: Nabīn Sarasvatī Pres, 1977.

Chakrabartī, Baruṅkumār. *Bānlā Prabād Sthān Kāla*. Kalkātā: Pustak Bipani, 1982.

Majumdar, Divyajyoti. *Paścimbaṅger Ādibāsī Lokakathā*. Kalkātā: Lokasaṃskṛti o Ādibāsī Saṃskṛti Kendra, 2007.

Sarkār, Dīnendra Kumār. *Prabāder Utsa-Sandhāne*. Kalkātā: De Buk Ṣṭor, 1986.

Dissertation/ Academic Projects/ Entrepreneurship

SEMESTER III

Dissertation/ Academic Projects/ Entrepreneurship (6 credits)

SEMESTER IV

Dissertation/ Academic Projects/ Entrepreneurship (6 credits)

* For those opting for 'Entrepreneurship' track, one GE related to Entrepreneurship should be studied in each of the III and IV Semesters. For those who opt for writing Dissertation or Academic Projects, they may opt any GE of their choice or study only the DSEs.

NOTE: The Dissertation/Academic Project/Entrepreneurship chosen should be an original work and not a repetition of work done in the 4th Year of the UG programme. It may be an extension though of the work done in the 4th Year of UG programme.

A. Outcomes expected of Dissertation writing track in the 2nd Year of PG Programmes

Semester III

The following four outcomes must be achieved by the end of III Semester:

- i. Research Problem identification
- ii. Review of literature
- iii. Research design formulation
- iv. Commencement of experimentation, fieldwork, or similar tasks

Semester IV

The following three outcomes must be achieved by the end of IV Semester:

- i. Completion of experimentation/ fieldwork
- ii. Submission of dissertation
- iii. Research output in the form of any one of the following –
 - Prototype or product development/ patent
 - Any other scholastic work as recommended by the BRS and approved by the Research Council
 - Publication in a reputed Journals such as Scopus indexed journals or other similar quality journals
 - Book or Book Chapter in a publication by a reputed publisher

B. Expected outcomes of Academic Projects in the 2nd Year of PG Programmes

(Academic Project should be application-based research (not an exploratory or descriptive research) or real-life problem-solving research or a book translation or projects leading to creation of a new product such as those of Bachelor of Fine Arts)

Semester III

The following four outcomes must be achieved by the end of III Semester:

- i. Problem identification
- ii. Review of literature
- iii. Design formulation
- iv. Commencement of experimentation, fieldwork, or similar tasks

Semester IV

The following three outcomes must be achieved by the end of IV Semester:

- i. Completion of the experimentation, fieldwork or similar task.
- ii. Submission of project report
- iii. Project output in the form of any one of the following –
 - Prototype or product development or patent
 - Any other scholastic work as recommended by the DRC & BRS and approved by the Research Council
 - Publication in a reputed Journals such as Scopus indexed journals or other similar quality journals
 - Draft policy formulation and submission to the concerned Ministry
 - Book or Book Chapter in a publication by a reputed publisher
 - Book translation (for Language departments)

C. Learning outcomes of Entrepreneurship track in the 2nd Year of PG Programmes are as follows:

Milestones for VII Semester:

| Week (Tentative) | Topic | Deliverable | Activities | Mentor Checkpoint |
|------------------|--------------------------------|-----------------------------------------------------|-----------------------------------------------------------------|-------------------------------------------|
| 1-2 | Idea Generation and Validation | Submission of at least two potential startup ideas. | Conduct market research to validate the viability of each idea. | Review and feedback on the initial ideas. |

| | | | | |
|------|----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|
| 3-4 | Finalizing the Business Idea | Selection of the final business idea based on research and mentor feedback. | Develop a preliminary business model canvas. | Approval of the final business idea. |
| 5-6 | Market Research and Customer Discovery | Detailed market research report and customer discovery interviews. | Identify target market, customer segments, and key competitors. | Presentation of market research findings. |
| 7-14 | Prototype Development/Minimum Viable Product (MVP) and Business Model Refinement | Development of a prototype or MVP. Refined business model canvas including value proposition, customer segments, and revenue streams. | Design and build a basic version of the product or service. Test and iterate the business model based on prototype/MVP feedback. | Prototype/MVP review and feedback. |

| Week | Topic | Deliverable | Activities | Mentor Checkpoint |
|-------|------------------------------|----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|--------------------------------|
| 11-12 | Financial and Legal Planning | Initial financial plan including cost structure, pricing strategy, and funding requirements. | Prepare a basic financial plan, including a budget and revenue forecast; review IPR potential | Financial plan and IPR review. |

| | | | | |
|-------|-------------------------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| 13-14 | Pitch Preparation | Development of a pitch deck summarizing the business idea, market opportunity, prototype, and financials. | Create and refine a presentation for potential investors or stakeholders. | Practice pitch session with feedback. |
| 15-16 | Final Presentation and Review | Final pitch presentation to a panel of mentors, faculty, and possibly industry experts. | Deliver a polished pitch, receive feedback, and make final adjustments. | Final assessment and grading based on the pitch and overall progress throughout the semester. |

| Week (Tentative) | Topic | Deliverable | Activities | Mentor Checkpoint |
|------------------|-----------------------------------------|-------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| 1-2 | Review and Refinement of Prototype/ MVP | Review of the progress made in the 7 th semester, including feedback from the final pitch. | Refine the business model, prototype, and financial plan based on mentor feedback and learnings from the 7 th semester. | Review and approval of the refined business plan and prototype/MVP |

| Week | Topic | Deliverable | Activities | Mentor Checkpoint |
|------|-------|-------------|------------|-------------------|
|------|-------|-------------|------------|-------------------|

| | | | | |
|------|------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| 3-12 | Legal and Regulatory Compliance | Documentation of all legal requirements, including business registration, intellectual property rights, and compliance with industry-specific regulations. | Complete the legal registration of the business and ensure all necessary licenses and permits are obtained | Legal compliance review and feedback. |
| 5-8 | Operational Planning | Detailed operational plan, including supply chain management, production schedules, and quality assurance processes. | Finalize partnerships with suppliers, set up production or service delivery processes, and establish quality control measures. | Review and approval of the operational plan. |
| 5-10 | Marketing and Sales Strategy | Comprehensive marketing and sales plan, including market entry strategy, branding, and pricing. | Develop and test marketing campaigns, refine branding and messaging, and establish sales channels. | Marketing and sales strategy review and feedback. |
| 9-14 | Financial Planning and Fundraising | Finalized financial plan, including cash flow projections, break-even analysis, and funding requirements. | Prepare for fundraising by identifying potential investors, preparing financial documents, and practicing pitches. | Financial plan review and practice pitch sessions. |

| | | | | |
|------|---------------------|--------------------------------|------------------------------------------------|-----------------|
| 9-14 | Risk Management and | Risk management plan detailing | Identify key risks (e.g., market, operational, | Risk management |
|------|---------------------|--------------------------------|------------------------------------------------|-----------------|

| | | | | |
|-------|-------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| | Contingency Planning | potential risks and corresponding mitigation strategies. | financial) and develop contingency plans. | plan review and feedback. |
| 13-14 | Final Preparations for Launch | Final preparations for market launch, including any final adjustments to the product/service, operational processes, and marketing efforts. | Conduct a soft launch or beta testing phase to gather final feedback, finalize logistics, and ensure readiness for full market entry. | Review and approval of launch readiness. |
| 15-16 | Final Presentation and Review | Comprehensive final presentation summarizing the entire project, including business model, operations, financials, marketing, and launch plan. | Deliver the final pitch to a panel of mentors, faculty, and industry experts, followed by the official market launch. | Final evaluation and feedback, with an emphasis on the feasibility of the launch and overall project success. |

Ref: https://www.du.ac.in/uploads/new-web/17022025-ugcf-Final_scanned_Notification_3_pgcf.pdf