

**Department of English
Jamia Millia Islamia**

Syllabus
M.A. English (Semester System)

M.A. Previous : w.e.f. July 2010
M.A. Final : w.e.f. July 2011

Note: The Syllabus contains CORE and OPTIONAL courses

Each course would carry 4 credits. A student has to obtain 64 credits to complete the M.A. course. The first two semesters (M.A. Previous) would have 3 compulsory and one optional course, while the third and fourth semesters (M.A. Final) would have two compulsory and two optional courses. A student has to take a minimum of 12 courses from English department (10 core and 2 optional). He/ She can take a maximum of 4 courses from other departments. He/ She is also free to take all 16 courses from English department.

List of Core Courses

- Semester I: Paper I : Poetry 1
Paper II : Drama 1
Paper III : Introduction to Linguistics
- Semester II: Paper IV : Fiction 1
Paper V : Literary Criticism
Paper VI : Postcolonial Literatures in English
- Semester III: Paper VII : Poetry 2
Paper VIII : Drama 2
- Semester IV: Paper IX : Fiction 2
Paper X : Literary Theory

Core (Compulsory) Courses

Paper 1

Poetry I : From the Medieval Age to the Romantic Age

The course is designed to provide the students with a historical-cum-critical perspective on British Poetry. The idea is to underline the significance of the poets in totality and to see how they become a part of a literary tradition.

While poems in Unit I are for detailed study, where students will be required to critically examine extracts with reference to the context, poems in Units 2 and 3 would help the students recognize the essential identity markers of the poets concerned. Poems referred to in these two units shall only serve as points of reference and enable students to situate the prescribed poets in a canonical context.

Unit I

- William Shakespeare : “Full many a glorious morning...”*
- John Donne : “The Good Morrow”*
- Thomas Gray : “Elegy Written in a Country Churchyard”*
- William Blake : “Holy Thursday”*
- Samuel Taylor Coleridge : “Kubla Khan”*

Unit II

- Geoffrey Chaucer : *The General Prologue to The Canterbury Tales*
- John Milton : *Paradise Lost* (Book I)
- John Dryden : *Macflecknoe*
- Alexander Pope : *An Essay on Man*

Unit III

- William Wordsworth : “She was a Phantom of Delight”
“A Slumber Did My Spirit Seal”
- George Gordon, Lord Byron : “On the Castle of Chillon”
“Youth and Age”
- Percy Bysshe Shelley : “When the Lamp is Shattered”
“The Indian Serenade”
- John Keats : “On First Looking Into Chapman’s Homer”
“Happy Insensibility”

Recommended Reading:

Abrams, M.H. *The Mirror and the Lamp.*

Bowra, C.M. *The Romantic Imagination.*

Paz, Octavio. *Children of the Mire.*

Sutherland, James. *The Eighteenth Century Background.*

Willey, Basil. *The Seventeenth Century Background.*

Paper 2**Drama I: Sixteenth to Eighteenth Century English Drama**

Shakespeare's themes are so varied and his text so charged with meaning that almost any of his plays can be read in the modern context. Although he dominates sixteenth and early seventeenth century drama, we must remember that he is not alone, he was influenced by his contemporaries and influenced almost every writer after him. This paper, while emphasizing Shakespeare's centrality to English Drama, will pay due attention to what happened around and after him.

Unit I

William Shakespeare : *Coriolanus*
 : *Richard III*
 : *As You Like It*

Unit II

Thomas Heywood : *A Woman Killed With Kindness*
 Beaumont and Fletcher : *Philastor, or Love Lies Bleeding*

UNIT III

John Dryden : *All For Love*
 Richard Brinsley Sheridan : *A School for Scandal*

Recommended Reading:

Congreve, William. *The Way of the World.*

Jonson, Ben. *Volpone. The Alchemist.*

Marlowe, Christopher. *Doctor Faustus, The Jew of Malta.*

- Dillon, Janette. *Theatre, Court and City 1595-1610: Drama and Social Space in London* (Cambridge University Press, 2000).
- Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism* (Manchester University Press, 1985).
- Ellis, Frank H. *Sentimental Comedy: Theory and Practice*.
- Evans, G. Blakemore, ed. *Elizabethan-Jacobean Drama: The Theatre in Its Time*.
- Jones, Vivien, ed. *Women and Literature in Britain, 1700-1800*.
- Loftis, John., *Sheridan and the Drama of Georgian England*.

Paper 3

Introduction to Linguistics

The objective of the course is to familiarise students with the elementary concepts of theoretical Linguistics and Phonetics.

UNIT I

Linguistics and its Scope, Branches of Linguistics, Some Basic Concepts in Linguistics, Language and Communication, Language Variation and Language Change.

UNIT II

Phonetics and Phonology; Phoneme, Allophone, Human Speech Mechanism, Vowels and Consonants in English; Syllable structure, Supra-segmental features; GIE, Phonemic Transcription.

UNIT III

Morphology and Syntax; Morpheme, Word Formation Processes in English, Traditional Grammar, IC Analysis, Phrase Structure Grammar, Transformation-Generative Grammar.

Recommended Reading:

- Abercrombie, D. *Elements of General Phonetics* (Edinburgh University Press, 1967).
- Balasubramaniam, T. *A Textbook of English Phonetics for Indian Students* (Macmillan 1981).
- Chomsky, Noam. *Aspects of the Theory of Syntax* (Cambridge, Mass: MIT Press, 1965).
- Crystal, David. *Linguistics* (Penguin, 1971).
- Hockett, C.F. *A Course on Modern Linguistics* (New York: Macmillan, 1958).
- Katamba, F. *Morphology* (Basingstoke: Macmillan, 1993).
- Lyons J. 1968. *Introduction to Theoretical Linguistics* (CUP, 1981).
- O'Connor, J.D. *Phonetics* (Penguin, 1973).
- Robins, R.H. *General Linguistics* (Longman, 3rd Edition 1980).
- Saussure, Ferdinand de. *A Course in General Linguistics*, Trans. Wade Baskin (New York: McGraw Hill).
- Verma, S.K. and N. Krishnaswamy. *Introduction to Modern Linguistics* (OUP, 1993).
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Paper 4 Fiction I

The course is intended to acquaint students with the growth and development of the English novel through the eighteenth and a major part of the nineteenth century, its social and cultural contexts, and the major trends in fiction writing during the period.

Unit I

Henry Fielding : *Joseph Andrews*
Jane Austen : *Mansfield Park*

Unit II

Charles Dickens : *Oliver Twist*
Charlotte Bronte : *Jane Eyre*

Unit III

George Eliot : *Middlemarch*
Thomas Hardy : *Return of the Native*

Recommended Reading:

Allen, Walter, *The English Novel*.
Eagleton, Terry. *The English Novel: An Introduction*
Forster, E.M. *Aspects of the Novel*.
Leavis, F.R. *The Great Tradition*
Watt, Ian. *The Rise of the Novel*.

Paper 5 Literary Criticism

This paper seeks to introduce students to the tradition of literary criticism in the West, from the beginnings in Greek and Latin to the first half of the twentieth century. The three units are devoted to classical literary criticism, the Romantic period, and early twentieth century criticism. In addition to the prescribed texts, students will be required to acquaint themselves with the books and essays referred to in "Recommended Reading".

Unit I

Aristotle : *Poetics*
Longinus : "On the Sublime"
Philip Sidney : "An Apology for Poetry"

John Dryden : “Essay of Dramatic Poesie”

Unit II

S.T. Coleridge : *Biographia Literaria* Chapters IV, XIII, XIV
 P.B. Shelley : “A Defence of Poetry”
 William Hazlitt : “Why the Arts are Not Progressive”
 Mathew Arnold : “The Function of Criticism at the Present Time”

Unit III

T.S.Eliot : “Tradition and the Individual Talent”, “The Function of Criticism”
 Wimsatt and Beardsley : “The Intentional Fallacy”, “The Affective Fallacy”
 Northrop Frye : “The Archetypes of Literature”
 Virginia Woolf : *A Room of One’s Own* (Chapter IV)

Recommended Reading:

Abrams, M.H. *The Mirror and the Lamp*.
 Blamires, Harry. *A History of Literary Criticism*.
 Brooks, Cleanth and W.K.Wimsatt. *A Short History of Literary Criticism*.
 Hazlitt, William. “On Shakespeare and Milton”.
 Horace. *Ars Poetica*.
 Plato. *The Republic* Book X.
 Richards, I.A. “The Two Uses of Language”, “The Four Kinds of Meaning”.
 Wellek, René. *A History of Literary Criticism* (6 volumes).
 Wordsworth, William. “Preface” to *Lyrical Ballads*.

Paper 6

Postcolonial Literatures in English

The richness and diversity of Postcolonial Literatures is self evident. This course will introduce students to major issues, themes, and literary concepts of postcolonialism. Apart from the prescribed texts, students will be required to acquaint themselves with the books and essays referred to in “Recommended Reading”.

Unit I: Non-fiction Prose

Ngugi wa Thiong’o : *Decolonizing the Mind*
 Nayantara Sahgal : “Some Thoughts on the Puzzle of Identity” (the Arthur Ravenscroft Commonwealth Literature Lecture at Leeds, 1993)
 Derek Walcott : Excerpts from *The Muse of History* (from *The Arnold Anthology of Post-Colonial Literatures in English*. Ed. John Thieme, Arnold, 1996)
 Frantz Fanon : Chapter 1 from *Black Skin, White Masks* (1952)

Unit II: Poetry and Drama

- Elli Mandel : “Grandfather’s Painting”
 E.K. Braithwaite : “Ananse”, “Negus”
 (From *The Arnold Anthology of Post-Colonial Literatures in English*)
 Judith Wright : “Woman to Man”, “Rockpool”
 Wole Soyinka : *Death and the King’s Horseman*

Unit III: Fiction

- Salman Rushdie : *Midnight’s Children*
 M.G.Vassanji : *The Assassin’s Song*

Recommended Reading:

- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post Colonial Literatures* (2nd edition, 2002).
 ---. *Postcolonial Studies: Key Concepts* (London: Routledge, 2000).
 Bhabha, Homi K., ed. *Nation and Narration.*(London: Routledge, 1990).
 Césaire, Aimé. *Discourse on Colonialism* (1950).
 Fanon, Frantz. *The Wretched of the Earth* (1961).
 Gilbert, Helen and Joanne Tompkins. *Post-Colonial Drama: Theory, Practice, Politics* (London: Routledge, 1996).
 Memmi, Albert. *The Colonizer and the Colonized* (1965).
 Rushdie, Salman. *Imaginary Homelands: Essays and Criticism, 1981-1991* (London: Granta, 1991).
 Said, Edward. *Orientalism: Western Conceptions of the Orient* (London: Routledge, 1978).
 Spivak, Gayatri Chakravorty. “Can the Subaltern Speak?”
 Trivedi, Harish and Meenakshi Mukherjee, eds. *Interrogating Post-Colonialism: Theory, Text and Context* (Shimla: Indian Institute of Advanced Study, 1996).

Paper 7**Poetry II: From the Victorian Age to Contemporary Times**

This course is best read as a sequel to Poetry I, studied in Semester I. It aims at furthering the canon and studying poets hailing from British and other traditions—Irish, American Caribbean, Indian, and Canadian. The intention is to acquaint the students with enlarged perspectives on life and tenets of poetical composition.

Here again, the poems in Unit I are for detailed study, where students will be required to critically examine extracts with reference to the context. Poems in Units 2 and 3 represent a confluence of traditions, as they come from varied sites, and offer unflinching perceptions on the issue of identity formation.

Unit I

Robert Browning	: “Porphyria's Lover”*
Dylan Thomas	: “And death shall have no dominion”*
Sylvia Plath	: “Daddy”*
Bob Dylan	: “Blowing in the Wind”*
Ted Hughes	: “The Howling of the Wolves”*

Unit II

Alfred Lord Tennyson	: “The Lady of Shallot”, “Crossing the Bar”
W. B. Yeats	: “The Second Coming”, “Among School Children”
T. S. Eliot	: <i>The Waste Land</i>
W. H. Auden	: “The Shield of Achilles”, “In Memory of W. B. Yeats”

Unit III

Adrienne Rich	: Ghazals from “Homage to Ghalib”
Derek Walcott	: “Adam’s Song”, “The Sea is History”
Kamala Das	: “An Introduction”, “Madness is a Country”
Margaret Atwood	: “Siren Song”, “Spelling”

Recommended Reading:

Ashcroft, Bill et al. *The Empire Writes Back*.

Bradbury, Malcolm. *Modernism*.

Hamilton, Ian. *The Oxford Companion to Twentieth-Century Poetry in English*.

Rich, Adrienne. *A Human Eye: Essays on Art in Society, 1997-2008*.

Weston, Jessie. *From Ritual to Romance*.

Paper 8

Drama II: Nineteenth and Twentieth Century

Although this period is generally regarded as the age of decline for drama, the fact is that while verse drama declined, other kinds of drama flourished in England, and more so on the Continent. Drama in the nineteenth century in English is to be remembered for the so-called “lyric” drama, the comic opera and melodrama. Much of twentieth century drama is marked by political engagement, existential issues, and experiments in dramaturgy.

Unit I

- Percy Bysshe Shelley : *Prometheus Unbound*
 Oscar Wilde : *The Importance of Being Ernest*

Unit II

- T. S. Eliot : *The Cocktail Party*
 Bertolt Brecht : *The Caucasian Chalk Circle*

Unit III

- Luigi Pirandello : *Lazarus*
 Albert Camus : *Cross Purpose*

Recommended Reading

- Beckett, Samuel. *Waiting for Godot*.
 Ibsen, Henrik. *A Doll's House, Ghosts*.
 Ionesco, Eugene. *Exit the King, Notes and Counter Notes*.
 Sartre, Jean-Paul. *No Exit, The Transcendence of Ego*.
 Shaw, George Bernard. *Saint Joan*.
 Bigsby, C.W.E., *Contemporary English Drama*.
 Esslin, Martin, *The Theatre of the Absurd*.
 Styan, J.L., *Modern Drama in Theory and Practice* (Cambridge University Press, 1983).
 Welch, Robert, *The Abbey Theatre 1899-1999*.
 Williams, Raymond. *Drama from Ibsen to Brecht*.
 Worth, Katharine J. *Revolutions in Modern English Drama..*

Paper 9

Fiction II: The Modern Novel

This course will examine key Modern fictional texts and writers. It will focus on the emergence and development of the modern novel in the light of colonialism, war, feminism, psychoanalysis, avant-garde movements, mass culture, and theories of the novel. It will also consider the significance of innovative literary techniques such as point of view, character, language, narrative strategies, impressionism, stream of consciousness, and authorial impersonality.

Unit I

- Joseph Conrad : *The Secret Sharer*
 D.H. Lawrence : *Women in Love*

Unit II

- Virginia Woolf : *The Waves*
 E.M. Forster : *A Passage to India*

Unit III

- James Joyce : *A Portrait of the Artist as a Young Man*
 Jean Rhys : *Wild Sargasso Sea*

Recommended Reading:

- Booth, Wayne C. *The Rhetoric of Fiction*.
 Frazer, G.S. *The Modern Writer and His World* (Pelican, 1964).
 James, Henry. "The Art of Fiction".
 Trotter, David. "The Modernist Novel." *The Cambridge Companion to Modernism*. Ed. Michael Levenson (Cambridge: CUP, 1999).
 Woolf, Virginia. "Modern Fiction" in *The Common Reader*.

Paper 10 Literary Theory

This paper will acquaint students with twentieth century literary theory, with its various schools of thought, such as Marxism, Structuralism, Formalism, Deconstruction, Feminism, Psychoanalysis, Postmodernism and Post-Structuralism.

Unit I: *Marxism, Structuralism, Formalism and Deconstruction*

- Walter Benjamin : "Author as Producer" (from *Understanding Brecht*)
 Louis Althusser : "Ideology and Ideological State Apparatuses" (from *Lenin and Philosophy and Other Essays*)
 Ferdinand de Saussure : "The Object of Study" (from *The Course in General Linguistics*)
 Roman Jakobson : "On the Metaphoric and Metonymic Pole"
 Jacques Derrida : "Structure, Sign and Play in the Discourse of the Human Sciences" (from *Writing and Difference*)

Unit II: Feminism, Psychoanalysis and Postmodernism

- Michèle Barrett : “Ideology and the Cultural Production of Gender” (from *Women’s Oppression Today: Problems in Marxist Feminist Analysis*)
- Luce Irigaray : “When the Goods Get Together” (from Elaine Marks and Isabelle Courtivron eds. *New French Feminisms*)
- Sigmund Freud : “The Method of Dream Interpretation” (from *The Interpretations of Dreams*)
- Jacques Lacan : “The Agency of the Letter in the Unconscious or Reason since Freud” (from *Écrits: A Selection*)
- Jean-François Lyotard : “Answering the Question: What is Postmodernism?” (from *The Postmodern Condition : A Report on Knowledge*)

Unit III: Post-Structuralism, Diaspora Studies

- Michel Foucault : “What is an Author?” (from *Language, Counter-Memory, Practice*)
- Roland Barthes : “From Work to Text” (from *Image-Music-Text*)
- Homi K. Bhabha : “Cultural Diversity and Cultural Difference” (from B Ashcroft, G. Griffiths, H. Tiffin eds. *The Post-Colonial Studies Reader*)
- James Clifford : “Diasporas” (from *Routes: Travel and Translation in the Late Twentieth Century*)

Recommended Reading:

- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*.
- Césaire, Aimé. *Discourse on Colonialism*.
- Goldmann, Lucien. “The Genetic-Structuralist Method in the History of Literature”.
- Gramsci, Antonio. “Hegemony”.
- Greimas, A. J. “Basil Soup or the Construction of an Object of Value”.
- Jameson, Fredric. “On Interpretation: Literature as a Socially Symbolic Act”.
- Said, Edward. “Crisis in Orientalism”.
- Sedgwick, Eve Kosofsky. “Introduction: Axiomatic” from *Epistemology of the Closet*
- Spivak, Gayatri Chakravorty. “Can the Subaltern Speak?”
- Thiong’o, Ngũgĩ wa. *Decolonizing the Mind*.

List of Optional Courses

Semester I

- OC 1.1 Nineteenth Century American Literature
- OC 1.2 Indian Writing in English
- OC 1.3 Introduction to Film Studies
- OC 1.4 Non-fiction Prose
- OC 1.5 Creative Reading and Writing I

Semester II

- OC 2.1 Literature(s) of the Indian Subcontinent
- OC 2.2 The Bible as Literature
- OC 2.3 Popular Fiction
- OC 2.4 Translation: Theory and Practice
- OC 2.5 Creative Reading and Writing II

Semester III

- OC 3.1 Twentieth Century American Literature
- OC 3.2 Indian Literature(s) in Translation
- OC 3.3 Ancient Epics
- OC 3.4 Literature of Dissent in the Twentieth Century
- OC 3.5 Folk Literature and Culture
- OC 3.6 Russian Fiction
- OC 3.7 Satire
- OC 3.8 African Writings in English

Semester IV

- OC 4.1 English Writings from North-East India
 - OC 4.2 Patrick White's Fiction
 - OC 4.3 War Literature
 - OC 4.4 Life, Literature and Thought in the Twentieth Century
 - OC 4.5 Performance Aesthetics
 - OC 4.6 Literature and Philosophy
 - OC 4.7 Literature and Gender
 - OC 4.8 Classical Indian Poetics
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OC 1.1 Nineteenth Century American Literature

The focus of this course is to acquaint students with not only a rhetorical approach to the literary study of nineteenth century American texts but also the conceptions, generalizations, myths and beliefs about American cultural history. This course has 3 units divided according to genre.

Unit I: Non-Fiction Prose

Ralph Waldo Emerson : *The American Scholar*
 Henry David Thoreau : *Civil Disobedience*
 Sojourner Truth : "Ar'n't I a Woman?" Speech to the Women's Rights Convention in Akron, Ohio, 1851.

Unit II: Fiction

James Fenimore Cooper : *The Last of the Mohicans*
 Mark Twain : *The Adventures of Huckleberry Finn*
 Nathaniel Hawthorne : *The Scarlet Letter*

Unit III: Poetry

Walt Whitman : "I Hear America Singing", "Oh Captain! My Captain!"
 Emily Dickinson : "Because I could not stop for Death", "A Light Exists in Spring"
 Edgar Allen Poe : "The Raven"
 Paul Lawrence Dunbar : "Sympathy"

Recommended Reading:

Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (New York: Oxford University Press, 1941).
 McNeill, Helen. *Emily Dickinson* (New York: Virago/ Pantheon Pioneers, 1986).
 Parrington, Vernon L. *Main Currents in American Thought*. Vol.2 (New York; Harcourt Brace, 1927).
 Rans, Geoffrey. "Inaudible Man: The Indian in the Theory and Practice of White Fiction." *Canadian Review of American Studies* VII (1977): 104-15.
 Sundquist, Eric J. *To Wake the Nations: Race in the Making of American Literature* (Cambridge, Mass.: The Belknap Press of Harvard University, 1993).
 Tompkins, Jane. "Indians: Textualism, Morality, and the Problem of History." *Critical Inquiry* 13 (1986): 101-19.

OC 1.2 Indian Writing in English

The objective of the course is to familiarise students with the emergence and growth of Indian Writing in English in the context of colonial experience. The course will discuss issues concerning Indian Writing in English such as the representation of culture, identity, history, constructions of nation, (post)national and gender politics, cross-cultural transformations etc.

Unit I: Fiction and Non-Fiction Prose

Raja Rao	: <i>Kanthapura</i>
Amitav Ghosh	: <i>In an Antique Land</i>
Anita Desai	: <i>Clear Light of Day</i>
A. K. Ramanujan	: “Is There an Indian Way of Thinking: An Informal Essay” (in <i>The Collected Essays of A. K. Ramanujan</i> , UP, 1999)

Unit II: Poetry

Toru Dutt	: “Savitri”- Part I (from <i>Ancient Ballads and Legends of Hindustan</i>)
Nissim Ezekiel	: “Goodbye Party for Ms Pushpa T.S.”, “Background, Casually”, “Night of the Scorpion”
Jayanta Mahapatra	: “Evening Landscape by the River”, “From <i>Temple</i> ” (in <i>Indian Poetry in English</i> . Ed. Makarand Paranjape. Macmillan, 1993)
Meena Alexander	: “Dream Poem”, “House of a Thousand Doors” (in <i>Indian Poetry in English</i> . Ed. Makarand Paranjape. Madras: Macmillan, 1993)

Unit III: Drama

Mahesh Dattani	<i>Tara</i>
Manjula Padmanabhan	<i>Harvest</i>

Recommended Reading:

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*.
- Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*, 1992.
- Gopal, Priyamvada. *Indian English Novel: Nation, History and Narration*
- Guha, Ranajit, ed. *The Subaltern Studies Reader (Selected Essays)*, Delhi: OUP.
- Iyenger, K. R. Srinivasa. *Indian Writing in English*.
- King, Bruce. *Modern Indian Poetry in English*.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*.
- Mukherjee, Meenakshi. *The Twice Born Fiction*, 2nd edn, 2001.
- Naik, M. K. *A History of Indian English Literature*.
- Naik, M.K. and Shyamala A. Narayan. *Indian English Literature 1980-2000: A Critical Survey*. 2001.
- Suleri, Sara. *The Rhetoric of English India*. 1992.
- Vishwanathan, Gauri, *Masks of Conquest: Literary Study and British Rule in India*.

OC 1.3 Introduction to Film Studies

The objective of this paper is to introduce students to the major movements of world cinema and familiarize them with the ways of reading a film text by engaging with the unique nature of the language of cinema as an art form, the visual mode of story telling, the concrete nature of the medium and its potential for cross-cultural dialogue among civilizations. Whether we like it or not, it is cinema that infiltrates every domain of our lives be it religious, social, cultural or personal. It is this tremendous power and influence of cinema as an art form that would be the object of inquiry in this course.

Unit I: The Language of Cinema as an Art Form

Unit II: The History of World Cinema Movements – An Overview

Unit III: Approaches to Reading a Film Text

Primary Texts:

Intolerance: Love's Struggle Through the Ages (1916) by D. W. Griffith (silent)

The Kid (1921) by Charles Chaplin (silent)

The Battleship Potemkin (1925) by Sergei Eisenstein (silent)

Ladri di biciclette or *Bi-Cycle Thieves* (1948) by Vittorio De Sica (Italian language with English sub-titles)

Rashomon (1950) by Akira Kurosawa (Japanese language with English sub-titles)

Det sjunde inseglet or *The Seventh Seal* (1957) by Ingmar Bergman (Swedish language with English sub-titles)

Mother India (1957) by Mehboob Khan (Hindi language with English sub-titles)

Les Quatre Cents Coups or *The 400 Blows* (1959) by François Roland Truffaut (French language with English sub-titles)

Vivre sa vie: Film en douze tableaux (1962) Jean-Luc Godard (French language with English sub-titles)

La hora de los hornos or *The Hour of the Furnaces* (1968) by Fernando Solanos and Octavio Getino (Hispanic language with English sub-titles)

State of Siege (1972) by Costa Gavras (French language with English sub-titles)

Trois couleurs: Rouge or *Three Colors: Red* (1994) by Krzysztof Kiesłowski (French language with English sub-titles).

The Road Home (*wǒde fùqīn mǔqīn*; literally "My Father and Mother", 1999) by Zhang Yimou (Chinese language with English sub-titles)

Lakposhta hām parvaz mikonand or *Turtles Can Fly* (2004) by Bahman Ghobadi (in Persian language with English sub-titles)

Ten Canoes (2006) by Rolf de Heer and Peter Djigirr (Indigenous Australian language with English sub-titles).

OC 1.4 Non-Fiction Prose

Non-fiction prose provides the basic ground for the study of literary texts. This paper aims at introducing students to major thinkers from the sixteenth to the twentieth century. These thinkers made seminal contribution to the understanding of life and history, faith and freedom, survival and understanding in the course of human existence. Taken together, the views of these thinkers provide a solid basis for approaching literary texts with a foreknowledge, perception, and sensitivity that bring out the nuances of expression and portrayal.

Unit I: From the Sixteenth to the Eighteenth Century

- Thomas Hobbes : “Of the Natural Condition of Mankind as Concerning Their Felicity and Misery”, from *Leviathan*
- John Locke : “Of Power”, from *An Essay Concerning Human Understanding*
- Edmund Burke : *Reflections on Revolution in France: Part II*
- Thomas Jefferson : “The Declaration of Independence”

Unit II: The Nineteenth Century

- Immanuel Kant : “An Answer to the Question: What is Enlightenment?”
- Arthur Schopenhauer : “On Authorship and Style”
- Abraham Lincoln : “Gettysburg Address”
- Karl Marx and Fredrick Engels : “Manifesto of the Communist Party”

Unit III: The Twentieth Century

- Jawaharlal Nehru : “What is Religion?”
- Jean Paul Sartre : “What is Writing?”
- Nelson Mandela : “Freedom”
- Martin Luther King (Jr) : “I Have a Dream”

Recommended Reading:

- Durant, Will. *The Story of Philosophy*.
- Snow, C.P. *The Two Cultures*.
- Sowell, Thomas. *Race and Culture: A World View*.
- Banton, Michael. *Racial Theories*.
- Easthope, Antony and Kate McGowan, eds. *A Critical and Cultural Theory Reader*
- Kishwar, Madhu P. *Deepening Democracy*.

OC 1.5 Creative Reading and Writing I

OC 1.5 Creative Reading and Writing I -- Semester I

OC 2.5 Creative Reading and Writing II -- Semester II

Course description: Taken together, the two units of the course (I and II) will give the student a thorough introduction to the creative reading and writing of prose – non-fiction in the first semester and fiction in the second semester. The course will establish the vital link between reading and writing: “creative” reading – i.e. the imaginative and analytical reading of specific texts – will serve as the foundation for actual writing exercises. A regular series of lectures and “in conversation” with writers of fiction and non-fiction will provide multiple perspectives on praxis.

Method: Since the course aims to locate the craft of writing within a context of specific writers, texts and contemporary themes, stylistic aspects of writing will be taught through lectures, talks and classroom discussion and presentations that analyze and interpret existing texts. Building on this, the students will be given regular writing exercises and projects and provided some individual guidance.

Twenty students will make up the class (15 from the English Department and upto 5 from other departments). There will be a brief test in July to select these 20 students if more than 20 students wish to sign up for the course.

Readings: The detailed list of required and optional readings will be available in July. Some of the shorter required readings will be photocopied and put together in a course pack. Texts from other M.A. and M.Phil. courses will also be included in the list.

OC 2.1 Literature(s) of the Indian Subcontinent

The “Postcolonial” has turned problematic as a term and a concept. Although the literatures of the Indian subcontinent fall under this contested category, the parameters for reading these literatures are not yet well defined. While Unit I of this paper seeks to underline the theoretical bases for the study of these literatures, Units 2 and 3 focus upon some of the significant writers/texts who represent the singular nature and status of writing in the Indian subcontinent marked by shared history and culture.

Unit I: Theoretical Bases

Amartya Sen	“Indian Tradition and the Western Imagination”
Homi K. Bhabha	“DissemiNation: Time, Narrative, and the Margins of the Modern Nation”
Aijaz Ahmad	“Indian Literature: Notes Towards the Definition of a Category”
Sara Suleri	“Woman Skin Deep: Feminism and the Postcolonial Condition”

Unit II: Poetry

Rienzi Crusz	“why I can talk of the angelic qualities of the raven”
Zulfikar Ghose	“The Loss of India”
Eunice de Souza	“Forgive Me, My Mother”
Alamgir Hashmi	“Pakistan Movement”

Unit III: Fiction

Bapsi Sidhwa	<i>Ice-Candy-Man</i>
Michael Ondaatje	<i>Anil's Ghost</i>
Mukul Kesavan	<i>Looking Through Glass</i>
Monica Ali	<i>Brick Lane</i>

Recommended Reading:

Bhabha, Homi K. *The Location of Culture*.
 King, Bruce. *New Literatures in English*.
 Harrex, S. C. *The Fire and the Offering: The Modern Indian Novel in English*.
 Nandan, Satendra, ed. *Language and Literature in Multicultural Contexts*.
 Shamsie, Muneeza, ed. *A Dragonfly in the Sun*.

OC 2.2: The Bible as Literature

This course will aim at an academic study of the *Authorized King James Version of the Holy Bible* (1611) as a literary text. As such, it will differ from theological studies of the Bible by stressing on the following points:

- the historical development of the Judeo-Christian consciousness
- the translation of the Bible into English between the fifteenth and seventeenth centuries
- the major trends in Biblical interpretation and criticism since the eighteenth century
- the rhetorical and syntactical structures of the Bible
- the influence of the Bible on English literature and language

Since the primary text is too vast for a single semester, six books will be selected for intensive reading by students, representing six different categories:

- *Genesis* (Pentateuch)
- *Joshua* (historical)
- *Job* (philosophical)
- *Song of Solomon* (poetical)
- *Matthew* (Gospel)
- *Revelation* (apocalyptic).

Primary Text:

The Authorized King James Version of the Holy Bible (1611) containing the Old and New Testaments.

Recommended Reading:

- Barton, John, ed. *The Cambridge Companion to Biblical Interpretation* (Cambridge: Cambridge University Press, 1998).
- Berlinerblau, Jacques. *The Secular Bible: Why Nonbelievers Must Take Religion Seriously* (New York: Cambridge University Press, 2005).
- Collins, John J. *The Apocalyptic Imagination: An Introduction to Jewish Apocalyptic Literature*. 1984. (2nd Revised edn. Grand Rapids, MI: William B. Eerdmans Publishing Company, 1998).
- McKim, Donald, ed. *Historical Handbook of Major Biblical Interpreters* (Downers Grove, IL: InterVarsity Press, , 1998).
- Moulton, Richard Green. *The Literary Study of the Bible*. 1895. (reprint BiblioLife, 2008).
- Porter, Stanley, ed. *Dictionary of Biblical Criticism and Interpretation* (London: Routledge, 2007).
- Rogerson, John W. and Judith M. Lieu, eds. *Oxford Handbook of Biblical Studies* (New York: Oxford University Press, 2006).
- Wallis, Louis. *Sociological Study of the Bible* (Chicago: The University of Chicago Press, 1912).
- Warner, Martin, ed. *The Bible as Rhetoric: Studies in Biblical Persuasion and Credibility* (London: Routledge, 1990).
- Vidal-Naquet, Pierre. *The Jews: History, Memory, and the Present*. Trans. and ed. David Ames Curtis (New York: Columbia University Press, 1996).
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OC 2.3 Popular Fiction

This course will look at certain forms of ‘popular’ fiction that emerge from the Anglo-American literary context of the late nineteenth to late twentieth century. It will examine the genres of detective fiction, horror stories, science fiction, thrillers, romance, and children’s literature through readings of illustrative texts by Arthur Conan Doyle, Bram Stoker, Isaac Asimov, Ian Fleming, Helen Fielding, J.K. Rowling respectively. In presenting these six genres and authors, the course will further classify them into three chronological units, each representing a distinct period, with the first unit and the first two genres/authors belonging to the late nineteenth century, the second pair belonging to mid-twentieth century and the final duo from the late twentieth century.

Unit I

Arthur Conan Doyle : “The Musgrave Ritual”, “The Final Problem” from
The Memoirs of Sherlock Holmes (1894)
Bram Stoker : *Dracula* (1897)

Unit II

Isaac Asimov : *Foundation* (1951)
Ian Fleming : *Dr No* (1958)

Unit III

Helen Fielding : *Bridget Jones’s Diary* (1996)
J.K. Rowling : *Harry Potter and the Philosopher’s Stone* (1997)

Recommended Reading:

Ashley, B., ed. *The Study of Popular Fiction* (London: Pinter, 1989).
Bennett, T., ed. *Popular Fiction: Technology, Ideology, Production, Reading* (London & New York: Routledge, 1990).
Cawelti, J.G. *Adventure, Mystery and Romance* (Chicago: University of Chicago Press, 1976).
Gelder, Ken. *Popular Fiction: The Logics and Practices of a Literary Field* (London & New York: Routledge, 2004).
Palmer, J. *Potboilers: Methods, Concepts and Case Studies in Popular Fiction* (London & New York: Routledge, 1991).
Pawling, C., ed. *Popular Fiction and Social Change* (London: Macmillan 1984).

OC 2.4 Translation: Theory and Practice

The course is designed to familiarize students with the theory and practice of translation in the western and eastern traditions. It will deal with relevant concepts and theories germane to translation. Focussing mainly on literary translation the course will prepare students to understand the process of translation and appreciate linguistic, cultural and philosophical issues involved in this process.

Unit I

- Concept of translation in the West and in the Indian tradition.
- Types of translation – intra-lingual and inter-semiotic; “word for word” or “sense for sense”; decoding and recoding
- Equivalence – linguistic and cultural; formal and dynamic; Equivalent Effect
- Language and Culture

Unit II

- “Translators’ Invisibility” – Domestication and Foreignisation.
- Translation as Rewriting, Self – translation (Auto Translation), ‘Transcreation’
- Translation of an actual text: a short story/ excerpts from a novel or play/ poems

Unit III

- Philosophical Theories of Translation – Steiner’s Hermeneutic Motion; Ezra Pound and the Energy of Language; The Task of the translator; Walter Benjamin; Deconstruction
- Literary Translation in Nineteenth Century India
- Postcolonial Translation Theory

Recommended Reading:

Bassnett, Susan. *Translation Studies* (Revised edn, 2000).

Catford, J.C. *A Linguistic Theory of Translation*.

Mukherjee, Sujit. *Translation as Discovery and Other Essays*, and *Translation as Recovery*.

Susan Bassnett and Harish Trivedi, eds. *Post-Colonial Translation: Theory and Practice* (London & New York: Routledge, 1999).

Venuti, Lawrence. *Translation’s Invisibility: A History of Translation*.

OC 2.5 Creative Reading and Writing II

Sequel to OC 1.5 Creative Reading and Writing I.

Only those who have taken Course I (OC 1.5) are eligible to take Course II.

OC 3.1 Twentieth Century American Literature

This course is best read as a sequel to OC 1.1 “Nineteenth Century American Literature” offered in Semester I. The objective of this course is to introduce students to the emergence of multicultural literature in twentieth century America; it emphasizes texts as complex, hybrid forms of cultural discourse. The course consists of 3 units and is divided according to genre.

Unit I: Fiction

William Faulkner : *The Sound and the Fury*
 Toni Morrison : *Beloved*

Unit II: Poetry

Robert Frost : “After Apple-picking” , “West-Running Brook”
 Wallace Stevens : “Thirteen Ways of looking at a Blackbird”
 Langston Hughes : “The Negro Speaks of Rivers”
 June Jordan : “The Female and the Silence of a Man”
 Allan Ginsberg : “A Supermarket”, “Sunflower Sutra”

Unit III: Drama

Tennessee Williams : *A Streetcar Named Desire*
 Lorraine Vivian Hansberry : *A Raisin in the Sun*
 Arthur Miller : *The Crucible*

Recommended Reading:

- Bond, Jean Caron, ed. “Lorraine Hansberry: Art of Thunder, Vision of Light”.
Freedomways Magazine 19.4 (1964) [Special Issue].
- Bradbury, J.M. *Renaissance in the South: A Critical History of the Literature, 1920-1960*.
- Cheney, Anne. *Lorraine Hansberry* (Boston: Twayne Publishers, 1984).
- Conner, Lynne. *Pittsburgh in Stages: Two Hundred Years of Theater* (Pittsburgh, PA: University of Pittsburgh Press, 2007).
- Hughes, Langston. “The Negro Artist and the Racial Mountain”. *Nation* 23 June 1926: 692-94.
- Kolin, Philip C., ed. *Confronting Tennessee Williams’s “A Streetcar Named Desire”: Essays in Cultural Pluralism* (Westport, CT: Greenwood, 1993).
- Miller, R. Baxter. *The Art and Imagination of Langston Hughes* (Lexington, KY: University of Kentucky Press, 1988).
- Quinn, A. H. *A History of the American Drama from the Civil War to the Present Day*.
- Rosenblatt, Louise. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work* (Carbondale and Edwardsville: Southern Illinois University Press, 1978).

OC 3.2 Indian Literatures in English Translation

Objectives: The course will focus on selected key texts of the nineteenth and twentieth century to familiarize students with the literature produced in Indian languages in this period. Discussions will revolve around the ways in which these texts represent nation along with their engagement with the issues of gender, caste and class.

Unit I: Fiction

- Mirza Mohammad Hadi Ruswa : *Umrao Jan Ada* (Trans. from Urdu by David Matthews)
- Shrilal Shukla : *Rag Darbari* (Trans. from Hindi by Gillian Wright)
- Mahasweta Devi : "Draupadi" (Trans. from Bangla by Gayatri Chakravorty Spivak)

Unit II: Non-Fiction Prose and Drama

- Mirza Ghalib : Selected Letters from *Urdu Letters of Mirza Asadullah Khan Ghalib* (Trans. and annotated by Daud Rahbar), Excerpts from *Dastanbu*
- Tarabai Shinde : Excerpts from *Stri Purush Tulana* (from *Women Writing in India* eds. Susie Tharu and K Lalita, Vol 1, pp.221-234)
- Girish Karnad : *Hayavadana*

Unit III: Poetry

- Faiz Ahmad Faiz : 'Last Night', 'Ghazal', 'August 1952' (Trans. from Urdu by Agha Shahid Ali)
- Chemmanam Chacko : 'Rice' (Trans. from Malayalam by K Ayyappa Paniker, *The Oxford Anthology of Modern Indian Poetry* eds. Vinay Dharwadker and A. K. Ramanujan, pp.148-149)
- Sitakant Mahapatra : 'The Election', (Trans from Oriya by the poet, *The Oxford Anthology of Modern Indian Poetry* p.176)
- Subramania Bharati : 'Wind, 9' (Trans. from Tamil by A. K. Ramanujan, *The Oxford Anthology of Modern Indian Poetry* p.177)

Recommended Reading:

- Allen, Richard and Harish Trivedi, eds. *Literature and Nation: Britain and India, 1800-1990* (Routledge, 2000).
- Basham A. L. *The Wonder that was India*.
- Bhabha, Homi, ed. *Nation and Narration*.
- Das, S. K. *History of Indian Literature* (Sahitya Akademi).
- Dharwadker, Vinay. "Modern Indian Poetry and Its Contexts", *The Oxford Anthology of Modern Indian Poetry* eds. Vinay Dharwadker and A. K. Ramanujan
- Kothari, R. *Translating India* (Manchester: St. Jerome Publishing, 2003).
- Mukherjee, Sujit. *Towards a Literary History of India* (Shimla: IAS, 1975).
- Mukherjee, Meenakshi, ed. *Early Novel in India* (Sahitya Akademi).
- Simone, Sherry and Paul St-Pierre, eds. *Changing the Terms: Translating the Postcolonial Era* (New Delhi: Orient Blackswan, 2002).
- Varma, Pavan K. *Ghalib: The Man The Times*.
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OC 3.3 Ancient Epics

Students will be acquainted with the literary characteristics of the epic. The course is structured in three units. Unit I is devoted to Greek and Latin epics, Unit II has two versions of the Ramayana, translated from Sanskrit and Tamil, while Unit III has epics from two different linguistic areas, ancient Tamil and Old English.

Unit I

The Iliad by Homer. Trans. Robert Fagles; introduction and notes by Bernard Knox (Penguin)

The Aeneid by Virgil. Trans. David West (Penguin)

Unit II

The Ramayana by Valmiki. Trans. P. Lal

The Ramayana by R.K.Narayan (*Kamba-Ramayanam*)

Unit III

Silappadikaram by Ilango Adigal. *The Tale of an Anklet: An Epic of South India*. Trans. R. Parthasarathy (Penguin)

Beowulf. Trans. Burton Raffel (Signet Classic).

Recommended Reading

Bowra, C.M. *Heroic Poetry* (1954).

Ford, Andrew. *The Poetry of the Past* (1992).

Lawrence, W.W. *Beowulf and Epic Tradition* (1928).

Pollock, Sheldon. *The Language of Gods in the World of Men* (University of California Press, 2006).

Pollock, Sheldon, ed. *Literary Cultures in History: Reconstructions from South Asia* (New Delhi: OUP, 2003).

OC 3.4 Literature of Dissent in the Twentieth Century

Dissent is best reflected in postcolonial texts emanating from a variety of literary sites. They represent individual, social and political ideologies that run counter to dominant culture. Unit I of this paper attempts to familiarize students with the very nature of dissent; Units II and III contextualize the concept of dissent through specific texts. These texts configure dissent in domains as varied as society, culture, religion, and politics. Taken together they project a comprehensive view of the modern world with all its differences and contestations.

Unit I: Understanding Dissent

Aimé Césaire	: <i>Discourse on Colonialism</i>
Edward Said	: “Themes of Resistance”
Gayatri Chakravorty Spivak	: “Can the Subaltern Speak?”
Arundhati Roy:	: “Algebra of Infinite Justice”

Unit II: Dissent in the Domain of Politics

M. K. Gandhi	: <i>Hind Swaraj</i>
Noam Chomsky	: “Notes on Anarchism”
Nawal el-Saadawi	: “First Trip Outside the Homeland”
Adrienne Rich	: “Preface”, <i>Manifesto: Three Classic Essays on How to Change the World</i>

Unit III: Dissent and the Literary Text

Ghassan Kanafani	: “The Death of Bed Number 12”
Arjun Dangle	: <i>No Entry for the New Sun</i>
Salma	: <i>The Hour Past Midnight</i>
Adrienne Rich	: “Power”

Recommended Reading:

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*.
 Basu, Amrita. *Community Conflicts and the State in India*.
 Bhabha, Homi K., ed. *Nation and Narration*.
 Blake, William. *The Marriage of Heaven and Hell*.
 Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*.
 Harlowe, Barbara. *Resistance Literature*.
 Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politic*.

OC 3.5 Folk Literature and Cultures

The objective of this paper is to introduce students to the discipline of folklore studies from a linguistic and cultural perspective. The vibrancy of oral literatures in India and the increasing focus on tribal traditions and ethnic studies makes this an important area of contemporary engagement. Folklore has emerged as a viable field of study particularly when in contemporary forms of cultural representations it finds manifestation through video games replicating quest narratives, genres of children's literature, cartoons and animated narratives for children, film and media constructed urban legends.

Unit I: Defining Folklore

- Baron, Robert. "Multi-Paradigm Discipline, Inter-Disciplinary Field, Peering through and around the Interstices". *Western Folklore* (Special issue on "Theorizing Folklore: Toward New Perspectives on the Politics of Culture") Vol. 52, No. 2/4 (Apr. - Oct. 1993), pp. 227-245.
- Crepeau, Pierre. "The Invading Guest: Some Aspects of Oral Transmission". *The Wisdom of Many: Essays on the Proverb*. Eds. Wolfgang Meider and Alan Dundee. New York: Garland, 1981, pp. 86-110.
- Dorson, Richard. *Folklore: Selected Essays*. London: Indiana University Press, 1972.
- Handoo, Jawaharlal. *Folklore in Modern India*. Mysore: CIIL Press, 1998.
- Propp, Vladimir. *Theory and History of Folklore*, Chapter I – "The Nature of Folklore". Trans. Ariadna Y. Martin. Ed. Anatoly Liberman. Manchester: Manchester University Press, 1984.

Unit II: Linguistic Approaches

- Courtes, Joseph. "Towards a Semantics of Folk-Tradition". *Paris School Semiotics*, Eds. Paul Perron and Frank Collins. Amsterdam: John Benjamins, 1989.
- Lèvi-Strauss, Claude. *Structural Anthropology* (Chapter IX -- "The Structure of Myth"). Trans. Claire Jacobson. New York: Penguin, 1963, pp. 31-54.
- Liberman, Anatoly. "Propp and Structuralism: Propp versus Levi- Strauss". Introduction to *Theory and History of Folktales*. Trans. Ariadna Y. Martin and Richard P. Martin. Manchester: Manchester University Press, 1984.
- Manjali, Franson. "Proppian Folkloristics: From Morphology to Morphogenesis". *Folklore: New Perspectives*. Ed. Jawaharlal Handoo. Mysore: Zooni Publications, 1999, pp. 263-276.
- Propp, Vladimir. *Morphology of the Folktale*. Trans. Laurence Scott. Austin: University of Texas Press, 1968.

Unit III: Cultural Approaches

- Dundes, Alan. "On the Structure of the Proverb". *The Wisdom of Many: Essays on the Proverb*. Ed. Wolfgang Meider and Alan Dundee. New York: Garland Publishing, 1981, pp. 3-9.
- Griswold, Wendy. "Recent Moves in the Sociology of Literature". *Annual Review of Sociology*, Vol. 19, (1993), pp. 455-467.
- Read, Dwight W. and Clifford Behrens. "Modeling Folk Knowledge as Expert Systems". *Anthropological Quarterly*, Vol. 62, No. 3.

Taylor, Archer. "The Wisdom of Many and the Wit of One". *The Wisdom of Many: Essays on the Proverb*. Eds. Wolfgang Meider and Alan Dundee. New York: Garland Publishing, 1981, pp. 43-64.

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

Primary Texts

Jacob Grimm and Wilhelm Grimm : *Grimm's Fairy Tales*

A. K. Ramanujan : *Folktales from India*

Rabindranath Tagore : "Lokashahitya: The Oral Tradition in Bengali Children's Rhymes"

J. Shakespear : "Manipuri Proverbs" from *The Religion of Manipur*. (Calcutta: The Folklore Society, 1913)

Animated Versions : *Bal Hanuman, Bal Ganesh and Bal Krishna*.

Video Games : *The Real Adventures of Jonny Quest*

OC 3.6 Russian Fiction

This course will introduce students to the richness of Russian fiction, and its place in world literature. Texts of the nineteenth century, the “Golden Age” of Russian literature, will be taken up for detailed study.

Unit I

Alexander Sergeevich Pushkin (1799-1837) : *Eugene Onegin: A Novel in Verse*. Tr. Vladimir Nabokov

Ivan Turgenev (1818-1883) : *Father and Sons* Tr. Constance Garnett.

Unit II

Nikolai Gogol (1809-1852) : *Dead Souls*

Fedor Dostoevsky (1821-1881) : *Crime and Punishment* Tr. Rosemary Edmonds

Unit III

Leo Tolstoy (1828-1910) : *The Death of Ivan Ilyich* Tr. Richard Pevear.

Anton Chekhov (1860-1904) : “The First-Class Passenger”, “The Lottery Ticket”
Tr. Constance Garnett

Recommended Reading:

Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*.

Emerson, Caryl. *The Cambridge Introduction to Russian Literature* (New York, Cambridge University Press, 2008).

Gibian, George, ed. *The Portable Nineteenth-Century Russian Reader* (Penguin, 1993).

Jones, Malcolm V., ed. *The Cambridge Companion to the Classic Russian Novel* (1998).

Terras, Victor. *A History of Russian Literature* (New Haven, CT: Yale University Press, 1991).

OC 3.7 Satire

The objective of the course shall be to acquaint the students with various kinds of satirical writings as also to expose the students to the importance of this literary genre. Through background readings as well as selected texts, the course shall focus on the following: (a) Horatian satire, (b) Juvenalian satire and (c) Menippean satire

Unit I

George Orwell : *1984*
William Golding : *Lord of the Flies*

Unit II

Ambrose Bierce : *The Devil's Dictionary*
Ray Bradbury : *Fahrenheit 451*

Unit III

Dario Fo : *The Pope and the Witch* Tr. Joan Holden. London: Methuen Drama, 1992.
Francois Rabelais : *Gargantua and Pantagruel*, Chapters I, XVI, XVII, XVIII
Jonathan Swift : "A Modest Proposal"
Harishankar Parsai : "Contesting an Election in Bihar" (short story) Tr. C.M. Naim in *Inspector Matadeen on the Moon*

Recommended Reading:

Bakhtin, Mikhail. *Rabelais and His World*.
Bierce, Ambrose. "Civilization", from *The Shadow on the Dial and Other Essays*.
Carlyle, Thomas. *Sartor Resartus*.
Coffey, Michael. *Roman Satire* (1976).
Colbert, Stephen. *2006 White House Correspondent's Dinner*.
Fo, Daniel. "Against Jesters Who Defame and Insult", Dario Fo's Nobel Lecture 1997 from the Nobel Prize website.
Freudenburg, Kirk. *Satires of Rome*.
Lewis, C.S. *The Screwtape Letters*.
Pope, Alexander. *The Rape of the Lock*.
Relihan, Joel C. *Ancient Menippean Satire*.
Swift, Jonathan. *Gulliver's Travels*.

OC 3.8 African Writings in English

The objective of this course is to familiarize students with African Literature written in English. African Writings in English has burgeoned both in quantity and recognition. This course will look into Africa's past and present and its literary engagement with the themes of colonialism, liberation, independence, tradition, modernity, individualism, community, socialism and capitalism. The following works would be taken up for study:

Unit I Fiction

Ngugi Wa Thiong'o (Kenya)	: <i>A Grain of Wheat</i>
Ayi Kwei Armah (Ghana)	: <i>The Beautiful Ones Are Not Yet Born</i>
Bessie Head (Botswana)	: <i>When Rain Clouds Gather</i>

Unit II Poetry

Susan N. Kiguli (Uganda)	: "Deconstructing You"
Wole Soyinka (Nigeria)	: "A Big Airplane Crashed into The Earth", "Telephone Conversation"
Dennis Brutus (S. Africa)	: <i>Letters to Martha</i>

Unit III Non-fiction

Chinua Achebe (Nigeria)	: "The Novelist as Teacher"
Wole Soyinka (Nigeria)	: <i>The Man Died: Prison Notes</i>
Ngugi Wa Thiong'o (Kenya)	: "Writers in Politics"

Background Readings on History:

<i>Precolonial Black Africa</i>	: Cheikh Anta Diop (Senegal)
<i>The Prehistory of Africa</i>	: J. Desmond Clark (British)
<i>The African Past</i>	: Basil Davidson (British)
<i>Black Skin, White Masks</i>	: Frantz Fanon

OC 4.1 English Writings from North-East India

This paper seeks to scrutinize the responses of the writers to the socio-political and cultural encounter of the region - post independent India. The paper will try to map how different writers try to negotiate their historical and cultural 'situated - ness' in the realms of politics, power, language, gender, history, identity and the nation. The course will be divided into three units as follows:

Unit I: Novels

Birendra K Bhattacharya	: <i>Love in the Time of Insurgency</i>
Esterine Iralu	: <i>A Naga Village Remembered</i>
Anjum Hasan	: <i>Lunatic in My Head</i>

Unit II: Poetry

Robin Ngangom	: "Revolutionaries"
Mamang Dai	: "The Tiger"
Desmond lee Kharmawphang	: "Last Night I Dreamed"

Unit III: Short Stories

Temsula Ao	: "A Simple Question"
Margareth Ch Zama	: "Tualvungi and Zawlpala"
Kynpham S Nongkynrih	: "The Seven Clans"
Jahnvi Barua	: "The Patriot"

Recommended Reading:

- Barua, Manjeet. "Political Literature from the North East".
- Baruah, Sanjeev. *India Against Itself*.
- Chandra, N.D.R. and Nigamananda Das. *Ecology, Myth and Mystery: Contemporary Poetry in English from North East India*.
- Daruwalla, Keki N. "Poetry and the North East".
- Hazarika, Sanjoy. *Strangers of the Mist: Tales of War and Peace from India's Northeast*.
- Horam, M. *North East India: A Profile*.
- Karmawphang, Desmond Lee and Robin Ngangom, eds. *Anthology of Contemporary Poetry*.
- Kashyap, Aruni. "Some Thoughts on Literature from India's North East".
- Nongkynrih, Kinpham Sing. "The Writer and the Community: A Case for Literary Ambidexterity".

OC 4.2 Patrick White's Fiction

Patrick White's experiment with the 'novel' as an 'art' form with innovative use of language, symbols and images make for a very interesting study. This course will try to make sense of his aesthetics and mysticism while critically analyzing and contextualizing him in a postcolonial world.

Unit I

The Tree of Man (1955)

Voss (1957)

Unit II

Riders in the Chariot (1961)

A Fringe of Leaves (1976)

Unit III

The Cockatoos (1974)

Flaws in the Glass: A Self Portrait (1983)

Recommended Reading:

Brady, Veronica. *Caught in the Draught* (Sydney: Angus and Robertson Publication, 1994).

During, Simon. *Patrick White* (Melbourne: OUP, 1996).

Laurier University Press, 1989).

Marr, David. *Patrick White -- A Life* (Sydney: Random House, 1991).

Morley, Patricia A. *The Mystery of Unity: Themes and Technique in the Novels of Patrick White* (Montreal: McGill-Queen's University Press, 1972).

Steven, Laurence. *Dissociation and Wholeness in Patrick White's Fiction* (Ontario: Wilfrid

Tacey, David J. *Patrick White: Fiction and the Unconscious* (Melbourne: OUP, 1988).

Walsh, William. *Patrick White's Fiction* (Hornsby, N.S.W. Australia: George Allen & Unwin, 1977).

OC 4.3 War Literature

This course will introduce students to the modern genre of the ‘war novel’ as well as short stories and war poetry. In a war novel, war does not merely provide a backdrop for human drama; it also becomes an agency through which the writer explores the interconnected themes of violence, heroism, morality, identity and much more. The course is restricted to early twentieth century western wars (though one novel, one short story and one poem are based on nineteenth century western wars). The central objective of this course will be to stimulate discussions on the following questions:

- How is killing sanctioned as an ethical act in wartime?
- How is becoming a warrior linked to gender identity?
- What psychological price does the soldier pay for killing?
- What myths do societies create about war and killing?
- How do literature and cinema perpetrate such myths?
- How do the experiences of ordinary soldiers differ from those of military officers and political leaders?

Unit I

Stephen Crane : *The Red Badge of Courage* (1895)
 Erich Maria Remarque : *All Quiet on the Western Front* (1929)

Unit II

Norman Mailer : *The Naked and the Dead* (1948)
 Guy de Maupassant : “Boule de Suif” (short story)
 Roald Dahl : “A Piece of Cake” (short story)

Unit III Poetry

Alfred Tennyson : “The Charge of the Light Brigade”
 Rupert Brooke : “The Soldier”
 Walt Whitman : “Reconciliation”
 Wilfred Owen : “Strange Meeting”, “Dulce et Decorum est Pro Patria Mori”
 Siegfried Sassoon : “Everybody Sang”

Recommended Reading

Bergonzi, Bernard. *Heroes’ Twilight: A Study of the Literature of the Great War* (New York: Coward McCann, 1994).
 Copley, Evelyn. *Representing War: Form and Ideology in First World War Narratives* (University of Toronto Press, 1996).
 Craig, David and Michael Egan. *Extreme Situations: Literature and Crisis from the Great War to the Atom Bomb* (London: Macmillan, 1979).
 Fussell, Paul. *The Great War and Modern Memory* (New York: O.U.P., 1975).
 ----. *Wartime: Understanding and Behaviour in the Second World War* (O.U.P., 1990).
 Harvey, Arnold D. *A Muse of Fire: Literature, Art and War* (London: The Hambledon Press, 1998).
 Wilson, Edmund. *Patriotic Gore: Studies in the Literature of the American Civil War* (New York: Norton, 1994).

OC 4.4 Life, Literature, and Thought in the Twentieth Century

This paper aims at introducing students to major marks of literary expression in the twentieth century. Unit I foregrounds some of the important figures from different fields of knowledge who contributed towards the formation of intellectual capital in the last century. Units II and III bring forth seminal examples from poetry and fiction from a variety of literary traditions—British, American, Australian, Indian, Pakistani, Latin American, and Japanese. On the whole, the course underlines the variety and richness of the native and diasporic writing that mark the nature of literary expression in the twentieth century.

Unit I: Background of Ideas

Sigmund Freud	:	“Creative Writers and Day Dreaming”
Jean-Paul Sartre	:	“Preface to <i>The Wretched of the Earth</i> ”
Simone de Beauvoir	:	“The Independent Woman”
Frederic Jameson	:	“Third World Literature in the Era of Multinational Capitalism”

Unit II: Poetry

E. E. Cummings	:	“I carry your heart with me,” “will you teach a ... (12)”
Judith Wright	:	“Woman’s Song,” Ghazals from <i>Rockpool</i>
Philip Larkin	:	“Talking in Bed,” “Water”
Agha Shahid Ali	:	“From Amherst to Kashmir,” “Lennox Hill”

Unit III: Fiction

Gabriel Garcia Marquez	:	“The Incredible and Sad Tale of Innocent Erendira and Her Heartless Grandmother”
Kazuo Ishiguro	:	<i>Remains of the Day</i>
Hanif Kureishi	:	“My Son the Fanatic “
Jhumpa Lahiri	:	“When Mr. Pirzada Came to Dine”

Recommended Reading:

Bill Ashcroft et. al., *The Empire Writes Back*.
 Blamires, Harry, ed. *A Guide to Twentieth Century Literature in English*.
 Bradbury, Malcolm. *Modernism*.
 Brooker, Peter, ed. *Modernism/ Postmodernism* (Longman Critical Readers, 1992).
 Ford, Boris, ed. *The Modern Age* (Vol.7 of *The New Pelican Guide to English Literature*).
 McGaw, William, ed. *Inventing Countries: Essays in Post-Colonial Literature*.
 Wain, John. *Essays on Literature and Ideas*.

OC 4.5 Performance Aesthetics

The objective of this course is to focus on the changing notions of performance aesthetics with respect to dramatic traditions that emanate from the cultural body of a community. Although the genre of drama has been part and parcel of literary studies, the codes of performance that brings theatre alive remain relegated to the margins of academic discourses primarily due to the challenges it poses as to what ought to become the object of inquiry if it is not the performance text? Keeping in view the challenges mentioned, this course would focus on performance traditions by eliciting an engagement with modes of reflection on the art of performance itself and aim to examine how cultural codes influence the way a play is staged.

Unit I: The Classical Tradition

- Bharata Muni : *Natyashastra* [with close reading of the concepts of *Ranga* (theatre house), *Anukarana* (imitation), *Rasa* (extract of essence/ taste), *Bhava* (emotional state), *Abhinaya* (acting), *Dasarupakas* (ten dramatic genres) particularly in Chapters 6, 7].
- Aristotle : *Poetics*

Unit II: The Critical Tradition

- Konstantin Stanislavski : [*An Actor Prepares*](#) (Excerpts)
- Bertolt Brecht : “On Non-Aristotelian Drama”, “The Modern Theatre is the Epic Theatre: Notes to the opera *Aufstieg und Fall der Stadt Mahagonny*.”
- Antonin Artaud : “For the Theatre and its Double (1931-36)”

Unit III: Against the Canon

- Augusto Boal : “Aristotle’s Coercive System of Tragedy”
: “Poetics of the Oppressed”
- Eugenio Barba : “Theatre Theory: Sociology and the Actor’s Technique”
- Ngugi wa Thiong’o : from “The Language of African Theatre”
- Badal Sircar : *Third Theatre*
- Heisnam Kanhailal : “Physical Theatre”

References:

- Antonin Artaud. *Selected Writings*. Ed. with an introduction by Susan Sontag. University of California Press, 1976, p. 215-270.
- Augusto Boal. *Theatre of the Oppressed*. Trans. Charles A. and Maria-Odilia Leal McBride and Emily Fryer. 2nd Edn. London: Pluto Press, 2000.
- Aristotle. *Poetics: Aristotle’s Theory of Poetry and Fine Art*. Trans. with notes by S. H. Butcher. Intro. John Gassner. 4th ed. New York: Dover, 1951.
- Aristotle. *Poetics: Aristotle on the Art of Poetry*. Trans. Ingram Bywater (available online).
- Badal Sircar. *The Third Theatre*. Calcutta: Sircar, 1978.

- Bertolt Brecht. 1950. "The Modern Theatre is the Epic Theatre: Notes to the opera *Aufstieg und Fall der Stadt Mahagonny* Brecht on Theatre: *The Development of an Aesthetic*. Ed. and trans. John Willett. London: Methuen, 1964. p. 33-42, and p. 169-175.
- [Bertolt](#) Brecht. 1963. *The Messingkauf Dialogues*. Trans. John Willett. Brecht's Plays, Poetry and Prose Ser. London: Methuen, 1965.
- Bharat Gupt. *Dramatic Concepts: Greek & Indian. A Study of the Poetics and the Natyasastra*. New Delhi: D. K. Printworld, 1994.
- Bharata Muni. *Natyasastram with Abhinavabharati*. Ed. Ramakrishna Kavi. 4 vols. *Gaekwad's Oriental Series*. Baroda: Oriental Institute, vol. I (1956), vol. II (1934), vol. III (1954), vol. IV (1964).
- Eugenio Barba. *Towards a Third Theatre. Eugenio Barba and the Odin Teatret*. Ian Watson, Routledge, London: 1993.
- Heisnam Kanhailal. "Physical Theatre".
- Konstantin Stanislavski. 1936. *An Actor Prepares*. London: Methuen, 1988.
- Ngugi wa Thiong'o. From "The Language of African Theatre" in *Radical Street Performance: An International Anthology*. Ed. Jan Cohen-Cruz. London and New York: Routledge, 1998, pp. 238-244.
- Raymond Williams. *Drama from Ibsen to Brecht*.

OC 4.6 Literature and Philosophy: From Kant to Nietzsche

This course will look at the relationship between literature and philosophy with special reference to the exceptionally fertile hundred years or so of German thought, from the late eighteenth to late nineteenth century, from Kant to Nietzsche. With the objective of schematizing the very dense body of thinking that this period produced, the course will study it as classified into three units. The first, which will present the ‘transcendentalist’ or ‘idealist’ position vis-à-vis art and culture, will take students through selected extracts from Immanuel Kant and G.W.F. Hegel. The second unit will explore the ‘romantic’ view on the same through a reading of Friedrich Schiller and August W. Schlegel. The final unit will examine ‘materialist’ or even ‘physicalist’ perspectives on the subject that emerge in the same period in the writings of Karl Marx and Friedrich Nietzsche.

Unit I:

- Immanuel Kant : “Introduction” to *The Critique of Judgement* (1790), trans. James Creed Meredith, Oxford: Clarendon, 1952, pp. 8-39.
- G.W.F. Hegel : “On Art” (lectures given between 1820-29, published 1835) in *On Art, Religion, Philosophy*, trans. & ed. J Glenn Gray, New York & Evanston: Harper & Row, 1970, pp. 22-127.

Unit II:

- Friedrich Schiller : Excerpts from “On the Aesthetic Education of Man” (1793-94, revised 1801), trans. Elizabeth M. Wilkinson & L.A. Willoughby, in *The Origins of Modern Critical Thought: German Aesthetic and Literary Criticism from Lessing to Hegel*, ed. David Simpson, Cambridge: C.U.P., 1988, pp. 129-47.
- August W. Schlegel : Excerpts from “Lectures on Dramatic Art and Literature” (1808) in *The Origins of Modern Critical Thought: German Aesthetic and Literary Criticism from Lessing to Hegel*, ed. David Simpson, Cambridge: C.U.P., 1988, pp. 253-69.

Unit III:

- Karl Marx and Frederick Engels : Extracts from *On Literature and Art*, Moscow: Progress, 1976, pp. 41-44, 70-74, 82-93, 108-22, 125-29.
- Friedrich Nietzsche : “On Truth and Lying in a Non-Moral Sense” (1873), trans. Ronald Speirs in *The Birth of Tragedy and Other Writings*, eds. Raymond Geuss and Ronald Speirs, Cambridge: C.U.P., 1999, pp. 141-53.

Recommended Reading:

- Bowie, Andrew. *Aesthetics and Subjectivity: From Kant to Nietzsche*. Manchester: Manchester University Press, 2003.
- Hammermeister, Kai. *The German Aesthetic Tradition*, Cambridge: C.U.P., 2002.
- Koslowski, Peter, ed. *The Discovery of Historicity in German Idealism and Historicism*. Berlin: Springer, 2005.
- Simpson, David, ed. *The Origins of Modern Critical Thought: German Aesthetic and Literary Criticism From Lessing to Hegel*. Cambridge: C.U.P., 1988.
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OC 4.7 Literature and Gender

This course aims to familiarize students with the impact of gender on the writing, production and reception of literature. They will be introduced to feminist and queer literary theories. The central objective of the course is to stimulate discussion on issues of cultural constructs of femininity and masculinity

Unit I: Poetry and Drama

Anne Finch, Countess of Winchelsea	: “The Introduction”, “The Answer”
Coventry Patmore	: “Angel in the House”
Intiaz Dharker	: “Purdah I”, “Battle Line”, “She Must Be From Another Country”
Bhattacharya, Malini	: Act 3 of <i>Meye Dile Sajiye (To Give a Daughter Away)</i> . Trans. from Bangla by Chandreyee Neogy and Piyali Sengupta. (<i>Women Writing in India</i> Vol. II pp. 477-486).

Unit II: Novels

Virginia Woolf	: <i>Orlando</i>
Suniti Namjoshi	: <i>The Mothers of Maya Diip</i>

Unit III: Short Stories

Rokeya Shakawat Husein	: “Sultana’s Dream”
Katherine Mansfield	: “A Cup of Tea”
Charlotte Perkins Gilman	: “If I were a Man”
Ernest Hemingway	: “The Short Happy Life of Francis Macomber”

Recommended Reading:

- Butler, Judith. *Gender Trouble* (1990).
 de Beauvoir, Simone. *The Second Sex* (1949).
 Freidan, Betty. *The Feminine Mystique* (1963).
 Gardener, Judith Kegan, ed. *Masculinity Studies and Feminist Theory: New Directions* (Columbia University Press, 2002).
 Greer, Germaine. *The Female Eunuch* (1970).
 Lal, Malashri. *The Law of the Threshold* (Shimla: Indian Institute of Advanced Study, 1995), pp.1-33.
 Mill, John Stuart. *The Subjection of Woman* (1869).
 Sedgwick, Eve Kosofsky. “Gender Criticism: What Isn’t Gender”.
 Tharu, Susie and K.S. Lalita, eds. “Introduction” *Women Writing in India* (New Delhi: O.U.P., 1993)
 Wolf, Naomi. *The Beauty Myth* (1991).
 Wollstonecraft, Mary. *A Vindication of the Rights of Woman* (1792).
 Woolf, Virginia. “Shakespeare’s Sister” from *A Room of One’s Own* (1929).

OC 4.8 Classical Indian Poetics

The objective of this course would be to familiarize the students with the critical writings in the domain of Indian literary criticism. An Indian student of literature, owing to the general unavailability of the older critical texts, is not overtly oriented to accessing India's critical tradition. This paper will help the students engage with critical concepts, tools and perspectives about basic aesthetic premises that have emanated from the intellectual ethos of the Indian tradition. Theoretical sections that are available in English translations will be culled out from the seminal texts written in Sanskrit, Tamil and other Indian languages.

Unit I

On *Natya* and *Rasa* (From Bharatamuni's *Natyasastra*, written in the 3rd century in Sanskrit)

On Diction and Syntax (From Tholkappiyar's *Tholkappiyam*, written in the 4th century in Tamil)

On Syntax and Meaning (From Bhartrihari's *Vakyapadiya*, written in the 5th century in Sanskrit)

Unit II

On Epic Poetry (From Dandin's *Kavyadarsha*, written in the 7th century in Sanskrit)

On the Structure of Poetic Meaning (From Anandavardhana's *Dhvanyaloka*, written in the 9th century in Sanskrit)

On Definitions and Descriptions in Drama (From Dhananjaya's *Dasarupa*, written in the 10th century in Sanskrit)

Unit III

On the Language of Poetry and Metaphor (From Kuntaka's *Vakrokti-jivita*, written in the 10th century in Sanskrit)

On Aesthetic Equipose (From Abhinavagupta's *Abhinavabharati*, written in the early 11th century in Sanskrit)

On Multilingual Literary Culture (From Amir Khusrau's *Nuh Siphir*, written in the early 14th century in Persian)

Recommended Reading:

Choudhary, Satya Dev. *Glimpses of Indian Poetics: A Survey of Sanskrit Poetics* (New Delhi: Sahitya Akademi, 2002).

Devy, G.N., ed. *Indian Literary Criticism: Theory and Interpretation* (Hyderabad: Orient Longman, 2002).

Gupt, Bharat. *Dramatic Concepts: Greek and Indian. A study of the Poetics and the Natyasastra* (New Delhi: D. K. Printworld, 1994).

Jafri, S.N.H., ed. *Critical Theory: Perspectives from Asia* (Creative Books, Delhi, 2004).
