

# SYLLABUS AND CURRICULUM DOCUMENT

M.A. English

Master of Arts in English

PROGRAMME STRUCTURE AND SYLLABUS IN AFFILIATED COLLEGES  
2019-20 ADMISSIONS ONWARDS

(UNDER MAHATMA GANDHI UNIVERSITY PG-CSS REGULATIONS 2019)



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MAHATMA GANDHI UNIVERSITY

2019



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## M.A. English Degree Programme

(Mahatma Gandhi University Regulations PGCSS2019 from 2019-20 Academic Year)

1. **Aim of the Programme:** The programme aims to develop students' competence with reference to Literatures/Narratives in English, and also an awareness regarding both the historicity and contemporaneity of 'language/communication' and its interdisciplinary and global cultural aftermaths. The programme prepares students to reflect on the social and ethical dimensions of research and for careers in secondary and higher education, content development, creative visualizations, publishing, and translation.
2. **Eligibility for Admissions:** Graduation in English under (Model I/II/III) or graduation in other faculties of language and literature, social science, science, oriental studies are eligible for applying for MA programme in English provided they satisfy the eligibility criteria as detailed below.
  - I. For CBCCS 2013 pattern - CCCPA of 4.5 out of 10.00 in the Core Group (core + open + complementary courses or if the CCPA scored by the graduate for common course is greater than the CCPA scored for core course and is 5.0 or above.
  - II. For CBCSS 2009 pattern – CGPA of 1.80 out of 4 or if the CGPA for common course is greater and is 2 or above. III. For Other patterns – 45% marks in core + subsidiary under part III or if the marks for Part I English is greater than the marks in Part III and is 50% or above.
3. **Medium of Instruction and Assessment:** The medium of instruction will be English and Evaluation of core & elective components and the project will be done in two parts, that is, through continuous internal assessment and end semester external examination. The marks of the paper presentation will be accorded by the externals of the project evaluation based on the documents verified.
4. **Faculty under which the Degree is Awarded:** Faculty of Language & Literature (MGU-CSS).
5. **Specializations offered, if any:** Electives offered in the IV semester are specialized courses. A college can select a cluster of three courses for specialization.
6. **Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degrees:** The programme is strictly in compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degrees.

## 7. THE PROGRAMME STRUCTURE

Course Code	Title of the Course	Type of the Course	Hours per week	Credits
<b>FIRST SEMESTER</b>				
EN010101	Up Until Chaucer: Early Literatures in English	CORE	5	4
EN010102	Literatures of the English Renaissance	CORE	5	4
EN010103	Literatures of the English Revolution/ Enlightenment	CORE	5	4
EN010104	19 <sup>th</sup> Century English Literatures	CORE	5	4
EN010105	Literary Criticism	CORE	5	4
<b>SECOND SEMESTER</b>				
EN010201	Modernity and Modernisms	CORE	5	4
EN010202	Postmodernism and Beyond	CORE	5	4
EN010203	American Literatures	CORE	5	4
EN010204	English Language History and Contemporary Linguistics	CORE	5	4
EN010205	Thinking Theory	CORE	5	4
<b>THIRD SEMESTER</b>				
EN010301	Reading India	CORE	5	4
EN010302	Post Colonial Fiction	CORE	5	4
EN010303	Body, Text and Performance	CORE	5	4
EN010304	Literature and Gender	CORE	5	3
EN010305	Ethics in/as Literature	CORE	5	3
<b>FOURTH SEMESTER</b>				
EN010401	Cultural Studies	CORE	5	4
EN010402	Post Colonial Poetry	CORE	5	3
	<Elective>	ELECTIVE	5	3
	<Elective>	ELECTIVE	5	3
	<Elective>	ELECTIVE	5	3
Project				3
Project Viva (Credit 1)and General (Course) Viva(Credit 1)				2
Presentation in a Seminar(Presented in any one of the semesters)				1

## ELECTIVES

+3 Electives [Choose **One** from the **Four Clusters** given below]:

Cluster 1	Cluster 2	Cluster 3	Cluster 4
<b>18. Post Colonial Theatres -</b> [EN800401]	<b>21. Trauma Narratives and Memory</b> [EN810401]	<b>24. Modern European Fiction</b> [EN820401]	<b>27. English Language Teaching (ELT)</b> [EN830401]
<b>19. Shakespeare Across Cultures</b> [EN800402]	<b>22. The Island in Literature</b> [EN810402]	<b>25. Modern European Drama</b> [EN820402]	<b>28. Translation Studies</b> [EN830402]
<b>20. Public Domain Writings</b> [EN800403]	<b>23. Literature and Film</b> [EN810403]	<b>26. Indian Poetics: Theories and Texts</b> [EN820403]	<b>29. Dalit Studies</b> [EN830403]

### Special Note:

Quite a few of the papers whose syllabi are given below have a special interim section titled ‘**Specific Additional Readings**’ that comes before the final ‘**Texts for Consultation**’ lists. The teachers/facilitators and the learners/students are hereby entreated to seriously treat this section as a ‘**resource-pool/tool-kit**’ that is specifically oriented towards the texts included within the ambit of the respective papers.



## Research Methodology and Project Writing

Students need to expose themselves to the theory & mechanics of project writing. They need to familiarize with the basic aspects of research and get well-versed with the technicalities of writing a PG project. Formulate a topic and write the project observing the conventions of writing. A familiarity with the basic parameters will also chisel originality of thought and conception, nurturing an attitude and aptitude for Research in Postgraduate Students. Before writing a project students need to be familiar with the following:

- Definition and Scope of Research: Kinds of Research, Formulation of Research Problems, Key Concepts, Investigation, Exploration, Examination, Analysis
- Research in Language and Literature: 1.Methods in Language Research, 2.Trends and Approaches in Literary Research, 3. Selection of Topic:(i)Area of Research: Genre, Period, Region, Author, Texts, Approach, (ii)Intra-disciplinary/Interdisciplinary, (iii)Background Study, (iv)Studies of Literatures, (v)Framing of Topic-statement.
- Research Mechanics: 1. Tools, Language and Plagiarism: Primary and Secondary Sources(i)Print: Books, Journals etc., (ii)Audio-visual resources(iii)Interviewing(iv)Field Studies(v)Web resources 2.Research Language (Clarity, Correctness, Coherence) 3.Research Ethics
- Different Style Sheets: MLA, APA (latest editions) etc.; Documentation, in text, Parentheticals, footnotes, endnotes, citation, references, bibliography, Use of Quotations
- Writing: Framing of Topic-statement, Abstract, and Keywords for Research Paper, A Brief Literature Review/ Review of Scholarships in the area, Paper margin, Spacing Drafting, Revising, Heading, Pagnation, Proof-Reading.

### References:

Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*. 8<sup>th</sup>ed. New York: MLA Publications, 2004.

C. R. Kothari. *Research Methodology-Methods and Techniques*. New Age International, 1985

*The Art of Literary Research*, 4<sup>th</sup>ed. New York: Norton, 1993

B. Allison. *The Students' Guide to Preparing Dissertations and Theses*. London: Kogan Page, 1997.

### **Presentation in a Seminar (Presented in any Semester) – Norms and Guidelines**

1. A paper has to be presented in any of the four semesters at any Seminar organised by English Departments anywhere in the world, before the date fixed for the project viva in the final semester.
2. The marks of the same will be added to the whole only in the last semester.
3. One credit is allotted for the seminar presentation.
4. The topic should be related to English/Cultural Studies, and can be the topic of any of the seminars conducted by Departments of English across the world.
5. The norms of preparing the paper for the seminar will be the norms prescribed by the respective National/International seminars organised.
6. The supervising teacher for project should also supervise the seminar paper. The list of **Supervising Teachers for Projects and Seminar Papers** have to be decided at the start of the course of a batch of students.
7. The students will bear the sole responsibility of preparing, submitting, travelling, attending and presenting the abstracts/full papers at the National/International Seminars.
8. The attendance of students for the days of the Seminar should be provided by the department/college concerned.
9. The student will have to submit a signed copy of the abstract and the full paper bearing name and register number, the brochure and a copy of the Certificate of Presentation from relevant authorities to the Head of the Department, and all the documents have to be produced to the external examiners conducting project viva in the fourth semester for verification.
10. The marks of the paper presentation will be accorded by the externals based on the documents verified, and the externals and the Head of the Department have to sign the mark list before submitting to the University.
11. Those who fail to produce the relevant documents prescribed in 9 will lose the corresponding credit.
12. The department concerned should keep the documents safe for a period of three years at least, for further verification if necessary.

**FIRST SEMESTER CORE COURSES**

EN010101	Up Until Chaucer: Early Literatures in English	1
EN010102	Literatures of the English Renaissance	2
EN010103	Literatures of the English Revolution/ Enlightenment	3
EN010104	19 <sup>th</sup> Century English Literatures	4
EN010105	Literary Criticism	5

**Semester 1 - Core Course 1:****[EN010101] - Up Until Chaucer: Early Literatures in English**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

At the end of this course, the student will be able to make sense of the major themes in Ancient and Medieval English literature as an expression of Anglo-Saxon culture and society as it emerges into a Britain-consciousness; also, the student will be equipped to access and understand the personal experiences of people living in a society very different from our own.

**Course Description:**

What was *English* Literature like before Shakespeare? Before Chaucer? And from our current vantage point what *was* Chaucer and his peers *doing*? Through 5 modules, this paper offers a two-fold bird's eye-view: first, the literature of the Anglo-Saxons written over a thousand years ago and then, the standardising creative consolidation initiated by Chaucer and his peers; a paradigm shift that made possible the emergence of English literature with a purpose and identity of its own.

*Module 1* is a sampling of early poetry.

*Module 2* offers a selection of early Prose and Drama.

*Module 3* wades through extracts from the first epic *Beowulf* and the iconic Romance *Le Morte D'arthur* along with a choice sequence of the early English Lyric.

*Module 4* is exclusively designated to familiarise the student with the varied oeuvre of Geoffrey Chaucer.

*Module 5* gives a feel of Chaucer's peers, John Gower, Thomas Hoccleve and William Langland.

**Crucial Note:** The texts/readings slotted for seminars are not to be elaborated upon. The onus is on the teacher to be a judicious facilitator who will initially provide a purview of the texts' crux and then proactively generate topics/themes, which the students can develop and share with their peers. The thrust should be upon illuminating how these texts/readings proactively link up with the other texts/readings in the module. Also, it should be kept in mind that this paper is, in a very specific sense, a 'translation course' – we are dealing with both the Anglo-Saxons and the medieval writers in 'Modern English' versions of the text.

**Module I [Early Poetry]:**

**1.1** Exeter Book Riddle 11, 'Wine' [21 lines]; cf Riddle 25, 'Onion' & Riddle 45, 'Dough'.

**1.2** 'The Dream of the Rood' [156 lines]

**1.3** 'Deor's Lament' [42 lines]

**1.4** 'The Husband's Message' [53 lines]

**Seminar:**

- 1.5 'The Wanderer' [113 lines]
- 1.6 'The Seafarer' [124 lines]
- 1.7 'The Wife's Lament' [53 lines]

**Module 2 [Early Prose and Drama]:**

- 2.1 Bede: On Caedmon [including Caedmon's hymn...]
- 2.2 Julian of Norwich: *Revelations of Divine Love* [Chapter LX - "The Kind, Loving, Mother"]
- 2.3 "Noah's Flood" from the *Chester Mystery Cycle*
- 2.4 "The York Play of the Crucifixion"

**Seminar:**

- 2.5 King Alfred: Preface to *Pastoral Care*
- 2.6 The Robin Hood Play-fragments

**Module 3 [Epic, Romance and Lyric]:**

- 3.1 Selection from *Beowulf* [Part 11 to 18 – Grendel's Battle With Beowulf]
- 3.2 Sir Thomas Malory: *Le Morte D'arthur* [Book 5 – King Arthur defeats Roman Emperor Lucius]

**Seminar:**

- 3.3 *Sir Orfeo*
- 3.4 'The Cuckoo Song,' 'Sunset on Calvary,' 'I Sing of a Maiden,' 'Maiden in the mor lay' [short Middle English lyrics from the Norton Anthology]

**Module 4 [Geoffrey Chaucer]:**

- 4.1 General Prologue to *Canterbury Tales*: Introduction
- 4.2 General Prologue to *Canterbury Tales*: Wife of Bath [Thumbnail Profile]
- 4.3 From *The Canterbury Tales*: 'The Wife of Bath Prologue and Tale.'

**Seminar:**

- 4.4 'Troilus and Criseyde'

**Module 5 [Chaucer's Peers]:**

- 5.1 John Gower: *Confessio Amantis* – The Tale of Narcissus: Book 1. Lines 2275-2380
- 5.2 Thomas Hoccleve: 'Lament for Chaucer'

**Seminar:**

- 5.3 William Langland's *Piers Plowman* – Prologue

**Specific Additional Readings:**

- 1. W.W. Norton and Company's *The Norton Anthology of English Literature*: "Introduction to The Middle Ages"
- 2. Regia Anglorum Publication's "A Brief History of Anglo-Saxon England."
- 3. *The ORB: Online Reference Book for Medieval Studies*: Steven Muhlberger's *Medieval England*: "The Age of Bede"; *Catholic Encyclopedia*'s "The Venerable Bede"; Excerpt from

Bede's *Conversion of England*)

4. Blend of Oral-Formulaic Verse and Christian Values in "Caedmon's Hymn"
5. Bede's *Ecclesiastical History of the English Nation*, Book IV: "Chapter XXIV"
6. F.W. Garforth's "Bede's Account of the Poet Caedmon"
7. Excerpts from Dr. Jonathan A. Glenn's Translations of "The Seafarer" and "The Wanderer"
9. W.W. Norton and Company's *The Norton Anthology of English Literature*: "The Linguistic and Literary Contexts of *Beowulf*"
10. *The Norton Anthology of English Literature*'s version of "Seamus Heaney on *Beowulf*"
11. Dream-vision/Dream Poetry, Apocalypse, and Pagan-Christian Hybridity in "The Dream of the Rood"
12. Jeannette C. Brock's "'The Dream of the Rood' and the Image of Christ in the Early Middle Ages"
13. William Langland's "Piers Plowman" and the Social and Religious Issues of the Day
14. *Everyman* and Thematic and Generic Conventions of Middle English Drama

#### **Texts for Consultation:**

1. Bruce Mitchell and Fred C. Robinson: *A Guide to Old English*, Wiley Blackwell, 8th ed. (2012)
2. R. M. Liuzza: *Old English Poetry: An Anthology*, Broadview Press. (2014)
3. Malcolm Godden and Michael Lapidge (eds): *The Cambridge Companion to Old English Literature*, Cambridge University Press. (1986)
4. R. D. Fulk: *A History of Old English Literature*. Blackwell. (2003)
5. Phillip Pulsiano and Elaine Treharne (eds): *A Companion to Anglo-Saxon Literature*, Blackwell. (2001)
6. Richard North and Joe Allard (eds): *Beowulf and Other Stories*, Pearson. (2007)
7. M. H. Abrams, Stephen Greenblatt, et al (eds): *The Norton Anthology of English Literature*, 9<sup>th</sup> ed, [Vol. 1], (2012) - Introductions to the specific Texts/Pieces.
8. Corinne Saunders (ed): *A Concise Companion to Chaucer*, Blackwell. (2006)
9. Laurel Amtower and Jacqueline Vanhoutte (eds): *A Companion to Chaucer and His Contemporaries: Texts and Contexts*, Broadview Press. (2009)
10. Andrew Sanders: *The Short Oxford History of English Literature*. 2<sup>nd</sup> ed. OUP. (2000)

**Semester 1 - Core Course 2:**  
**[EN010102] -Literatures of the English Renaissance**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**The course is designed to familiarise the students with the literature, thought and culture of the Renaissance period in England, a historical watershed marking the transition from the medieval to the modern. It is also designed as a theoretical/critical reading of the era and the texts in the light of recent theoretical interventions like New Historicism and Cultural Materialism which had a special interest in Renaissance texts. Representative works of the period have been selected with a view to instilling in the students a capacity to appreciate Renaissance writings bearing the stamp of radical changes in the outlook and ways of life.

**Course Description:**The course comprising major genres like Drama, Poetry and Prose provides an introduction to the literature of the English Renaissance studied in a variety of historical contexts and discusses how the confluence of social, political and economic forces culminated in conditions conducive to the creation of an impressive volume of literature. It highlights how literary luminaries like William Shakespeare and Christopher Marlowe emerged and influenced each other leaving their mark on their own time and the time to come. The completion of the course has to enable the students to imbibe the true spirit of Renaissance and Humanism making them capable of identifying the relationship between Renaissance writings and its socio-political context.

**Module I:**

- 1.1 Wilson Knight: “The Shakespearean Metaphysic” Chapter 13 of *The Wheel of Fire*.
- 1.2 Jonathan Dollimore and Allan Sinfield: “Culture and Textuality: Debating Cultural Materialism” *Textual Practice*, vol 4, 1990
- 1.3 Stephen Greenblatt: “Improvisation of Power”, Chapter 6 of *Renaissance Self Fashioning*.

**Module 2:**

- 2.1 William Shakespeare: *Hamlet*
- 2.2 “Hamlet and His Problems” Essay by T.S. Eliot

**Seminar:**

- 2.3 William Shakespeare: *The Tempest*

**Module 3:**

- 3.1 William Shakespeare: *Hamlet*
- 3.2 “A Psycho-analytic Study of Hamlet” Essay by Ernest Jones

**Seminar:**

3.3 William Shakespeare: *King Henry IV Part I*

**Module 4:**

4.1 Christopher Marlowe: *Doctor Faustus*

4.2 Ben Jonson: *The Alchemist*

**Seminar:**

4.3 Thomas Kyd: *The Spanish Tragedy*

**Module 5:**

5.1 William Shakespeare: Sonnets - 18, 73, 98, 129

5.2 Edmund Spenser: *Prothalamion*

5.3 John Donne: *Canonization*

5.4 Andrew Marvell: *To his Coy Mistress*

5.5 Francis Bacon: *Of Studies, Of Marriage and Single Life*

**Seminar:**

5.6 Thomas More: *Utopia*

**Texts for Consultation**

1. J.R. Brown: *Discovering Shakespeare*

2. EMW Tillyard: *Shakespeare's Last Plays*

3. A C Bradley: *Shakespearean Tragedy*

4. Harold Bloom: *Elizabethan Drama*

5. John Dover Wilson: *What Happens in Hamlet*

6. G. Wilson Knight: *The Imperial Theme*

7. Caroline Spurgeon: *Shakespearean Imagery*

8. Jocelyn Hunt: *The Renaissance*

9. Graham Holderness: *Nine Lives of Shakespeare*

10. Terry Eagleton: *Shakespeare and His Age*

11. Ania Loomba: *Race, Gender and Renaissance Drama*

12. C. Marydass. *Shakespearean Aesthetics for University Wits*

13. John Fuller: *The Sonnet*



**Semester 1 - Core Course 3:**  
**[EN010103] -Literatures of the English Revolution/ Enlightenment**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:** This course familiarizes the learner with the English literary texts which reflect the austere Puritan ideals of the late seventeenth century, the neoclassical vigour of the eighteenth century considerably influenced by the philosophy of the Enlightenment and the perspectival shift manifested in the transitional literature towards the end of this era.

**Course Description:** Module 1 offers a comprehensive account of the late seventeenth and the eighteenth century literary scenario drawing upon the significant social and the political developments of the times. How such events fostered the rise of new genres like the novel is unravelled. Further, the learners are familiarised with Ian Watt’s perspective on the inception of this new genre in England. This module also introduces the learners to an in-depth critique of the philosophy of the Enlightenment.

Module 2 acquaints the learners with the poetry of John Milton the epic poet of the late seventeenth century, the neoclassical satirists such as John Dryden and Alexander Pope, Aphra Behn the first professional woman writer of England, and Thomas Gray, the transitional poet.

Module 3 dwells on the drama written during this span of time.

Module 4 presents the acclaimed fiction of the aforementioned period.

Module 5 accommodates the ground-breaking nonfictional works of the period.

**Module 1:**

**1.1** Pramod Nayar: “Introduction” to *English Poetry 1660-1780* Ed. Pramod Nayar

**1.2** Ian Watt: “Realism and the Novel Form” (Chapter I from *Rise of the Novel*)

**1.3** Michel Foucault: “What is Enlightenment?” from *The Foucault Reader*, 1984 (pp. 32-50)

**Module 2:**

**2.1** John Milton : The Fall of Man (**Lines 850-1055**) from *Paradise Lost: Book IX*

**2.2** John Dryden : The Portrait of Achitophel (**150-174**) from *Absalom and Achitophel*

**2.3** Alexander Pope: The Portrait of Atticus (**193-214**) from *An Epistle to Dr. Arbuthnot*

**2.4** Aphra Behn : “To the Fair Clarinda”

**Seminar:**

**2.5** Thomas Gray: *Elegy Written in a Country Churchyard*

**Module 3:**

**3.1** William Congreve: *Way of the World*

**3.2** Oliver Goldsmith: *She Stoops to Conquer*

**Seminar:**

3.3 Richard Brinsley Sheridan: *The Rivals*

**Module 4:**

4.1 Daniel Defoe: *Robinson Crusoe*

4.2 Samuel Richardson: *Pamela*

4.3 Henry Fielding: *Tom Jones*

**Seminar:**

4.4 John Bunyan: *Pilgrim's Progress*

**Module 5:**

5.1 Mary Wollstonecraft: *A Vindication of the Rights of Woman*

5.2 Samuel Johnson: *Preface to Shakespeare*

**Seminar:**

5.3 John Locke: *An Essay Concerning Human Understanding*

**Specific Additional Readings:**

1. Immanuel Kant: "An Answer to the Question: What is Enlightenment?" (Trans. from Part I of *Eighteenth Century Answers and Twentieth Century Questions* by James Schmidt (Ed.) pp. 58-64)
2. Ernst Cassirer: *Philosophy of Enlightenment*
3. T W Adorno: *Dialectic of Enlightenment*

**Texts for Consultation:**

1. Martin Evans: *John Milton: Twentieth Century Perspectives*
2. Kaufman, U. Milo. *The Pilgrim's Progress and Traditions in Puritan Meditations*
3. Janet Todd: *Aphra Behn: A Secret Life*
4. John Sitter: *The Cambridge Companion to Eighteenth Century Poetry*
5. Ronald W. Vince: *Neoclassical Theatre: A Historiographical Handbook*
6. J. A. J. Downie: *The Oxford Handbook of the Eighteenth Century Novel (Part I)*
7. N. Hudson: *Samuel Johnson and Eighteenth-Century Thought*

**Semester 1 - Core Course 4:**  
**[EN010104] -Nineteenth Century English Literatures**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

The course aims to familiarize students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and the major trends and offshoots across various genres. A rough time span of one and a half century which witnessed an initial flowering of Romanticism, followed by the rapid growth of industrialization, scientific thinking and materialism all of which find expression in the texts chosen for study.

**Course Description:**

The first module introduces the theoretical premises of the British Romantic Movement as well as the Victorian Age that chronologically follows the Romantic Era. The second module throws light on the historical significance of the Ode as a poetic form best suited to examine the subjective and individualistic imagination of the romantic poet which finds expression as most of the poems in this section are odes. The Third Module marks the shift to the Victorian Sensibility with increased attention being paid to the decline of the romantic sensibility, the growth of reason, ascent of materialism etc. The fourth module deals with the best novels in the English language while the last one focuses on prose and Drama

**Module 1:**

1.1C.M. Bowra: The Romantic Imagination

2.2Raymond Williams: “The Romantic Artist” *Culture and Society, 1780-1950*

3.3Isobel Armstrong: “Introduction: Rereading Victorian Poetry” *Victorian Poetry: Poetry, Poetic, politics*, London, 1993

**Module 2:**

2.1Wordsworth: Immortality Ode

2.2Coleridge: Dejection: An Ode

2.3Shelley: Ode to the Skylark

2.4 John Keats: Ode on a Grecian Urn

**Seminar:**

2.5William Blake: “The Tyger”, “The Lamb”

**Module 3:**

3.1Lord Tennyson: The Lotos Eaters

3.2Robert Browning: Andrea Del Sarto

3.3 Matthew Arnold: The Scholar Gypsy

3.4 D.G. Rossetti: The Blessed Damozel

**Seminar:**

3.5 Elizabeth Barrett Browning:

“If thou must love me”(Sonnet 14),

“When our two souls stand up erect and strong” (Sonnet 22)

**Module 4:**

4.1 Jane Austen: Mansfield Park

4.2 Charles Dickens: A Tale of Two Cities

4.3 Emily Bronte: Wuthering Heights

4.4 Thomas Hardy: Tess of the d’Urbervilles

**Seminar:**

4.5 Charlotte Bronte: Jane Eyre

**Module 5:**

5.1 Charles Lamb: Old China & “A Dissertation Upon A Roast Pig”

5.2 William Hazlitt: On Reading Old Books

5.3 Lytton Strachey: Thomas Arnold (From *Eminent Victorians*)

5.4 Oscar Wilde: The Importance of Being Earnest

**Seminar:**

5.6 Carlyle: Hero as Poet

**Texts for Consultation:**

1. M.H. Abrahms: *The Mirror and the Lamp*

2. C.M. Bowra: *The Romantic Imagination*

3. Duncan (ed): *A Companion to Romanticism*, Blackwell, 1998

4. Walter Allen: *The English Novel*

5. Terry Eagleton: *The English Novel: An Introduction*

6. Hugh Walker: *The English Essay and Essayists*

7. Graham Hough: *The Last Romantics*

8. Boris Ford (ed): *From Blake to Byron: The New Pelican Guide to English Literature* (Vol 5)

9. M.H. Abrams (ed); *English Romantic Poets: Modern Essays in Criticism*. OUP London, 1975

10. Harold Bloom: *The Visionary Company*, Cornell University Press, 1971

11. Patricia Meyer Spacks: *The Female Imagination*

12. Joseph Bristow (ed); *The Cambridge Companion to Victorian Poetry*, 2000

13. Dierdre David (ed): *The Cambridge Companion to Victorian Novel*, 2001

**Semester 1 – Core Course 5:  
[EN010105] – Literary Criticism**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

To familiarize the students with the key concepts and texts of literary criticism ever since its emergence, and to provide theoretical familiarity with the range, approaches, and mechanics of critique.

**Course Description:**

The course should help the student to recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Issues like canon formation, evolution of the genres, methods of literary analysis will all be discussed in the different modules. Concepts being discussed include classical western criticism from Plato, Aristotle Horace and Longinus, English Renaissance and neoclassical criticism, the 18th century trends, the romantic revolt, the Victorian tradition, the new critics, Eliot’s critical positions, Psychoanalysis, myth/archetypal criticism, Russian Formalism, and Reader response theories.

**Module 1:**

**1.1** Andrea Nightingale: “Mimesis: Ancient Greek Literary Theory”

**1.2** Andrew Bennet: “The Romantic Theory of Authorship”

(Both from Patricia Waugh. Ed. Literary Theory and Criticism. (OUP), Ch.1 and 2. PP 38-58)

**1.3** David Ayers: “The New Criticism and Beyond.” (Ch.2 of Literary Theory: A Reintroduction. PP. 28-54)

**Module 2:**

**2.1** Plato: The Republic (Excerpt). (From William Harmon. Ed. Classic Writings on Poetry. PP.1-30)

**2.2** Aristotle: Poetics

**2.3** Longinus: On the Sublime

**Seminar:**

**2.4** Horace: Ars Poetica

**Module 3:**

**3.1** Philip Sidney: An Apology for Poetry

**3.2** Arnold: The Function of Criticism at the Present Time

**3.3** T. S. Eliot: Tradition and the Individual Talent

**Seminar:**

**3.4** Coleridge: Biographia Literaria Ch. XIV

**Module 4:**

**4.1** Cleanth Brooks: The Language of Paradox

**4.2** Northrop Frye: The Archetypes of Literature.

**4.3** Frank Kermode: The Classic

**Seminar:**

**4.4** I.A. Richards: The Metaphor

**Module 5:**

**5.1** Viktor Shklovsky: Art as Technique

**5.2** Eric Auerbach: Odysseus' Scar

**5.3** Stanley Fish: Is There a Text in the Class?

**Seminar:**

**5.4** Jerome McGann: Interpretation

**Texts for Consultation:**

**1.** D. A. Russell and Winterbottom (eds.): Classical Literary Criticism. [OUP]

**2.** Enright and Chickera (eds.): English Critical Texts. [OUP]

**3.** David Lodge (ed.): Twentieth Century Literary Criticism: A Reader [Longman]

**4.** V.S. Seturaman (ed.): Contemporary Criticism: An Anthology [Macmillan]

**5.** K. Pomorska and R. Rudy (eds.): Language and Literature. [HUP]

**6.** Harry Blamires: A History of Literary Criticism

**7.** Wimsatt and Brooks: Literary Criticism: A Short History

**8.** David G. Nichols (Ed): Introduction to Scholarship in Modern languages and Literatures, MLA, 2007.

**SECOND SEMESTER CORE COURSES**

EN010201	Modernity and Modernisms	6
EN010202	Postmodernism and Beyond <sup>7</sup>	
EN010203	American Literatures	8
EN010204	English Language History and Contemporary Linguistics <sup>9</sup>	
EN010205	Thinking Theory	10

**Semester 2 – Core Course 6:**  
**[EN010201] – Modernity and Modernisms**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

To familiarize the students with the literary trends of the early twentieth century in the context of the sensibility of literary modernism in the wake of the World War.

**Course description:**

The course includes an introduction to the changed literary perspectives in the twentieth century, along with the social, economic and political background. Imperial expansion which had reached a boiling point, the onset of the World War I coupled with the attempts at creating a new world order remained some of the key issues. The impact of the Soviet experiment at the global level that needs to be read against the backdrop of the spread and influence of Marxism on a global scale calls for a radical review of world politics. This was followed by the rise of Fascism and Nazism, followed curiously by the shadow of doubt cast over communism. In the literary field reaction against Romanticism and Victorianism led to experimentation in writing in all genres. Starting from the poetry of World War I the movement traverses a wide range of concerns topics and forms of writing. The discussion also includes movements like the Avant Garde, the Pink Decade and so forth.

**Module I:**

**1.1**Georg Lukacs: “The Ideology of Modernism”

**1.2**Malcolm Bradbury and James McFarlane: “The Name and Nature of Modernism” (Ch. 1 of Modernism: A Guide to European Literature 1890-1930)

**1.3**David Harvey: “Modernity and Modernism” [in David Harvey: The Condition of Postmodernity – An Enquiry into the Origins of Cultural Change(Blackwell); also available in Tim Middleton (ed.): Modernism – Critical Concepts in Literary and Cultural Studies (Routledge)]

**Module 2:**

**2.1** G.M.Hopkins :The Windhover

**2.2**Wilfred Owen :Strange Meeting

**2.3**W.B.Yeats :Easter 1916

**2.4**W.H.Auden :In Memory of W.B. Yeats

**2.5**Dylan Thomas :Poem in October



2.6 Philip Larkin : Next, Please

**Seminar:**

2.7 Ted Hughes : Thrushes

**Module 3:**

2.1 T.S. Eliot : The Waste Land

**Seminar:**

2.2 Robert Graves : Ulysses

**Module 4:**

4.1 Bernard Shaw : The Apple Cart

4.2 Samuel Beckett : Waiting for Godot

**Seminar:**

4.3 J.M. Synge : Riders to the Sea

**Module 5:**

5.1 Virginia Woolf : Mrs. Dalloway

5.2 James Joyce : A Portrait of the Artist as Young Man

5.3 D.H. Lawrence : Rainbow

**Seminar:**

5.4 Joseph Conrad : Heart of Darkness

**Texts for Consultation:**

1. James Frazer: The Golden Bough
2. Frank Kermode: The Sense of an Ending: Studies in the Theory of Fiction
3. Malcolm Bradbury and James McFarlane: Modernism 1890-1930
4. D. H. Lawrence: Selected Literary Criticism
5. G M Hopkins: The Wreck of the Deutschland
6. George Orwell: 1984
7. Louis MacNiece: Snow
8. Tim Middleton (ed.): Modernism – Critical Concepts in Literary and Cultural Studies  
Vols.1-5 (Routledge)]

**Semester 2– Core Course 7:**  
**[EN010202] –Postmodernism and Beyond**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:** This course aims to acquaint the learners with the postmodern works of literature which defy categorisation and prove to be experimental in nature, subverting what is conventionally revered as the norm. The learners are to be familiarised with the eclectic dimensions of postmodern thought as reflected in these literary works in which the boundaries that demarcate the different genres are often blurred. Such literature eludes fitting into the rigid frames of nomenclature and rejects the concepts of objectivity, absolute truth and the notion of the stratification into the high and the low culture. Further, it is keenly perceptive and critical of the underlying ideologies that nurture oppressive institutions. The emphasis is on acknowledging the heterogeneity of thought and articulation.

**Course Description:** Module I familiarises the learners with the theoretical concepts of postmodernism drawing upon Jean Francois Lyotard’s notions. Barry Lewis’s essay dwells on the stylistic aspects of postmodern literature. Jeffrey T. Nealon’s “Preface” considers the concept of post-postmodernism and briefly explores the current scenario. The second module offers a compilation of the diverse postmodern poetry by Frank O’Hara, John Ashberry, Tony Harrison, Michael Palmer, Allen Ginsberg, Carol Ann Duffy and Adrienne Rich. The third and the fourth modules present novels by writers from Kurt Vonnegut to William Gibson, which facilitate the learners to trace the evolution of postmodern fiction over the decades with its culmination in the cyberpunk. The fifth module presents postmodern plays by Edward Bond, Sam Shepard and Tom Stoppard, which employ significant themes and novel techniques.

**Module 1:**

- 1.1 Jean Francois Lyotard: “Answering the Question: What is Postmodernism?” from *The Postmodern Condition: A Report on Knowledge*. Trans. Regis Durand (pp.71-82)
- 1.2 Barry Lewis: “Postmodernism and Literature (or: Word Salad Days, 1960-1990)” from *The Routledge Companion to Postmodernism*. Ed. Stuart Sim (pp. 121-133)
- 1.3 Jeffrey T. Nealon: “Why Post-Postmodernism?” Preface to *Post-Postmodernism: Or, The Cultural Logic of Just-in-Time Capitalism* (ix-xii)

**Module 2:**

- 2.1 Frank O’Hara : “The Day Lady Died”
- 2.2 John Ashberry : “But What Is the Reader to Make of This”

2.3 Tony Harrison : “National Trust”

2.4 Michael Palmer : “Sun”

**Seminar:**

2.5 Allen Ginsberg : “Homework”

2.6 Carol Ann Duffy : “Anne Hathaway”

2.7 Adrienne Rich : “Diving into the Wreck”

**Module 3:**

3.1 Kurt Vonnegut: *Slaughterhouse- Five*

3.2 John Fowles : *The French Lieutenant’s Woman*

**Seminar:**

3.3 Milan Kundera: *The Joke*

**Module 4:**

4.1 Angela Carter: *Nights at the Circus*

4.2 Ishmael Reed: *Mumbo Jumbo*

**Seminar:**

4.3 William Gibson: *Neuromancer*

**Module 5:**

5.1 Edward Bond: *Lear*

5.2 Sam Shepard: *The God of Hell*

**Seminar:**

5.3 Tom Stoppard: *Arcadia*

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**Specific Background Reading:**

1. Jonathan Holden: “Postmodern Poetic Form: A Theory” from *New England Review and BL Quarterly* Vol.6, No.1 (Autumn 1983), pp.1-22

2. Keith Booker: “Technology, History and the Postmodern Imagination: The Cyberpunk Fiction of William Gibson” from *Arizona Quarterly* Vol.50, No.4 (Winter 1994), pp.63-87

3. Bran Nicol: *The Cambridge Introduction to Postmodern Fiction*

4. Stephen Watt: *Postmodern/Drama: Reading the Contemporary Stage*

**Texts for Consultation:**

1. Fredric Jameson: *Postmodernism or the Cultural logic of Late Capitalism*
  2. Linda Hutcheon: “Postmodernism” from *The Routledge Companion to Critical Theory* edited by Simon Malpas and Paul Wake (pp.115-126) and “Historiographic Metafiction: The Pastime of Past Time” (Part II, Chapter7) from *A Poetics of Postmodernism: History, Theory, Fiction*
  3. Michael W. Messmer: “Making Sense of/with Postmodernism” (from *Postmodernism – Critical Concepts: Volume III*)
  4. Ihab Hassan: “Toward a Concept of Postmodernism” (from *The Postmodern Turn*)
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**Semester 2 – Core Course 8:  
[EN010203] -American Literatures**

Total Credits: 4

Total Hours: 25

Weightage:

**Course Objectives:**

This course seeks to introduce the students to the most important branch of English literature belonging to the non- British tradition, The course attempts to provide detailed information to the student regarding the processes and texts chiefly responsible for the evolution of American Literature as a separate branch possessing characteristic features which sets it apart from others

**Course Description:**

To acquaint the students with some of the major conflicts, struggles and movements that are closely connected with the experiences of a group of people struggling to establish themselves as a nation

**Module One:**

- 1.1** Robert E. Spiller: “Architects of Culture: Edwards, Franklin, Jefferson” (Chapter 1 of *The Cycle of American Literature*)  
**1.2** Leslie Fiedler: *Love and Death in American Fiction* (Chapter I)  
**1.3** John Paul Pritchard: ‘The Early Nineteenth Century Cultural Scene’, chapter I of *Criticism in America* (3-13)

**Module Two:**

- 2.1** Edgar Allen Poe: “Raven”  
**2.2** Walt Whitman: “Out of the Cradle Endlessly Rocking”  
**2.3** Emily Dickinson:  
     “The Soul Selects Her Own Society”  
     “Success is Counted Sweetest”  
     “Safe in Their Alabaster Chambers”  
     “A Narrow Fellow in the Grass”  
**2.4** Robert Frost: “Birches”  
**2.5** Wallace Stevens: “The Emperor of Ice-cream”  
**2.6** Marge Tindal: “Cherooke Rose”  
**2.7** e. e. cummings : “Anybody Lived in a Pretty How Town”  
**2.8** Gloria Anzaluda: “To live in the Borderlands”

**Seminar:**

- 2.9** Edgar Allen Poe: “Philosophy of Competition”

**Module Three:****3.1** Arthur Miller: *Death of a Salesman***3.2** Eugene O'Neill: *Emperor Jones***Seminar:****3.3** Amiri Baraka: *Dutchman***Module Four:****4.1** Herman Melville : “Bartleby the Scrivener”**4.2** Nathaniel Hawthorne: “Young Goodman Brown”**4.3** Ernest Hemingway: “The Snows of Kilimanjaro”**4.4** Mark Twain: *Adventures of Huckleberry Finn***4.5** Saul Bellow: *Herzog***Seminar:****4.6** Susan Abulhawa: *Mornings in Jenin***Module Five:****5.1** Ralph Waldo Emerson : “Self-Reliance”**5.2** Martin Luther King: “I Have A Dream”**5.3** Henry David Thoreau: *Walden* (Chapter 1 &2)**Seminar:****5.4** Ralph Ellison: *Invisible Man***Texts for Consultation:**

1. George Parker Anderson: *American Modernism*
  2. Daniel Hoffman: *The Harvard Guide to Contemporary American Writing*
  3. Linda Tihn Morser: *Contemporary Literature: 1970 to the Present*
  4. Jennifer Ashton: *From Modernism to Postmodernism*
  5. Alan Bilton: *An Introduction to Contemporary American Fiction*
  6. Robert .E. Spiller: *The Cycle of American Literature*
  7. F.O. Matthiessen: *The American Renaissance*
  8. Marcus Cunliffe: *The Literature of the United States*
  9. Ihab Hassan: *Radical Innocence*
  10. Paul .C. Conkins: *Puritans and Pragmatists*
  11. C. W. Bigsby: *Modern American Drama 1945- 2000*
  12. Leslie. A. Fiedler: *Love and Death in the American Novel*
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**Semester 2 – Core Course 9:  
[EN010204] -English Language History and Contemporary Linguistics**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

To inculcate in the students awareness about the basic concepts of linguistics, the scientific study of language after initiating them into the history of English language.

**Course Description:**

The course, divided into five modules covers the important areas in linguistics and updates the pupil on the most recent advances in the theory of language study. The course has also taken into consideration the necessity to introduce the historical perspective of English language though not in detail. This should ideally prepare the student at one level with modern notions and concerns in the field of linguistics.

**Module 1 Linguistics: Tradition and History with Reference to English**

1.1 The Indo-European language family

1.2 Old English, Middle English, Modern English: Comparative linguistic features and evolution.

1.3 A descriptive and a prescriptive view on linguistic phenomena- emphasis on scientific study and analysis of language.

1.4 Basic Introduction to major sub disciplines of linguistics: Phonetics and phonology, Morphology, Semantics, Syntax, Pragmatics.

**Module 2 Phonetics and Phonology:**

2.1 General Phonetics, Cardinal Vowels, Consonants, Phonetic Transcription in practice

2.2 The phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency

2.3 Plurals & past tense in English as examples for phonologically conditioned alternation,

2.4 Rules and rule ordering in phonology (some examples)

2.5 Syllable, onset nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm

**Seminar:**

- 2.6 “Phonetics and phonology: understanding the sounds of speech”(Chapter 1, pages 1-30), Robert Kirchner, Department of Linguistics, University of Alberta, [https://sites.ualberta.ca/~kirchner/Kirchner\\_on\\_Phonology.pdf](https://sites.ualberta.ca/~kirchner/Kirchner_on_Phonology.pdf)

**Module 3 Syntax**

- 3.1 Traditional grammar – fallacies – Saussure, system and structure, language as a system of signs, Saussurean dichotomies: synchronic -diachronic, signifier- signified, syntagmatic – paradigmatic, langue – parole, form – substance,
- 3.2 Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis –
- 3.3 PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules
- 3.4 TG Grammar Components – transformational and generative – Standard Theory

**Seminar:**

- 3.5 “Phrasal Structure and Verb Complementation”, Chapter 7, pages 163-190, The Structure of Modern English: A linguistic introduction, Laurel J. Brinton University of British Columbia.

**Module 4 Morphology and Semantics**

- 4.1 The notion of a morpheme, allomorphy, zero morph, portmanteau morph
- 4.2 Inflection and derivation, level I and Level II affixes in English, ordering between derivation and inflection, + boundary (morpheme level) and # boundary (word level) in affixation,
- 4.3 Word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc.
- 4.4 Semantic relations Componential analysis, prototypes,
- 4.5 Implication, entailment, and presupposition
- 4.6 Semantic theories: sense and reference, connotation and denotation, extension and intension,
- 4.7 Truth Conditional semantics: propositions, truth values, determining the semantic value of a proposition, compositional procedure, terms and predicates, predicate logic, possible worlds semantics.



**Seminar:**

4.8 The Structure of a Semantic Theory, Jerrold J. Katz; Jerry A. Fodor, *Language*, Vol. 39, No. 2. (Apr. - Jun., 1963), pp. 170-210. <http://links.jstor.org/>

**Module 5 Branches of Linguistics**

5.1 Psycholinguistics: Definition and scope - child language acquisition – Innateness hypothesis – speech production, speech recognition – aphasia – slips – gaps

5.2 Socio Linguistics: definition and scope – structural and functional approach – speech community – speech situation – speech event – speech act – language planning – bilingualism- multilingualism-diglossia - (Language and gender & Language and politics - overview)- Pragmatics.

5.3 Applied linguistics: Definition and scope – language teaching and learning – contrastive analysis – error analysis – Translation-Computational linguistics.

5.4 Other Schools/ Approaches: Brief discussion about Case Grammar, Systemic Grammar, Stratification Grammar, Tagmemics, Indian Contribution to Linguistics, Paninian Phonology and the Karaka theory

**Seminar:**

5.5 Of Minds and Language, Noam Chomsky,  
<http://www.ucd.ie/artspgs/meaningthree/mindslanguage.pdf>

**Texts for Consultation:**

1. Charles Barber: *The English Language: A Historical Introduction*. Cambridge: Cambridge University Press, 2000.
2. A. C. Baugh and T. Cable: *A History of the English Language*. London: Routledge. [fifth edition], 2002.
3. G. Cardona: *Panini: His Work and its Tradition*, vol. 1. Motilal Banarasidas, Delhi, 1988.
4. Gennaro Chierchia and Sally McConnell-Ginet: *Meaning and Grammar: An Introduction to Semantics*. MIT Press, 1990.
5. Noam Chomsky: *Knowledge of Language: Its Nature, Origin and Use*. New York: Praeger, 1986
6. Noam Chomsky: *Syntactic Structures*, Berlin: Mouton de Gruyter, 1957/2002
7. Noam Chomsky: *Aspects of the Theory of Syntax*, Cambridge, Massachusetts: MIT Press, 1965.
8. Noam Chomsky: “Linguistics and Philosophy”, in *Language and Philosophy: A Symposium*, Sidney Hook, (ed.), New York: New York University Press, 1969, 51–94.
9. Noam Chomsky: *Lectures on Government and Binding*, Dordrecht: Foris, 1982.

10. Noam Chomsky: The Science of Language, Cambridge:Cambridge University Press, 2012.
  11. J. D. Fodor: Semantics: Theories of Meaning in Generative Grammar. Hassocks, Sussex: Harvester Press, 1977.
  12. D. Freeborn: From Old English to Standard English. A course book in languagevariation across time. Houndsmill: Palgrave. [second edition], 1998
  13. V. Fromkin et al: Linguistics: an introduction to linguistic theory. Oxford: Blackwell, 2000.
  14. Geoffrey Leech: Semantics - The Study of Meaning. Second Edition. Penguin Books.
  15. Liliane Haegeman: Introduction to Government and Binding theory. Oxford & Cambridge, MA: Basil Blackwell, 1991.
  16. Henry Widdowson: Explorations in Applied Linguistics. Oxford: Oxford University Press, 1984.
  17. R. Jackendoff: Foundations of Language. Oxford University Press, 2002.
  18. Andreas H.Jucker: History of English and English Historical Linguistics. Stuttgart:Klett, 2004
  19. Krishnaswami, S.K.Verma, M. Naga Rajan: Modern Applied Linguistics: An Introduction. Madras: MacMillan, 1992.
  20. Leonard Bloomfield: Language. Great Britain, London and Aylesbury: Compton Printing Ltd., 1967, (8th Reprint).
  21. J. Lyons: Introduction to Theoretical Linguistics. Cambridge: CUP, 1977.
  22. S. Pinker: The Language Instinct, New York, NY: Harper Perennial Modern Classics, 1994/2007.
  23. E. Sapir: Language - An Introduction to the Study of Speech. New York Harcourt, Brace & World, 1921
  24. D. I. Slobin: Psycholinguistics. Glenview, IL Scott, Foresman and Company, 1974.
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**Semester 2 - Core Course 10:  
[EN010205] -Thinking Theory**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

This course aims at introducing students to certain core aspects of what is currently designated as 'literary theory' and also provide exposure to select current developments in this domain.

**Course Description:**

Conceived as interfaces, the course has 5 modules; ideally to be taught in the order in which the readings are listed.

*Module 1* puts forth 3 readings which will serve as signposts that mark the moments that retrospectively are termed as turns to/within 'theory' – Jonathan Culler's 'over-view essay' on the emergence of 'Theory', Levis-Strauss' application of Saussurean Theory, and Derrida's critique of Levis-Strauss.

*Module 2* situates the theoretical ruminations on Authorship and Discourse: Roland Barthes' "The Death of the Author" and Michel Foucault's "What Is an Author?" problematizes the hallowed assumptions of Literary Criticism; Robert J. C. Young's "Poems That Read Themselves" takes the unsettling deconstructive project of Poststructuralism forward.

*Module 3* seeks to frame a reference wherein Psychoanalysis tackles issues pertaining to the Unconscious and Cognition: Shoshana Felman's "Beyond Oedipus: The Specimen Story of Psychoanalysis" traces the shift from Freud to Lacan; "The Phantom of Hamlet or the Sixth Act: Preceded by the Intermission of "Truth"" by Nicolas Abraham and Nicholas Rand is an interface where Literary Creativity takes Theory *per se* as its content!; Julia Kristeva's "Approaching Abjection" throws light on how insights from psychoanalysis enrich our understandings of contemporary [literary] cultures.

*Module 4* has three readings, which in tandem present a discussion platform that goes beyond the normative heterosexual assumptions of Identity and even Feminism – in fact it *Queers* the Gender dynamic: Judith Butler's "Performativity, Precarity and Sexual Politics", Judith Halberstam's "Queer Temporality and Postmodern Geographies" and Eve Sedgwick's "Paranoid Reading and Reparative Reading", all are focused on the Liminality and Transitivity that are often overlooked to shore up the normative Male-Female dynamic.

*Module 5* is in many ways a 'Post-postcolonial Turn': Critical Race/Ethnic Studies. In encountering bell hooks' two short pieces, "Postmodern Blackness" & "Marginality as a Site of Resistance." along with Stuart Hall's "Gramsci's Relevance for the Study of Race and Ethnicity" and Barbara Christian's "The Race for Theory", it is hoped that the student/reader will be illumined as to the way the [dominant-normative] Self *disavows* its encounter with the Othered-Marginal.

**Module 1 [Change of Stance - 'Criticism to Theory']:**

**1.1** Jonathan Culler: 'What is Theory?' in *Literary Theory: A Very Short Introduction*

**1.2** Claude Levi-Strauss: "The Structural Study of Myth"

**1.3** Jacques Derrida: "Structure, Sign and Play..." in *Margins of Philosophy*

**Module 2 [Post-StructuralDeconstructions – ‘Authorship and Discourse’]:**

2.1 Roland Barthes: “The Death of the Author”

2.2 Michel Foucault: “What Is an Author?”

**Seminar:**

2.3 Robert J. C. Young: “Poems That Read Themselves.”

**Module 3 [Psychoanalysis – ‘Unconscious and Cognition’]:**

3.1 Shoshana Felman: “Beyond Oedipus: The Specimen Story of Psychoanalysis.”

3.2 Nicolas Abraham and Nicholas Rand: “The Phantom of Hamlet or the Sixth Act: Preceded by the Intermission of “Truth”” in *Diacritics*, Vol. 18, No. 4 (Winter, 1988)

**Seminar:**

3.3 Julia Kristeva: “Approaching Abjection” in *Powers of Horror: An Essay on Abjection*

**Module 4 [Queering Gender – ‘Liminality and Transitivity’]:**

4.1 Judith Butler: “Performativity, Precarity and Sexual Politics” in *Powers of Horror*

4.2 Judith Halberstam: “Queer Temporality and Postmodern Geographies” in *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*

**Seminar:**

4.3 Eve Kosofsky Sedgwick: “Paranoid Reading and Reparative Reading” from *Touching Feeling*

**Module 5 [Critical Race/Ethnic Studies – ‘Self and the Othered-Marginal’]:**

5.1 bell hooks: “Postmodern Blackness” in *Norton Anthology of Theory and Criticism*, 1990 & “Marginality as a Site of Resistance.” in Russell Ferguson, Martha Gever, Trinh T. Minh-ha, Cornel West (eds) *Out there: marginalization and contemporary cultures*, MIT Press, New York, 1990

5.2 Stuart Hall: “Gramsci’s Relevance for the Study of Race and Ethnicity,” in *Journal of Communication Inquiry* (1986)

**Seminar:**

5.3 Barbara Christian: “The Race for Theory”

**Specific Additional Readings:**

0. Frederic Jameson: ““End of Art or ‘End of History’?” in *The Cultural Turn*.

1. Michel Foucault: “Nietzsche, Genealogy, History,” In Donald F. Bouchard (ed.), *Language, Counter-memory, Practice*

2. Jacques Derrida: “Différance” in *Margins of Philosophy*

3. Kwame Anthony Appiah: “Is the Post- in Postmodernism the Post- in Postcolonial?” *Critical Inquiry* Vol. 17, No. 2 (Winter, 1991), pp. 336-357

4. Edward Said: “Travelling Theory” in *The Edward Said Reader*

5. Terry Eagleton: “The Politics of Amnesia” in *After Theory*

6. Andrzej Warminski: “The Future Past of Literary Theory” *Canadian Review of Comparative Literature*, September-December, 2006
7. Dr. Vince Brewton: “Literary Theory” - University of Tennessee’s *Internet Encyclopedia of Philosophy*
8. Louis Althusser: “Ideology and Ideological State Apparatuses”
9. Theodore Adorno: “Commitment”
10. Frantz Fanon: “Racism and Culture”. (*African Philosophy: An Introduction* AP: A1)
11. Paul Gilroy: “The Black Atlantic” (Rivkin & Ryan)
12. Cornel West: “Moral Reasoning vs Racial Reasoning” (AP: A1)
13. Toni Morrison: “Playing in the Dark” (Rivkin & Ryan)
14. bell hooks: “Racism and Feminism” (AP : A1)
15. Jotiba Phule: “Racism Exposed in India Under the Guise of Brahmanism”
16. Andrew Bennett and Nicholas Royle: “Uncanny” [pp 34 – 42] in *An Introduction to Literature, Criticism and Theory* [Third edition]
17. Vince Brewton: ‘Literary Theory’.

#### **Texts for Consultation:**

1. Kwame Anthony Appiah: *In My Father’s House: Africa in the Philosophy of Culture*
2. Gregory Castle: *The Blackwell Guide to Literary Theory*, 2007
3. Andrew Bennett and Nicholas Royle: *An Introduction to Literature, Criticism and Theory* [Third edition]
4. M. A. R. Habib: *Literary Criticism from Plato to the Present: An Introduction*
5. David Lodge ed.: *Modern Criticism and Theory: A Reader*
6. Terry Eagleton: *Literary Theory: An Introduction*
7. Hans Bertens: *Literary Theory* [The Basics series]
8. Catherine Belsey: *Critical Practice*
9. Peter Barry: *Beginning Theory*
10. Graham Allen: *Roland Barthes*
11. Sara Mills: *Michel Foucault*
12. Christopher Norris: *Deconstruction: Theory and Practice*
13. Gerald Graff: *Professing Literature*
14. Terence Hawkes: *Structuralism and Semiotics*
15. Kiernan Ryan: *New Historicism and Cultural Materialism: A Reader*
16. Raymond Williams: *Marxism and Literature*
17. Michael Payne & John Schad (eds): *Life.after Theory*
18. Robert Rogers: *A Psychoanalytical Study of the Double in Literature*
19. Lillian Feder: *Madness in Literature*
20. Phyllis Chesler: *Women and Madness*
21. Susan Sontag- *Illness as Metaphor*

**THIRD SEMESTER CORE COURSES**

EN010301	Reading India	11
EN010302	Post Colonial Fiction	12
EN010303	Body, Text and Performance	13
EN010304	Literature and Gender	14
EN010305	Ethics in/as Literature	15

**Semester 3 - Core Course 11:  
[EN010301] -Reading India**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

The course is intended to provide an insight to the historical, cultural and literary heritage of India by acquainting the students with major movements and figures of Indian literature in English. Questions of language, nation and aesthetics figure prominently among the objectives of this course.

**Course Description:**

The course explores the origin and growth of Indian writing in English especially in the colonial and post colonial context. Representative selections from all the four major genres of Poetry, Prose, Novel and Drama which highlight the evolution of the coloniser's language in the native soil, the differences in the thematic and stylistic aspects between the pre independence and post independence periods will be studied in detail. The problem of modernisation in Indian writing in English, the Diaspora and the quest for identity also will be focussed. A close study of select literary texts including translations of regional literatures is expected to acquaint the students with the cultural diversity of the country as well as the Indian philosophy reflected in these writings.

**Module 1 [Essays]:**

1.1 A.K. Ramanujan: "Is there an Indian Way of Thinking?"

1.2 P.P Raveendran: "Genealogies of Indian Literature". Economic and Political Weekly. Vol 41. No. 25. June 24-26, 2006. Pp 2558-2563.

1.3 Meenakshi Mukherjee: "The Anxiety of Indianness" in *The Perishable Empire*. PP 166-185.

**Module 2 [Poems]:**

2.1 Toru Dutt: Our Casuarina Tree

2.2 Sarojini Naidu: An Indian Lovesong

2.3 Rabindranath Tagore: The Child, *Gitanjali* (section 35)

2.4 Nissim Ezekiel: Minority Poem

2.5 K. Sachidanandan: How to go to the Tao Temple

2.6 Jayanta Mahapatra: The Whorehouse in a Calcutta Street

2.7 Kamala Das: The Old Playhouse

2.8 Ranjit Hosekote: Madman

2.9 C.P. Surendran: At the Family Court

**Seminar:**

2.10 Syed Amaruddin: *Don't Call Me Indo-Anglian*

2.11 Sujata Bhatt: *Muliebrity*

**Module 3 [Plays]:**

3.1 Girish Karnad: *The Fire and the Rain*

3.2 Mahesh Dattani: *Tara*

**Seminar:**

3.3 G.P. Deshpande: *A Man in Dark Times*

**Module 4 [Fiction]:**

4.1 R.K. Narayan: *The Guide*

4.2 Salman Rushdie: *Midnight's Children*

4.3 Amitav Ghosh: *The Shadow Lines*

4.4 Arundhati Roy: *God of Small Things*

**Seminar:**

4.5 Living Smile Vidya: *I am Vidya: A Transgender's Journey*

**Module 5 [Regional Writings]:**

5.1 Bankim Chandra Chatterjee: *Ananda Math*

5.2 U.R. Ananthamurthy: *Samskara*

5.3 Anand: *Vyasa and Vigneshwara*

5.4 Sharan Kumar Limbale: *Akkarmashi*

**Seminar:**

5.5 K.R. Meera: *Hangwoman*

**Texts for Consultation:**

1. K.R Sreenivasan Iyengar : *Indian writing in English*

2. Salman Rushdie: *Imaginary Homelands*

3. Meenakshi Mukherjee: *Twice Born Fiction : Indian Novel in English*

4. Rajeswari Sunder Rajan: *Lie of the Land*

5. Susie Tharu: *Subject to Change: Teaching Literature in the Nineties*

6. Ashish Nandi: *The Intimate Enemy*

7. G N Devy: *After Amnesia*

8. Sujit Mukherjee: *Translation as Discovery*

9. R. Pardhasaradhy (ed.): *Ten Twentieth Century Indian Poets*

10. A K Mehrotra (ed.): *An Illustrated History of Indian Literature in English*

11. Eunice D' Souza (ed.): *Nine Indian Women Poets: an Anthology*

12. M.K.Naik: *Aspects of Indian Writing in English*



**Semester 3 - Core Course 12:  
[EN010302]-Postcolonial Fiction**

Total Credits: 4

Total Hours: 25

Weightage:

**Objectives:**

To introduce the students to the discursive nature of colonialism, and the counter-discursive impulses of postcolonial theory, narratives and texts.

**Course Description:**

The course attempts to cover through representative texts the writing, reading and critical-theoretical practices based on the (post)colonial experience. While a segment of the course addresses the consequences of European expansion and the creation and exploitation of the ‘other’ worlds, the course also addresses ‘internal colonisations’ of diverse kinds.

*Module 1* is a conceptual orientation; it includes extracts from three of the ‘seminal’ writings on what ‘postcoloniality’ is all about.

*Module 2* is India-specific; it has a slight slant towards ‘hybridity’ ‘spectrality’ and ‘subalternity’ - as the texts by Gayatri Spivak, Homi Bhabha, Salman Rushdie, and C Ayyappan would amply attest.

*Module 3* is a choice take on West Asia; alongside the unavoidable Edward Said, this section tries to tease out a familiarity with ‘Arabic’ literature as it engages itself in postcolonial concerns.

*Module 4* is on Africa. It might appear that this section is in a curious sense ‘patriarchal’! However, the selection-choice has to do with the weight of cultural capital that these authors bring, and also the understanding that non-male voices have adequate representation in other courses within the same syllabus.

*Module 5* is on South America/Caribbean. Here the effort is to try and wrench this writing corpus from the analytical frame that reduces it to the Magic Realist/Fabulist mode.

**Module 1 [Conceptual]:**

- 1.1 Bill Ashcroft, Gareth Griffiths & Helen Tiffin: “Cutting the Ground: Critical Models of Post-Colonial Literatures” in *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 1989. (Chapter 1 PP.15-37)
- 2.2 Dipesh Chakrabarty: “Introduction: The Idea of Provincialising Europe” in *Provincialising Europe: Postcolonial Thought and Historical Difference*
- 3.3 Ania Loomba: “Feminism, Nationalism and Postcolonialism” in *Colonialism/Postcolonialism*

**Module 2 [India]:**

- 2.1 Homi K. Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in Homi K. Bhabha. *Location of Culture*. Routledge, 1994. (PP.85-92)
- 2.2 Gayatri Chakravorty Spivak: “The Burden of English” in Gregory Castle (ed) *Postcolonial Discourses: An Anthology*

**Seminar:**

- 2.3 Salman Rushdie: *East, West* [“The Prophet’s Hair” & “Yorick”]  
 2.4C Ayyappan: “Spectral Speech” & “Madness” [V. C. Harris translation...]

**Module 3 [West Asia]:**

- 3.1 Edward W. Said: “Narrative and Social Space” in *Culture and Imperialism*  
 3.2 Tayeb Salih: *Season of Migration to the North*

**Seminar:**

- 3.3 Assia Djebar: *Women of Algiers in Their Apartment* [“Day of Ramadan”]  
 3.4 Najwa Qa‘war Farah: *For Whom Does Spring Come* [“The Worst of Two Choices or The Forsaken Olive Trees”]  
 3.5 Khayriyah Ibrahim as-Saqqaf: “The Assassination of Light at the River’s Flow”

**Module 4 [Africa]:**

- 4.1 Frantz Fanon: “On National Culture” in *The Wretched of the Earth*.  
 4.2 Chinua Achebe: “An Image of Africa: Racism in Conrad’s *Heart of Darkness*” in *Hopes and Impediments*.

**Seminar:**

- 4.3 Ngugi wa Thiong’o: *Secret Lives and Other Stories* [“Minutes of Glory”] & Hellen Nyana [“Waiting”]  
 4.4 J.M. Coetzee: *Waiting for the Barbarians*

**Module 5 [Americas/Carribbean]:**

- 5.1 José Rabasa: Allegories of Atlas in *The Postcolonial Studies Reader*  
 5.2 Juan Rulfo: *Pedro Páramo*

**Seminar:**

- 5.3 Clarice Lispector (Brazil): “Looking for Some Dignity” & Maria Virginia Estenssoro (Bolivia): “The Child That Never Was” in Celia Correás de Zapata (ed): *Short Stories by Latin American Women: The Magic and the Real*  
 5.4 Jean Rhys: *Wide Sargasso Sea*.

**Specific Additional Readings:**

1. Wail S. Hassan: “Postcolonial Theory and Modern Arabic Literature: Horizons of Application”, *Journal of Arabic Literature*, Vol. 33, No. 1 (2002), pp. 45-64
2. Wail S. Hassan: “Postcolonialism and Modern Arabic Literature: Twenty-First Century Horizons” in Anna Ball, Karim Mattar (eds): *The Edinburgh Companion to the Postcolonial Middle East*
3. Graham Holderness: “Arab Shakespeare: Sulayman Al-Bassam’s *The Al-Hamlet Summit*”, *Culture, Language and Representation*, Vol IV, 2007, pp. 141-150
4. Graham Huggan: “Decolonizing the Map” in *The Postcolonial Studies Reader*
5. Gayatri Chakravorty Spivak: “A Literary Representation of the Subaltern” in *In Other Worlds/ Subaltern Studies 5*
6. Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”

7. George Lamming: "A Monster, a Child, a Slave" in *Pleasures of Exile*. Univ. of Michigan Press, 1960. (PP. 95-117)
8. P. A. Aborisade: "National and Revolutionary Consciousness: Two Phases of Ngugi's Artistic Praxis", *Ufahamu: A Journal of African Studies*, 18(2) 1990
9. Udayakumar: "The Strange Homeliness of the Night: Spectral Speech and the Dalit Present in C. Ayyappan's Writings," *Studies in Humanities and Social Sciences*, XVII: 1 and 2 (2010, pub. 2013) pp. 177-91.
10. Ngugi wa Thiong'o: 'The Language of African Fiction' in *Decolonising the Mind*

### **Texts for Consultation:**

1. Bill Ashcroft, Gareth Griffiths, Helen Tiffin: *Key Concepts in Post-Colonial Studies*, Routledge
2. Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.): *The Post-Colonial Studies Reader*, Routledge
3. Bill Ashcroft, Gareth Griffiths & Helen Tiffin: *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge
4. John McLeod: *Beginning Postcolonialism*. Manchester Univ. Press
5. Ania Loomba: *Colonialism/Postcolonialism*. Routledge
6. Leela Gandhi: *Postcolonial Theory: An Introduction*. Edinburgh Univ. Press
7. Elleke Boehmer: *Colonial and Postcolonial Literature*. OUP
8. Gregory Castle (ed.): *Postcolonial Discourses: An Anthology*. Blackwell
9. Padmini Mongia (ed.): *Contemporary Postcolonial Theory: A Reader*. Arnold
10. Francis Barker, Peter Hulme & Margaret Iversen (eds.): *Colonial Discourse/Postcolonial Theory*. Manchester Univ. Press
11. Homi K. Bhabha (ed.): *Nation and Narration*. Routledge
12. Donna Landry & Gerald MacLean (ed.): *The Spivak Reader*. Routledge
13. Edward Said: *Orientalism*. Penguin
14. Aijaz Ahmed: *In Theory: Classes, Nations, Literatures*. Verso
15. Robert Young: *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge
16. Helen Gilbert: *Postcolonial Plays: An Anthology*
17. Sarankumar Limbale: *Towards an Aesthetics of Dalit Literature*
18. Cornel West: *Race Matters*
19. Frantz Fanon: *The Wretched of the Earth*
20. Paul Gilroy: *There Ain't Any Black in the Union Jack*
21. bell hooks: *Ain't a Black Woman*
22. Paul Gilroy: *Small Acts*

**Semester 3 - Core Course 13:  
[EN010303] -Body, Text and Performance**

Total Credits: 4  
Total Hours: 25  
Weightage:

**Objectives:**

The objectives of the course include facilitating an understanding of the basic structural, thematic and theoretical patterns which govern the poetic process, especially in its relation to the performative or the theatrical.

**Course Description:**

The interface between the verbal and the visual is the area under discussion here. Drama, Theatre, Body, Performance and performativity need to undergo close scrutiny here. The way the aspects of power and powerlessness are constructed and performed have to be analyzed. One cannot disregard the cinematic medium in a study of performance. Theatres, dealing with issues like gender, ethnicity, caste etc. need to be introduced. Anti-Aristotelian notions like Alienation Effect, modern dramatic modes like Comedy of Menace, the techniques of cinematic adaptations, etc. are also to be discussed in connection with the texts. Though seemingly different, Expressionism and similar modes of theatrical performance should be made part of classroom discussion. Other performance patterns like dance, performance in the form of gender/transgender/autobiography have also to be seriously considered within the gamut of this paper.

**Module 1 [Theoretical]:**

Discusses the theories of body, performance, gender, power needed for critical deliberations in the ensuing modules.

- 1.1 Richard Schechner: “What is Performance Studies?” & “What is Performance?”  
(Performance Studies: An Introduction (Third Edition), Chapter 1, PP. 1-5 & Chapter 2, PP 28-31)
- 1.2 Judith Butler: Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory (Theatre Journal, Vol.40 PP. 519-531)
- 1.3 Jen Pylypa: Power and Bodily Practice: Applying the Work of Foucault to an Anthropology of the Body (Arizona Anthropologist, Vol. 13, PP. 21-36, 1998.)

**Module 2 [Desire]:**

Here is desire dramatized in terms of expressive, subtle and didactic modes. The first play presents elements of Expressionism, the second gives an idea of Comedy of Menace, and the third introduces Epic Theatre, Alienation Effect and the musical Opera. They all speak about violence on the body and mind of desire in myriad forms.

- 2.1 Tennessee Williams: *A Street Car Named Desire*
- 2.2 Harold Pinter: *The Birthday Party*

**Seminar:**

2.3 Bertolt Brecht: *The Three-penny Opera*

**Module 3 [Gender/Transgender]:**

This module is about gender/transgender and its theatrical dimensions. “Lysistrata” provides a slice of the classical Greek comedy playing again in an arguably subversive mode the male gaze through feminine eyes. “Ruined” is set in Congo, a reworking on the lines of Brecht’s *Mother Courage*, yet surely a deviation, speaking about the horrors of rape at the time of an African civil war. “A Friend’s Story” mediates a love triangle involving a lesbian relation, set in Mumbai, at a time when homosexuality in India was a crime. “A Mouthful of Birds” is an ensemble of unnatural plots and theatrical performances, staged in an avant-garde fashion, discussing female violence and transgressions of gender norms through madness correlated with one another using themes from *The Bacchae* of Euripides.

3.1 Aristophanes: *Lysistrata*

3.2 Lynn Notage: *Ruined*

3.3 Vijay Tendulkar: *A Friend’s Story* (Mitrachi Goshta)

**Seminar:**

3.4 Caryl Churchill and David Lan: *A Mouthful of Birds*

**Module 4 [Autobiography/Performance]:**

Other performances in the sense of gender as performance: Isadora Duncan’s dance, seen through her autobiography- even autobiography as performance; a Bollywood sports biopic on Mary Kom; American Queer Theatre struggling to carve a niche in the popular Broadway as narrated through the personal experiences of playwright, performance artiste and gender theorist Kate Bornstein, an avowed gender non-conformist, along with her play that appears as a chapter of the autobiography.

4.1 Isadora Duncan: *My Life* (Autobiography)

4.2 Omung Kumar: *Mary Kom* (Biopic)

**Seminar:**

4.3 Kate Bornstein: *Queer Life/Queer Theatre & Hidden: A Gender, a play in two acts* (“Gender Outlaw: On Men, Women and the Rest of us”, Chapters 14 & 15, PP. 187-275) – (Autobiography)

**Module 5 [Cinematic Dimensions; Race/Caste]:**

Cinematic tellings/adaptations dealing with the issues of race, slavery and caste feature in this module. The problematizing of the binaries of villain and superhero, the black and the white etc., and the play and the critique of stereotypes are all ingredients which spice up the module. The debates are set to tone in the deftly crafted “Unbreakable” by the Indian-American Director Manoj Nellyyattu Shyamalan. William Shakespeare’s play *Othello* adapted into the Indian

context in Vishal Bhardwaj's "Omkaara" throw light on the dark recesses of racism and caste politics. Set against the brutal and vulgar feudal system in Kerala, scripted by P. Balachandran and directed by Rajeev Ravi, "Kammattipaadam", the third film, marks the ways in which the human bodies here have been socially and culturally constructed, cutting through time and space.

**5.1** Andrew Dix: "Films and Ideology" (Ch. 8 of *Beginning Film Studies* PP.229-268)

**5.2** M. Night Syamalan: *Unbreakable*

**5.3** Vishal Bhardwaj: *Omkaara*

**Seminar:**

**5.4** Rajeev Ravi: *Kammattipaadam*

### **Specific Additional Readings:**

1. Descartes: Mind-body dualism (The Principles of Philosophy, PP.60-65)
2. Richard Schechner: *Performance Studies: An Introduction* (Third Edition)
3. Philip C. Kolin: Roland Barthes, Tennessee Williams, and "A Streetcar Named Pleasure/Desire": JSTOR.
4. Aloysia Rousseau: Harold Pinter's *The Birthday Party* (1958) and *The Dumb Waiter* (1960) or the Intermingling of Farce and Menace.
5. Alice Rayner: Harold Pinter: Narrative and Presence. JSTOR.
6. Bertolt Brecht: The Street Scene: The Basic Model of an Epic Theatre
7. Kim H. Kowalke: Singing Brecht vs. Brecht Singing: Performance in Theory and Practice. **8.** Alexander G. Harrington: Directing "The Three-penny Opera"
9. Emily B. Klein. *Sex and War on the American Stage: Lysistrata in Performance, 1930-2012.*
10. Carmen Mendez Garcia: "This is my Place, Mama Nadi's": Feminine Spaces and Identity in Lynn Nottage's *Ruined*.
11. Rebecca Ashworth and Nalini Mohabir: *Ruined: From Spectacle to Action*
12. Fatimah Saleh Ali Al-Humoud: Violence against Women: A Feminist Study of Women's Situation during the Civil War of the Democratic Republic of Congo in Lynn Nottage's *Ruined*.
13. Rohini Hattangady: Note on *A Friend's Story*. Collected Plays in Translation. **14.** Priyanka Chandel: Engendered Subjectivities: Construction of Queer Identity in Vijay Tendulkar's *A Friend's Story* and Mahesh Dattani's *On a Muggy Night in Mumbai* (Thesis).
15. Hidden: A Gender, a play in two acts <https://www.youtube.com/watch?v=fFD8NpA3hec>
16. Bina Toledo Freiwald: Becoming And Be/Longing: Kate Bornstein's *Gender Outlaw* and *My Gender Workbook*
17. Ann Daly: Isadora Duncan's Dance Theory (Dance Research Journal, Vol. 26, No. 2 (Autumn, 1994), pp. 24-31)
18. Sudhish Kamath: Mary Kom, about the Heroine, not the Boxer. The Hindu. Sept. 05, 2014.
19. M.C. Mary Kom: *Unbreakable: An Autobiography*
20. Valerie Bonnet: Sport in Films: Symbolism versus Verismo. Film Genre Theory, Sports Films, Towards Defining Sports Films (The French Journal of Media Studies)
21. Laura Nutten: Madness and Signification in *A Mouthful of Birds*

22. Ronald L. Jackson II: “Black Masculine Scripts” (*Scripting the Black Masculine Body: Identity, Discourse and Politics in Popular Media*, Chapter 3, PP. 73-102).
23. Dave Schilling: Unbreakable: The Film that Launched our Modern Superhero Renaissance.
24. Brinda Charry and Gitanjali Shahani: The Global as Local/Othello as “Omkara”
25. Rebecca Dmello: Constrained Women in “Omkara”: Marriage, Mythology, and Movies.
26. SakshamSharda: Black Skin, Black Castes: Overcoming a Fidelity Discourse in Bhardwaj’s “Omkara”
27. Sonali Pattnaik: Adaptation as ‘Becoming Other’: A Study of the Film “Omkara”
28. Sreedhar Pillai: How Malayalam film “Kammatipaadam” shatters stereotypes about caste and complexion
29. Siddhant Adlakha: Fantastic Fest: “Kammatipaadam” is a Crime Masterpiece.
30. Latha V.K and Remya R.: Historical Revisionism in “Kammattippadam”: A Regional Chronicle Of Dalit History
31. Interviews with Vinayakan:  
<https://www.youtube.com/watch?v=e1sFQoReIec>  
<https://www.youtube.com/watch?v=zk1MUQiQUAg&t=173s>

#### **Texts for Consultation:**

1. Philip B. Zarilli: Acting (Re) Considered: A Theoretical and Practical Guide
2. Philip Auslander: From Acting to Performance (“Just be your Self”: Logocentrism and Differance in Performance Theory)
3. Philip Auslander: Liveness: Performance in a Mediatized Culture
4. David Krasner and David Z. Saltz: Staging Philosophy: Intersections of Theatre, Performance, and Philosophy
5. Deidre Heddon: Autobiography and Performance (Theatre and Performance Practices).
6. Robert Scholes et. al. (Ed.): “The Elements of Film” Elements of Literature
7. Keir Elam: Semiotics of Theatre and Drama
8. Alex Siers Ed.: The Methuen Drama Book of Twenty-First Century Plays
9. Shohini Chowdhuri: Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed
10. Eric Lane Ed.: Telling Tales: New One Act Plays
11. Kenneth Pickering: Studying Modern Drama
12. Christian Metz: Film Language
13. Henry Bial (Ed.): The Performance Studies Reader
14. Julie Sanders: Adaptation and Appropriation
15. Marvin Carlson: Performance: A Critical Introduction
16. Johan Huizinga: Homo Ludens
17. Women’s Theatre Group (WTG) & Elaine Feinstein: Lear’s Daughters (Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present (Eds.) Daniel Fischlin, Mark Fortier)

**Semester 3 – Core Course 14:  
[EN010304] -Literature and Gender**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

The course seeks to highlight the historic, thematic and cultural concerns that literature attempts against the backdrop of gender issues. A theoretical framework is provided whereby gender issues are examined, paying special attention to the fundamental political, religious and social issues that shape gender relations, thereby viewing gender as a fluid rather than a *mere* fixed hetero-normative Male-Female concept.

**Course Description:**

The ‘woman quotient’ in Gender Studies is mapped in the first module where the concept of Masculinity which looms large in a patriarchal social order is also examined. The learner is taken on a poetic voyage through *écriture feminine* in the second module. The third section interrogates the social stakes involved in being a woman and addresses the issue of Gender and Community Identity. The fourth section addresses the problematic issues of Lesbian and Black identity. The last module is an exclusive study of the issue of patriarchal oppression portrayed in various Indian languages over the decades.

**Module 1:**

- 1.1** Elaine Showalter; “The Female Tradition” from *A Literature of their Own. (Feminisms: An Anthology of Literary Theory and Criticism* Ed. Robyn R. Warhol & Diane Price Herndl. pp 269-88)
- 1.2** Patricia Hill Collins: “The Power of Self-Definition”. (*Black Feminist Thought* pp 107-32)
- 1.3** Susan Jeffords: “Masculinity as Excess in Vietnam Films: The Father/Son Dynamic of American Culture”. (*Feminisms: An Anthology of Literary Theory and Criticism* Ed. Robyn R. Warhol& Diane Price Herndl 988-1010)

**Module 2:**

- 2.1**Sappho: Ode to Aphrodite
- 2.2** Auvaiyar: “Real Freedom”
- 2.3** AkkaMahadevi: “It was like a Stream”
- 2.4** Phyllis Wheatley: “On being brought from Africa to America”
- 2.5** Margaret Atwood: “Helen of Troy does Countertop Dancing”
- 2.6** Kamala Das: “An Introduction
- 2.7**Imtiaz Dharker: “Purdah”



**Seminar:**

- 2.8 Taslima Nasrin: “Things Cheaply Had”
- 2.9 Kishwar Naheed: “The Grass Is Really Like Me”
- 2.10 Meena Kandaswamy: “Princess in Exile”
- 2.11 Meena Alexander: “Illiterate Heart”

**Module 3:**

- 3.1 Bapsi Sidwa: The Ice Candy Man
- 3.2 Sylvia Plath: The Bell Jar
- 3.3 Alice Walker: Color Purple

**Seminar:**

- 3.4 Virginia Woolf: The Hours

**Module 4:**

- 4.1 Revathy. A.: The Truth About Me: A Hijra Life Story
- 4.2 Maya Angelou: I know Why the Caged Bird Sings
- 4.3 Lorraine Hansberry: Raisin in the Sun

**Seminar:**

- 4.4 Chimamanda Adichie: “We should all be Feminists,” Ted talk,  
([https://www.ted.com/talks/chimamanda\\_ngozi\\_a\\_dichie\\_we\\_should\\_all\\_be\\_feminists#t-181958](https://www.ted.com/talks/chimamanda_ngozi_a_dichie_we_should_all_be_feminists#t-181958))
- 4.5 Rebecca Walker: “Becoming the Third Wave” (United States 1992) { *The Essential Feminist Reader* Ed. Estelle. B. Freedman 397-401 }

**Module 5:**

- 5.1 Lalithambika Antharjanam: Pratikaradevatha (Transl. Gita Krishnankutty *Women Writing in India Vol: I*) (490-501)
- 5.2 Prathibha Ray: The Blanket (Transl. Jayanta Mahapatra. *Women Writing in India Vol: II*) (512-23)
- 5.3 Ajeet Cour: Dead End (*Speaking for Myself: An Anthology of Asian Women’s Writing*) (369-85)
- 5.4 Rokeya Sakhwat Hossain: Sultana’s Dream (*Women Writing in India Vol: I*) (342-351)
- 5.5 Hamsa Wadkar: I’m Telling You Listen (*Women Writing in India Vol: I*) (190-196)
- 5.6 Sajitha Madathil: Kaalinaadakam (Translated by Anand Haridas in *Indian Literature* No 303, January/February 2018, Vol LXI No. 1)
- 5.7 Susie Tharu & J. Lalitha: The Twentieth Century: Women Writing the Nation (43-78)

**Seminar:**

- 5.8 Sara Joseph: Black Chinks (Translated by J. Devika in *The Oxford Anthology of Modern Malayalam Literature* Ed. P. P. Raveendran & G. S. Jayasree) (280-88)
- 5.9 S. Sithara: Fire (Translated by Jayasree Ramakrishnan in *The Oxford Anthology of Modern Malayalam Literature* Ed. P. P. Raveendran & G. S. Jayasree) 393-98

### **Texts for Consultation:**

1. Robyn R. Warhol & Diane Price Herndl (eds): *Feminisms: An Anthology of Literary Theory and Criticism*
  2. Estelle B. Freedman (ed): *The Essential Feminist Reader*
  3. Susie Tharu & J. Lalitha (ed): *Women Writing in India*, vols I & 2
  4. Patricia Hill Collins: *Black Feminist Thought*
  5. Sukrita Paul Kumar and Malashri Lal (eds): *Speaking for Myself: An Anthology of Asian Women's Writing*
  6. Shosanna Feldman; "Women and Madness: the Critical Fallacy" in *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. Ed, Catherine Belsey & Jane Moo
  7. P. P. Raveendran & G. S. Jayasree Ed. *The Oxford Anthology of Modern Malayalam Literature (Vol I&II)*
  8. J. Devika: *En-gendering Individuals: The Language of Re-forming in Early Twentieth Century Keralam* (Orient Black Swan)
  9. Claire Colebrook: *Gender* (transitions - Gen Editor Julian Wolfreys)
  10. Toril Moi: *Sexual/Textual Politics*
  11. Simone de Beauvoir: *The Second Sex*
  12. Kate Millet: *Sexual Politics*
  13. Elaine Showalter: *A Literature of Their Own*
  14. Isobel Armstrong: *New Feminist Discourses*
  15. Judith Butler: "Imitation and Gender Insubordination" in Diana Fuss(ed) *Inside Out : Lesbian Theories*
  16. Helene Cixous: "The Laugh of the Medusa" in Elaine Marks & Isabelle de Courvitron (Ed) *New French Feminism*
  17. Monique Wittig: *The Straight Mind and Other Essays*
  18. Rebecca Walker: "How my mother's fanatical views tore us apart,"  
<http://www.dailymail.co.uk/femail/article1021293/How-mothers-fanatical-feministviews-tore-apart-daughter-The-Color-Purpleauthor.html>
  19. Bell hooks: "Black Women Shaping Feminist Theory," *Feminist Theory: From Margin to Center*, 1984
  20. Virginia Woolf: "Professions for Women," in *Women and Writing & A Room of One's Own*
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**Semester 3 - Core Course 15:**  
**[EN010305]-Ethics in/as Literature**

Total Credits: 3

Total Hours: 25

Weightage:

**Course Objectives:**

The main objective of this course is to familiarise the student with certain ‘ethics’ that narrative fiction has adopted across centuries, continents and languages. It is expected that the student will be introduced to the various ethical, formal choices that schools, influences and narrative devices have upheld so as to shape narrative fiction into its present expressive plurality.

**Course Description:**

*Module 1* includes reading from some of the major theoretical interpretations of the narrative and narrative mores: Roland Barthes’ ‘Authors and Writers’, Milan Kundera’s ‘The Depreciated Legacy of Cervantes’, Orhan Pamuk’s Preface to *Tristram Shandy* and Franco Moretti’s “History of the Novel, Theory of the Novel”.

*Module 2* takes a walk down the fabulist lane that stretches beyond what we usually understand as fictional/narrative realism: Miguel de Cervantes’s *Don Quixote (Part 2)*, Lawrence Sterne’s *Tristram Shandy*, Donald Barthelme’s post-modern reworking of the *Snow White* – fairy tale, Jorge Luis Borges’ ‘The Garden of Forking Paths’ and Gabriel Garcia Marquez’ ‘The Handsomest Drowned Man in the World’

*Module 3* is an attempt to sample how fiction has dealt with the issue of disabilities at different levels. Starting with the perennial classic, Victor Hugo’s *The Hunchback of Notre-Dame*, the module also includes Nikos Kazantzakis’ *God’s Pauper: St Francis of Assisi*, José Saramago’s *Blindness*, W. Somerset Maugham’s ‘The Man with the Scar’ and Raymond Carver’s ‘Cathedral’

*Module 4* is all about the environment – the natural and the human and the intersectionality between them. The module starts off with the phenomenal Malayalam work by Subhash Chandran, *A Preface to Man*, followed by Orhan Pamuk’s *Snow*, Margaret Atwood’s *Oryx and Crake*, J. M. Coetzee’s ‘The Lives of Animals’ and Mahasweta Devi’s ‘Dopti/Draupadi’

*Module 5* looks into issues of Otherness, as it has been tackled by narrative fiction. The selection includes Fyodor Dostoyevsky’s *The Possessed*, Ama Ata Aidoo’s parody of Joseph Conrad’s *Heart of Darkness - Our Sister Killjoy*, Arundhati Roy’s *The Ministry of Utmost Happiness*, John Henrik Clarke’s ‘The Boy Who Painted Christ Black’ and the Malayalam Dalit masterpiece, Paul Chirakkarode’s ‘Eli Eli Lama Sabachthani?’ [My God, My God, Why Hast Thou Forsaken Me?]

**Note:** As is evident from a perusal of the syllabus, all the seminar fields have been assigned ‘short stories’; this is a tacit nod to acknowledging the trajectories which this ‘other’ prose fictional genre has traversed in the last two hundred odd years.

**Module 1 [On Narrative Ethics]:**

- 1.1 Roland Barthes: 'Authors and Writers' (*Critical Essays*)
- 1.2 Milan Kundera: 'The Depreciated Legacy of Cervantes' (Part 1 of: *The Art of the Novel*)
- 1.3 Orhan Pamuk: 'Everyone Should Have an Uncle Like This' (*Other Colours*)
- 1.4 Franco Moretti: "History of the Novel, Theory of the Novel" *New Left Review* 52, July-August 2008

**Module 2 [Beyond Realism]:**

- 2.1 Miguel de Cervantes: *Don Quixote (Part 2)* [Edith Grossman Translation]
  - 2.2 Lawrence Sterne: *Tristram Shandy*
  - 2.3 Donald Barthelme: *Snow White*
- Seminar:**
- 2.4 Jorge Luis Borges: 'The Garden of Forking Paths'
  - 2.5 Gabriel Garcia Marquez: 'The Handsomest Drowned Man in the World'

**Module 3 [Disabilities]:**

- 3.1 Victor Hugo: *The Hunchback of Notre-Dame*
  - 3.2 Nikos Kazantzakis: *God's Pauper: St Francis of Assisi*
  - 3.3 José Saramago: *Blindness*
- Seminar:**
- 3.4 W. Somerset Maugham: 'The Man with the Scar'
  - 3.5 Raymond Carver: 'Cathedral'

**Module 4 [The Human (and the) Environment]:**

- 4.1 Subhash Chandran: *A Preface to Man*
  - 4.2 Orhan Pamuk: *Snow*
  - 4.3 Margaret Atwood: *Oryx and Crake*
- Seminar:**
- 4.4 J. M. Coetzee: 'The Lives of Animals'
  - 4.5 Mahasweta Devi: 'Dopti/Draupadi'

**Module 5 [Otherness]:**

- 5.1 Fyodor Dostoyevsky: *The Possessed (The Devils/ Demons)*
  - 5.2 Ama Ata Aidoo: *Our Sister Killjoy*
  - 5.3 Arundhati Roy: *The Ministry of Utmost Happiness*
- Seminar:**
- 5.4 John Henrik Clarke: 'The Boy Who Painted Christ Black'
  - 5.5 Paul Chirakkarode: 'Eli Eli Lama Sabachthani?'

**Specific Additional Readings:**

- 1. Mark DeStephano on *Don Quixote*

2. Ignacio Arellano on *Don Quixote*
3. Oana-Roxana Ivan on *Tristram Shandy*
4. Daniel Thomières on *Tristram Shandy*
5. Shaghayegh Mohammadi on *Snow White*
6. Alina Leonte on *Snow White*
7. Gemma Curto on ‘Garden of Forking Paths’
8. Ethan Weed on ‘Garden of Forking Paths’
9. David Holland on *Marquez*
10. Anupa Lewis on *Marquez*
11. Fiona Whittington-Walsh on *Hunchback of Notre Dame*
12. Alex J Novikoff on *Hunchback of Notre Dame*
13. Frederick Sontag on Kazantzakis and St Francis
14. Paulo C Chagas on *Saramago*
15. Hayfa Chenini on *Saramago*
16. On –‘The Man with the Scar’
17. Ala Eddin Sadeq on Raymond Carver
18. Libe García Zarranz on Raymond Carver
19. Sandhya Suresh V on *A Preface to Man*
20. Jyothi lekshmi G on *A Preface to Man*
21. Alver Ahmet on Orhan Pamuk’s *Snow*
22. Pritha Mukherjee on Orhan Pamuk’s *Snow*
23. Beth Irwin on *Oryx and Crake*
24. Valeria Mosca on *Oryx and Crake*
25. Alan Northover on Coetzee
26. Wolfe on ‘Lives of Animals’
27. Huma Yaqub on Mahasweta Devi
28. Ranita Chakraborty on Mahasweta Devi
29. Eva M Meyersson on Dostoevsky
30. Christine Smoley on Dostoevsky
31. Lhoussain Simour on *Our Sister Killjoy*
32. Aisha Al Matari on *Our Sister Killjoy*
33. Alex Tickell on Arundhati Roy
34. Angelo Monaco on Arundhati Roy

**Texts for Consultation:**

1. Georg Lukacs: *The Theory of the Novel*
2. Lucien Goldmann: *Towards a Sociology of the Novel*
3. David Lodge: *The Art of Fiction*
4. Wayne C. Booth: *The Rhetoric of Fiction*
5. Patricia Waugh: *Metafiction*
6. Jeremy Hawthorn: *Studying the Novel*
7. Shlomith Rimmon-Kenan: *Narrative Fiction: Contemporary Poetics*

8. Joyce Carol Oates: *Telling Stories – An Anthology for Writers*
  9. Linda Hutcheon: *A Poetics of Postmodernism: History, Theory, Fiction*
  10. Mikhail Bakhtin: *The Dialogic Imagination*
  11. Susan Lohafer & Jo Ellyn Clarey (eds): *Short Story Theory at a Crossroads*
  12. Edgar V. Roberts and Henry E. Jacobs: *Literature: An Introduction to Reading and Writing*
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**FOURTH SEMESTER CORE COURSES**

EN010401	Cultural Studies	16
EN010402	Post Colonial Poetry	17
	<Elective>	18
	<Elective>	19
	<Elective>	20

**Semester 4 - Core Course 16:**  
**[EN010401]-Cultural Studies**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:** To introduce students to certain interpretive strategies commonly employed in Cultural Studies. Emphasis is on overt interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways.

**Course Description:**

“It is —a tendency across disciplines rather than a discipline itself.” By transgressing disciplinary boundaries, Cultural Studies suggests a “remapping of the humanities.”

*Module 1* is axiomatic in the sense that the 3 readings taken from Raymond Williams, Stuart Hall, and John Storey set the stage for the subsequent engagements.

*Module 2* draws attention to the pervading cultural semiosis that one can discern in societies the world over. The readings from Guy Debord, R. Nandakumar, and David Forgacs offer ways by which one can understand the methodologies of representation and the decoding of such social signs as such.

*Module 3* is all about the different modes that Lifestyles assume. The readings from Michel de Certeau, Pierre Bourdieu, and George Simmel offer means by which we can and ‘read’ the various negotiations of socio-cultural identities.

*Module 4* is the terrain of ‘Homo Ludens’ – the playing human. The writings of Roland Barthes, Abilash Nalapat/Andrew Parker, and Amanda Roth/Susan A. Basow draw attention to the poetics and politics of sports-as-myth.

*Module 5* is an assemblage that can be termed ‘Manifestoes.’ The readings from Arjun Appadurai, Achille Mbembe, and *Jacques Rancière* form an inter-textual deep-play network that constellates to draw attention to the horizon of cultural certitudes, expectations and anxieties that deserve thorough academic scrutiny.

**Module 1 [Axioms]:**

**1.1** Raymond Williams: “The Analysis of Culture”

**1.2** Stuart Hall: “The Emergence of Cultural Studies and the Crisis of the Humanities.”

**1.3** John Storey: “What is Popular Culture?” (pp 1-16 in *Cultural Theory and Popular Culture*)

**Module 2 [Representations]:**

**2.1** Guy Debord: “The Commodity as Spectacle.”

**2.2R** Nandakumar: “The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth century Kerala” (*South Indian Studies*, No.1, Jan-June, 1996)

**Seminar:**



**2.3** David Forgacs: “National-popular: Genealogy of a concept” in Simon During (ed) *The Cultural Studies Reader*.

### **Module 3 [Lifestyles]:**

**3.1** Michel de Certeau: “Walking in the City” in Simon During (ed) *The Cultural Studies Reader*.

**3.2** Pierre Bourdieu: “Distinction: A Social Critique of the Judgement of Taste” in Carole Counihan and Penny van Esterik (eds), *Food and Culture: A Reader*, Routledge, 2013, pp 31-40

### **Seminar:**

**3.3** George Simmel: “Fashion”

### **Module 4 [Homo Ludens]:**

**4.1** Roland Barthes: ‘The World of Wrestling’ (From *Mythologies*, selected and translated by Annette Kavers, London, Jonathan Cape, 1972)

**4.2** Abilash Nalapat and Andrew Parker: ‘Sport, Celebrity and Popular Culture: Sachin Tendulkar, Cricket and Indian Nationalisms.’

### **Seminar:**

**4.3** Amanda Roth & Susan A. Basow: ‘Femininity, Sports, and Feminism.’

### **Module 5 [Manifestoes]:**

**5.1** Arjun Appadurai: ‘The Thing Itself’

**5.2** Achille Mbembe: ‘Necropolitics’

### **Seminar:**

**5.3** Jacques Rancière: ‘Preface to *Proletarian Nights*’

### **Specific Additional Readings:**

**1.** Raymond Williams: “Culture is Ordinary” (*Resources of Hope: Culture, Democracy, Socialism*)

**2.** Stuart Hall: “Cultural Studies: Two Paradigms” (*Media, Culture and Society* vol.2)

**3.** Simon During: “Postmodernism or Post-colonialism Today” (in Bill Ashcroft et al: *The Post-colonial Studies Reader*)

**4.** Chandra Mukerji & Michael Schudson: “Introduction: Rethinking Popular Culture.” in *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Berkeley: University of California Press, 1991.

**5.** Simon During: ‘Value’ in Simon During: *Cultural Studies: A Critical Introduction*. London; New York: Routledge (2005)

**6.** Susan Sontag: *On Photography*

**7.** Janet Murray: *Hamlet On the Holodeck*. New York: Free Press, 1997. Pp. 273-283.

**8.** Bhaskar Mukhopadhyay: “Cultural Studies and Politics in India Today,” *Theory Culture Society*, 2006 (SAGE, London, Thousand Oaks and New Delhi), Vol. 23(7–8): 279–292

9. Ashis Nandy: "Introduction: Indian Popular Cinema as a Slum's Eye View of Politics" in *The Secret Politics of Our Desires: Innocence Culpability and Indian Popular Cinema*, Ashis Nandy (ed) Delhi: OUP, 1998)
10. John Fiske: "The Signs of Television."
11. Pierre Bourdieu: 'How can one be a sports fan?'
12. Udayakumar: "Autobiography as a Way of Writing History: Personal Narratives from Kerala and the Inhabitation of Modernity" (in *History in the Vernacular*, eds. Partha Chatterjee and Raziuddin Aquil, Delhi: Permanent Black, 2008.)
13. Raadhika Gupta: 'Bowled Out of the Game: Nationalism and Gender Equality in Indian Cricket.'
14. Lorenzo Magnani: 'Ritual Artifacts as Symbolic Habits.'
15. Arjun Appadurai: 'Playing with Modernity: The Decolonization of Indian Cricket.'
16. Arjun Appadurai: 'Architecture and Amnesia in Indian Modernity.'
17. Roland Barthes: "Rhetoric of the image." *Image, Music. Text.*
18. Jacques Lacan: "Sign, Symbol, Imagery." *On Sign.* Ed. Marshall Blonsky.
19. John Fiske: "Television Culture" *Literary Theory: An Anthology.* (Rivkin and Ryan).
20. Raymond Williams. *Television; Technology and Cultural Form.*
21. Ann Keplan: "Feminist Criticism and Television" from *Channels of Discourse Reassembled* (Robert Allen)
22. Aravind Rajagopal: "Hindu Nationalism and the Cultural Forms of Indian Politics."
23. Carole M. Cusack: "The Gods on Television: Ramanand Sagar's Ramayan", in *Politics and Popular Piety in Late Twentieth-Century India* by Alex Norman and Cusack, 2012.
24. Aarttee Kaul Dhar: "The Ramayana and Sita in Films and Popular Media: The Repositioning of a Globalised Version" in *The Return of the Epic Film*,
25. Prabha Krishnan: "In the Idiom of Loss: Ideology of Motherhood in Television Serials." *Economic and Political Weekly* 25, no. 42/43 (1990): WS103–16.
26. ShantiKumar: *Gandhi Meets Primetime: Globalization and Nationalism in Indian Television* Chicago: University of Illinois Press, 2006.
27. Purnima Mankekar: *Screening Culture, Viewing Politics: An Ethnography of Television, Womanhood, and Nation in Postcolonial India.* Durham: Duke University Press, 1999.
28. Clifford Geertz: 'The Balinese Cockfight.'
29. Helena Tolvhed : 'Sex Dilemmas, Amazons and Cyborgs: Feminist Cultural Studies and Sport.'

### **Texts for Consultation:**

1. Theodor Adorno: *The Culture Industry: Selected Essays on Mass Culture* (ed., with intro.), J.M. Bernstein. London: Routledge (1991)
2. Elaine Baldwin: *Introducing Cultural Studies.* New York: Pearson/Prentice Hall (2004)
3. Roland Barthes: *Mythologies.* London: Paladin (1973)
4. Catherine Belsey: *Culture and the Real: Theorizing Cultural Criticism* London; New York: Routledge (2005)

5. Walter Benjamin, W.: *Illuminations*. New York: Schocken Books (1968)
  6. Tony Bennett, L. Grossberg: *New Keywords: A Revised Vocabulary of Culture and Society*. Blackwell (2005)
  7. Tony Bennett: *Outside Literature*. London: Routledge (1990)
  8. Pierre Bourdieu: *The Field of Cultural Production*. Cambridge: Polity Press (1993)
  9. Simon During (ed.): *The Cultural Studies Reader*. London: Routledge (1993)
  10. Simon During: *Cultural Studies: A Critical Introduction*. London; New York: Routledge (2005)
  11. Antony Easthope: *Literary into Cultural Studies*. London: Routledge (1991)
  12. Antony Easthope: *A Critical and Cultural Theory Reader*. Open University Press (1992)
  13. John Fiske: *Understanding Popular Culture*. Boston, MA: Unwin Hyman (1989)
  14. Toby Miller (ed): *A Companion to Cultural Studies*. Blackwell (2001)
  15. Nelson, Cary and Dilip Parameshwar Gaonkar (eds.): *Disciplinary and Dissent in Cultural Studies*. New York: Routledge, 1996.
  16. Johan Huizinga: *Homo Ludens*
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**Semester 4 - Core Course 17:  
[EN010402]-Postcolonial Poetry**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

To introduce the students to the diversity of poetry coming from the erstwhile colonies of the European Colonial Empires. To clear the ground from where the student can see how, beyond the general discursive constellations, there are regional specifics that ‘in a hybrid mode’ negotiate issues of sovereignty, language, race, gender, identity and place.

**Course Description:**

“Here we stand at the messiest point of our time // someone should write us, if we don’t / who will.” - Gülten Akin (2007).

The course attempts to cover, through representative texts, the entire gamut of poetry that has emerged from and still addresses the (post)colonial experience, the world over.

*Module 1* is a conceptual orientation; it tries to situate, in a somewhat general way, certain contours that ‘Poetic Postcolonialisms’ assume.

*Module 2* is a collection of poems that are South Asia & Australasia-specific.

*Module 3* is a choice take on West & East Asia.

*Module 4* is solely representative of poems from Africa.

*Module 5* brings together myriad yet ‘intertwined’ verses from South America & Caribbean.

**Special Note:** A detailed delving into the poems is not expected vis-à-vis the Seminar Fields. Questions pertaining to these sections will be Generic: issues like Identity, Gender, Cultural Poetics and Language Politics.

**Module 1 [Poetic Postcolonialisms]:**

1.1 Jahan Ramazani: “Contemporary Postcolonial Poetry” in Neil Roberts (ed): *A Companion to Twentieth-Century Poetry*, Blackwell Publishing, 2007

1.2 Sudipta Kaviraj: “A Strange Love of the Land: Identity, Poetry and Politics in the (Un)Making of South Asia.”

**Module 2 [South Asia & Australasia]:**

2.1 **India:** Kamala Das: “Someone Else’s Song” & Agha Shahid Ali: “I See Kashmir From New Delhi at Midnight”

2.2 **Pakistan:** Faiz Ahmad Faiz: “Black Out” & Kishwar Naheed: “We Sinful Women”

2.3 **Sri Lanka:** Yasmine Gooneratne: “There was a Country” & R. Cheran: “Yaman”

2.4 **Bangladesh:** Taslima Nasrin: “Can’t I have a homeland to call my own?” & Kaiser Haq: “Ode on the Lungi”

**Seminar:**

**2.5 Australia:** A D Hope: “Australia” & Judith Wright: “Eve to her Daughters”

**2.6 New Zealand:** Selina Tusitala Marsh: “naming myself” & “The Young and the Restless”

**2.7 Fiji:** Konai Helu Thaman: “Living Amongst the Trees” & “Kakala Folau (a gift of love)”

**Module 3[West & East Asia]:**

**3.1 Israel:** Yehuda Amichai: “National Thoughts” & Dahlia Ravikovitch: “Hovering at a Low Altitude”

**3.2 Palestine:** Mahmoud Darwish: “The Earth is Closing on Us,” & Hanan Mikha’il ‘Ashrawi : “From The Diary of an Almost-Four-Year-Old”

**3.3 Iran:** Forugh Farrokhzad: “I Will Greet the Sun Again” & Simin Behbahani: “And Behold”

**3.4 Turkey:** Orhan Veli: “For Free” & Gülten Akin: “Woman’s Song”

**Seminar:**

**3.5 Philippines:** Cirilo F. Bautista: “Written in Stratford-Upon-Avon” & Marjorie Evasco: “Caravan of the Waterbearers”

**3.6 Singapore:** Arthur Yap: “The Correctness of Flavour” & Lee Tzu Pheng: “Singapore River”

**3.7 Hong Kong:** Nicholas YB Yong: “Toys ‘R’ Us” & Tammy Ho Lai-ming: “Leftovers”

**Module 4[Africa]:**

**4.1 Nigeria:** Chinua Achebe: “Vultures” & Mabel Segun: “The Pigeon-Hole”

**4.2 Egypt:** Iman Mersal: “Sometimes Wisdom Possesses Me” & Fatima Naoot: “Blind”

**4.3 Mozambique:** Noémia de Sousa: “Black Blood” & Ana Mafalda Leite: “Liquid Frontier”

**4.4 Algeria:** Muhammad Dib: “Guardian Show” & Djamel Amrani: “Beneath a Pile of Rubble”

**Seminar:**

**4.5 South Africa:** Dennis Brutus: “A poem about Sharpeville” & Antjie Krog: “Country of Grief and Grace”

**4.6 Kenya:** Shailja Patel: “Shilling Love” & Micere Githae Mugo: “I Want You To Know”

**4.7 Ghana:** Kofi Awoonor: “The Weaver Bird” & Ama Ata Aidoo: “For My Mother in Her Mid-90s”

**Module 5[South America & Caribbean]:**

**5.1 Argentina:** Jorge Luis Borges: “Borges and I” & Alfonsina Storni: “They’ve Come”

**5.2 Brazil:** Olavo Bilac: “Milky Way: Sonnet 13” & Hilda Hilst: “Poems for the Men of Our Time,”

**5.3 Uruguay:** Mario Benedetti: “Little Stones at My Window” & Selva Casal: “the last angels of the evening.”

**5.4 Chile:** Pablo Neruda: “The Poet” & Gabriela Mistral: “To See Him Again”

**Seminar:**

**5.5 Columbia:** José Asunción Silva: “Sonnet”

**5.6 Saint Lucia:** Derek Walcott: “The Lost Empire”

**5.7 Guyana:** John Agard: “Prospero Caliban Cricket”

**5.8 Barbados:** Edward Kamau Brathwaite: “Bread”

**5.9 Trinidad and Tobago:** Surya Vahni Priya Capildeo: “I Love You”

**5.10 Jamaica:** Louise Bennett: “Colonisation in Reverse”

### Specific Additional Readings:

1. Anna Bernard: “Poetry, Translation, and Postcolonial Criticism...”
2. Muneeza Shamsie: South Asian Muslims: Fiction and Poetry in English, *Religion & Literature* Vol. 43, No. 1 (spring 2011), pp. 149-157
3. Priya Satia: Poets of Partition, *Tanqeed: A magazine of politics and culture*, Jan 2016
4. Omer Tarin, Ilyas Khan, and K. Majied: Pakistani English Literature – A Brief Introduction, 1947 to the Present, *Prachya Review*, Dec 30, 2015
5. Kaiser Haq: An Apology for Bangladeshi poetry in English
6. Mohammad Ali Ghazalsofli: A Political Review of Iranian Contemporary Poetry
7. Bulend Ecevit: Poetry in Turkey - A Nation’s Most Popular Art
8. Müesser Yeniay: Turkish Women's Poetry: Ottoman to Contemporary
9. J. Neil C. Garcia: Postcolonialism and Filipino Poetics
10. Barbara Jane Reyes: Filipina Lives and Voices in Literature
11. Cyril Wong: An interview
12. Irving Goh: Promising ‘Post-Colonialism’: Deleuze-Guattari’s ‘Minor Literature’ and the Poetry of Arthur Yap
13. Thow Xin Wei: Arthur Yap: Uniquely Singaporean
14. Odimegwu Onwumere: The Evolution of Nigerian Poetry
15. Mick Delap: Nigerian Poetry – Black Star or Black Hole?
16. Gemma Robinson: “Postcolonial Poetry of Great Britain: a poetics of contradictory affinity.”
17. Ngugi Wa Thiongo: ‘The Quest for Relevance’ in *Decolonising the Mind*

### Texts for Consultation:

1. Neil Roberts (ed): *A Companion to Twentieth-Century Poetry*, Blackwell Publishing, 2007
2. Rajeev S. Patke: *Postcolonial Poetry in English*, Oxford University Press, 2006
3. Ashok Bery: *Cultural Translation and Postcolonial Poetry*, Palgrave Macmillan, 2007.
4. Jahan Ramazani (ed): *The Cambridge Companion to Postcolonial Poetry*, Cambridge University Press, 2017
5. Jahan Ramazani: *The Hybrid Muse: Postcolonial Poetry in English*, University of Chicago Press, 2001
6. Robert Stilling: *Beginning at the End: Decadence, Modernism, and Postcolonial Poetry*, Harvard University Press, 2018
7. Ato Quayson (ed): *The Cambridge History of Postcolonial Literature: Volume 1*, Cambridge University Press, 2012

**ELECTIVES****Semester Four**

**+3 Electives** [Choose **One from the Four Clusters** given below] :

<b>Cluster 1</b>	<b>Cluster 2</b>	<b>Cluster 3</b>	<b>Cluster 4</b>
<b>18. Post Colonial Theatres</b> [EN800401]	<b>21. Trauma Narratives and Memory</b> [EN810401]	<b>24. Modern European Fiction</b> [EN820401]	<b>27. English Language Teaching (ELT)</b> [EN830401]
<b>19. Shakespeare Across Cultures</b> [EN800402]	<b>22. The Island in Literature</b> [EN810402]	<b>25. Modern European Drama</b> [EN820402]	<b>28. Translation Studies</b> [EN830402]
<b>20. Public Domain Writings</b> [EN800403]	<b>23. Literature and Film</b> [EN810403]	<b>26. Indian Poetics: Theories and Texts</b> [EN820403]	<b>29. Dalit Studies</b> [EN830403]

***ELECTIVES*****CLUSTER 1**

<b>18. Postcolonial Theatres</b> [EN800401]
<b>19. Shakespeare Across Culture</b> [EN800402]
<b>20. Public Domain Writings</b> [EN800403]



**Semester 4 - Elective Course:  
[EN800401]-PostcolonialTheatres**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

To consider the nature of post-colonial drama as a theatrical, cultural, social, and political concept. Also, to ‘show’ how the idea of ‘empire’ is deconstructed by the playwrights; and thereby explore the cultural diversities and pluralities that constitute a post-colonial ‘national’ drama. Further, the attempt is to examine the paradoxes and hybridities in the forms and styles of post-colonial drama and to exemplify how indigenous folk and /or mythical styles and themes inform post- colonial drama to constitute a syncretism of cultures.

**Course Description:**

*Module 1* is an ‘inter-textual narrative drama! Here one encounters pieces by George Lamming and Eduardo Galiano. Lamming opens up the discussion on colonial exploitation by using Shakespeare’s text as a litmus-metaphor and Galieano narrates the neo-colonial/imperial drama that makes the very notion of the ‘third world’ possible. Together they subsume most of the issues that postcolonial drama ‘stages.’

*Module 2* is Asia-specific; it includes works by Girish Karnad, Sulayman Al-Bassam and Kuzhanthai M. Shanmugalingam.

*Module 3* is set apart for Africa; it includes works by Athol Fugard, Efua Sutherland and Wole Soyinka.

*Module 4* sets the platform for the two trans-Atlantic continents [north and south] under the overarching title – The Americas. It brings together works by Griselda Gambaro, *Rodolfo Usigli* and Howard Zinn.

*Module 5* brings up the Caribbean Quotient. The representative works included are those by Aime Cesaire, Errol John and Derek Walcott.

**Module I [Conceptual]:**

**1.1** George Lamming: “A Monster, a Child, a Slave” in *Pleasures of Exile*.

**1.2** Eduardo Galiano: ‘Introduction: 120 Million Children in the Eye of the Hurricane’ in *Open Veins of Latin America*.

**Module 2 [Asia]:**

**2.1India:** Girish Karnad: *The Dreams of Tipu Sultan*

**2.2Kuwait:** Sulayman Al-Bassam: *TheAl-Hamlet Summit in the Arab Shakespeare Trilogy*, Bloomsbury, 2014

**Seminar:**

**2.3Sri Lanka:** Kuzhanthai M. Shanmugalingam: *The Land of Our Parents*

### **Module 3 [Africa]:**

**3.1South Africa:** Athol Fugard: *Blood Knot*

**3.2Ghana:** Efua Sutherland: *The Marriage of Anansewa*

**Seminar:**

**3.3Nigeria:** Wole Soyinka: *The Lion and the Jewel*

### **Module 4 [The Americas]:**

**4.1Argentina:** Griselda Gambaro: *Information for Foreigners*

**4.2Mexico:** Rodolfo Usigli: *The Impostor: A Play for Demagogues*

**Seminar:**

**4.3U.S.A:** Howard Zinn: *Marx in Soho*

### **Module 5 [Caribbean]:**

**5.1Martinique:** Aime Cesaire: *A Tempest*

**5.2Trinidad:** Errol John: *Moon on a Rainbow Shawl*

**Seminar:**

**5.3 Saint Lucia:** Derek Walcott: *Dream on Monkey Mountain*

### **Specific Additional Readings:**

1. Graham Holderness: 'Arab Shakespeare: Sulayman Al-Bassam's *TheAl-Hamlet Summit*', *Culture, Language and Representation*, Vol IV, 2007, pp. 141-150

2. Graham Huggan: 'Decolonizing the Map' in *The Postcolonial Studies Reader*

3. George Lamming: *The Occasion for Speaking*

4. Dennis Walder: on Athol Fugard

5. Ashis Sengupta: *Contemporary South Asian Theatre*

6. Selena Burns: *Griselda Gambaro's Theatre*

7. Nina L. Molinaro: *Panoptic Theatre and Griselda Gambaro's El campo*

8. Erroll Hill: *Caribbean Theatre*

9. Awam Amkpa: *Post Colonial Theatre and Ethics*

10. Al Bassam Sulayman: PhD thesis on his own adaptations

11. Patrice Pavis (Paris) - *Intercultural Theatre*

12. Austin O. Asagba: on Efua Sutherland's *The Marriage of Anansewa*

13. Philomena Abakah: on Efua Sutherland's *The Marriage of Anansewa*

14. On *Rodolfo Usigli*

15. Vance Savage: Rodolfo Usigli's Idea of Mexican Theatre
16. Aaron Cooley: on Howard Zinn's Dissent
17. Philip Crispin: A Tempestuous Translation: Aimé Césaire's *Une tempête*
18. Shelley Cole-Nimblett: on Errol John's *Moon on a Rainbow Shawl*
19. Claire Westall: on Errol John's *Moon on a Rainbow Shawl*
20. Lynette Goddard: Errol John's *Moon on a Rainbow Shawl*
21. Ngugi Wa Thiongo: 'The Language of African Theatre' in *Decolonising the Mind*

**Texts for Consultation:**

1. Bill Ashcroft, Gareth Griffiths, Helen Tiffin: *Key Concepts in Post-Colonial Studies*, Routledge
  2. Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.): *The Post-Colonial Studies Reader*, Routledge
  3. Bill Ashcroft, Gareth Griffiths & Helen Tiffin: *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge
  4. John McLeod: *Beginning Postcolonialism*. Manchester Univ. Press
  5. Ania Loomba: *Colonialism/Postcolonialism*. Routledge
  6. Leela Gandhi: *Postcolonial Theory: An Introduction*. Edinburgh Univ. Press
  7. Elleke Boehmer: *Colonial and Postcolonial Literature*. OUP
  8. Gregory Castle (ed.): *Postcolonial Discourses: An Anthology*. Blackwell
  9. Padmini Mongia (ed.): *Contemporary Postcolonial Theory: A Reader*. Arnold
  10. Francis Barker, Peter Hulme & Margaret Iversen (eds.): *Colonial Discourse/Postcolonial Theory*. Manchester Univ. Press
  11. Robert Young: *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge
  12. C.L.R James: *The Black Jacobins*
  13. Shirley Chew: *Concise Companion to Postcolonialism*
  14. Hans Thies Lehmann: *Postdramatic Theatre*
  15. *The Black Jacobins Reader*
  16. Lee Maracle: *I Am Woman*
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**Semester 4 – Elective Course:  
[EN800402] -Shakespeare Across Cultures**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

The course is designed as one that situates the timeless genius of Shakespeare across cultures, literatures and authors. Indeed, Shakespeare has inspired more authors than any other writer. This is reflected in the number of rereading of his plays down the centuries in various genres including theatre and film. This course addresses the impact of Shakespeare at the theoretical and textual levels.

**Course Description:**

The course outlines the transfigurations of Shakespeare's plays as they were received in diverse cultures and the resonances and responses they evoked. It explores Shakespeare from a variety of critical positions ranging from discourses of race, gender, nation and geopolitics. The course focuses on the theoretical and creative reworking of Shakespearean plays, especially *The Tempest*, *Macbeth*, *Hamlet*, and *Othello*. These plays have been adapted/ re-written from the postcolonial, feminist, postmodern and queer perspectives in diverse media from theatre to the celluloid, from manga to pop art. Its national and regional adaptations have been incorporated too. Thus, it brings in theoretical analyses and creative interrogations of the conspicuous absences, racial prejudices, and ethnic intolerances in Shakespearean drama revealing the power structures, and delineates the modes in which diverse cultures reacted to the Eurocentric representations and imperial overtones in Shakespearean drama. The course is arranged in five modules. Module one comprises of essays that deal with various aspects of Shakespearean theatrical universe. Module two consists of diverse rereadings of Shakespeare's *The Tempest* and *Macbeth*. The Third Module consists of adaptations of and rereadings on *Othello* and *Hamlet*. Module four showcases celebrated fictional rewritings of Shakespeare. Module five explores the onscreen adaptations of the Shakespearean universe.

**Module 1 [Theoretical]:**

**1.1** Harold Bloom: 'Shakespeare's Universalism' from *Shakespeare: The Invention of the Human*. New York: Riverhead, 1998. (Available in kupdf.net)

**1.1** Alan Sinfield: 'Royal Shakespeare: Theatre and the Making of Ideology' from *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield.

**1.3** Christopher Hoile: "King Lear and Kurosova's *Ran*. Splitting, Doubling and Distancing". *Pacific Coast Philology* Vol. 22, No. 1/2 (Nov., 1987), pp. 29-34 (6 pages) (available in Jstor)

**Module 2 [Tempest and Macbeth]:**

**2.1** Aime Cesaire: *Une Tempeste* (A play translated as *A Tempest*)

**2.2** Welcome Msomi: *uMabatha* (in *Adaptations of Shakespeare: A Critical Anthology of Plays*. Routledge, 2000)

**Seminar:**

**2.3** Stephen Orgel: "Prospero's Wife." *Representations* 8 (1984): 1-13 (available in JStor)

**2.4** Sandra M. Gilbert: "'Unsex Me Here': Lady Macbeth's 'Hell Broth' in *Discovering literature: Shakespeare and Renaissance*, April 2016

**Module 3 [Othello and Hamlet]:**

**3.1** Bernard Jackson: *Iago*

**3.2** Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

**Seminar:**

**3.3** Kezia Vanmeter Sproat: 'Rereading *Othello*, II, 1' *The Kenyon Review* New Series, Vol. 7, No. 3 (Summer, 1985), pp. 44-51

**2.** Elaine Showalter: "Ophelia, Gender and Madness" *Shakespearean Criticism: Hamlet* (Vol. 59)

**Module 4 [Shakespeare and Fiction]:**

**4.1** Anthony Burgess: *Nothing Like the Sun*

**4.2** Margaret Atwood: *Hagseed*

**4.3** Ian McEwan: *Nutshell*

**Seminar:**

4.4 Valeria Luiselli: “Shakespeare, New Mexico” (tr. Christina MacSweeney )

4.5 Soledad Puértolas: “The Secret Life of Shakespearians” (tr. Rosalind Harvey)

[The stories are taken from *Lunatics, Lovers and Poets: Twelve Stories After Cervantes and Shakespeare*, (And Other Stories, 2016) Edited by Daniel Hahn and Margarita Valencia.]

**Module 5 [Shakespeare on Screen]:**

5.1 Shakespeare in Love (John Madden)

5.2 Ran (Akira Kurosawa)

5.3 Hamlet (Michael Almereyda)

5.4 Angoor ( Gulzar)

**Seminar:**

5.5 Ania Loomba: “Shakespeare and the Possibilities of Postcolonial Performance” in Barbara

5.6 Hodgdon and W. B. Worthen (eds), *A Companion to Shakespeare and Performance*, 2005

**Texts for Consultation:**

1. Mark Thornton Burnett and Ramona Wray, eds. *Screening Shakespeare in the Twenty-First Century*

2. Russell Jackson ed. *The Cambridge Companion to Shakespeare on Film*

3. Ania Loomba , and Martin Orkin, eds. *Postcolonial Shakespeares*

4. Kenneth Rothwell. *A History of Shakespeare on Screen*

5. Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: Essays in Cultural Materialism*

6. Emily C Bartels. “Making more of the Moor: Aaron, Othello, and Renaissance Refashionings of Race. *Shakespeare Quarterly*. 41.4 (1990): 433-54.

7. Rob Nixon. “Caribbean and African Appropriations of *The Tempest*” *Critical Inquiry* 13 (1987) 557-78

8. Katherine E. Kelly, ed. *The Cambridge Companion to Tom Stoppard*

9. Anthony Jenkins. *The Theatre of Tom Stoppard*
  10. Jenny S. Spencer. *Dramatic Strategies in the Plays of Edward Bond*
  11. Samuel Crowl. "The Bow Is Bent and Drawn: Kurosawa's Ran and the Shakespearean Arrow of Desire," *Literature/ Film Quarterly* 22. 2. (1994): 109-161
  12. Kathy Howlett, "Are You Trying to Make Me Commit Suicide? Gender, Identity, and Spatial Arrangement in Kurosawa's Ran." *Literature/ Film Quarterly* 24. 4. (1996): 360-66.
  13. R. B. Parker. "The Use of Mise-en-Scène in Three Films of King Lear." *Shakespeare Quarterly* 42. 1 (1991): 75-90
  14. Christine Mangala Frost. "30 Rupees for Shakespeare: a Consideration of Imperial Theatre in India." *Modern Drama*, Volume 35, Number 1, Spring 1992, pp. 90-100
  15. Ayanna Thompson. "Unmooring the Moor: Researching and Teaching on YouTube." *Shakespeare Quarterly*, Volume 61, Number 3, Fall 2010, pp. 337-356
  16. Gitanjali Sahani and Brinda Chary: "The Bard in Bollywood: The Fraternal Nation and Shakespearean adaptation in Hindi Cinema" in *Shakespeare and the Ethics of Appropriation*, edited by Alexa Huang and Elizabeth Rivlin.
  17. Marydass C. *What Yokes Shakespeare and Tagore*.
  18. Paul Brown. "This thing of Darkness I acknowledge Mine: The Tempest and the Discourse of Colonialism" from *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield
  19. James Tweedie. "Caliban's Books: The Hybrid Text in Peter Greenaway's Prospero's Books." *Cinema Journal*, 40, Number 1, Fall 2000, pp. 104-126.
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**Semester 4 – Elective Course:  
[EN800403] -Public Domain Writings**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

To introduce to the student to the concept of the public sphere, and to enable him/her to reflect on critical issues related to everyday life, events, locales, opinions and individual/social rights.

**Course Description:**

The concept of the public sphere is introduced through a short article (encyclopaedia article) by Habermas. Habermas's later writings amplify and clarify the positions (Structural Transformation of the Public Sphere. "Further Reflections on the Public Sphere"). This is accompanied by articles on recent trends in media studies and cultural policy studies. The texts included in different modules represent sampling of issues/temporalities/spaces: censorship, counterculture, museums and spatialization. The selections examine neoliberal impulses, changing dynamics of democracy, the media and art, new models of commerce, urban planning, environment and nation-building. Relevant movies, novels, poems, docu-movies, music, graphic-non-fiction, graffiti and documentaries have been interspersed in the study along with articles from diverse sources across the world.

**Module I [Conceptual]:**

**1.1** Jürgen Habermas; Sara Lennox; Frank Lennox: "The Public Sphere: An Encyclopaedia Article (1964)" New German Critique, No. 3. (Autumn, 1974), PP. 49-55.

**1.2** Edward Herman and Robert McChesney: Introduction to "The Global Media: The New Missionaries of Corporate Capitalism". PP. 1-10.

**1.3** Douglas Kellner: Reading Images Critically: Toward a Postmodern Pedagogy (Journal of Education. Volume 170. Number 3. 1988. PP.31-52.

**1.4** Jim McGuigan: Cultural Policy Studies (Critical Cultural Policy Studies: A Reader, Ed. Justin Lewis and Toby Miller, Blackwell, PP. 23-28)

**Module 2 [Censorship/Surveillance]:**

**2.1** Someshwar Bhowmik: "A Medium in Chains?". (Cinema and Censorship: The Politics of Control in India, PP. 325 - 346)

**2.2** Pramod K. Nayar. "I Sing the Body Biometric: Surveillance and Biological Citizenship," (EPW.11 August 2012) & "Our Data, Their Data" (Telangana Today. p. 8. January 24, 2019)

**2.3** Kamila Shamsie: Home Fire (Novel)



**Seminar:**

2.4 T.K. Rajeevkumar: “Thalsamayam Oru Penkutty” (A Girl on Live) – Movie -  
<https://www.youtube.com/watch?v=R6tlonMmsxg>

**Module 3 [Counterculture]:**

3.1 Meena T. Pillai: “The Many Misogynies of Malayalam Cinema” (EPW, Vol. 52, Issue No. 33, 19 Aug, 2017)

3.2 T. M. Krishna: “‘Our Music is About Raw Primal Instinct’ - 60 Minutes: with the Casteless Collective” (Magazine. The Hindu. 20/01/2019)

3.3 Manu S. Pillai: “Muddupalani, the Woman who had no Reason for Shame”. (The Hindu. 02 June 2018.)

3.4 Jack Kerouac: On the Road (Novel)

**Seminar:**

3.5 Aja Romano: “Bohemian Rhapsody” loves Freddie Mercury’s Voice. It Fears his Queerness. (<https://www.vox.com/2018/11/16/18071460/bohemian-rhapsody-queerphobia-celluloid-closet-aids>)

3.6 Thierry Guta and Banksy: “Exit through the Gift Shop: A Banksy Film” (Docu-movie on Graffiti, <https://www.youtube.com/watch?v=IqVXThss1z4>)

**Module 4 [Exhibitions/Collections/Memories]:**

4.1 Tony Bennett: “The Political Rationality of the Museum” (Critical Cultural Policy Studies: A Reader, Ed. Justin Lewis and Toby Miller, Blackwell, PP. 180-187)

4.2 Lola Mac Dougall: “The Photographer as Collector: Four Women Photographers at Serendipity Recast the Past in Unpredictable Ways” (Magazine. The Hindu. 20/01/2019)

4.3 Aanchal Malhotra: A Ghaz for my father and a Ghara for my Mother – a multidisciplinary book- (Chapter 1, *Remnants of a Separation: A History of the Partition through Material Memory*)

**Seminar:**

4.4 Orhan Pamuk: The Museum of Innocence (Novel)

**Module 5 [Spatialisation]**

5.1 Kenneth T. Jackson: “All the World’s a Mall: Reflections on the Social and Economic Consequences of the American Shopping Center” (Critical Cultural Policy Studies: A Reader, Ed. Justin Lewis and Toby Miller, Blackwell, PP. 327-334)

5.2 Joe Sacco: Palestine (Non-fiction Graphic Novel)

**Seminar:**

5.3 Mary Oliver: Sleeping in the Forest (Poem)

5.4 S. Joseph: On the College Wall (Poem translated from Malayalam by Ajay Sekher)

5.5 Killer Whale Attack: Documentary (<https://www.youtube.com/watch?v=vAaHUG0wSzo>)

**Specific Additional Readings:**

1. Jürgen Habermas: *The Structural Transformation of the Public Sphere*. MIT, 1989.
2. Jürgen Habermas: "Further Reflections on the Public Sphere" (Calhoun)
3. Danielle Kutner: "Aura, Technology and society: Theodor Adorno and Walter Benjamin on the Revolutionary Potential of Art"
4. Edward Herman and Robert McChesney: *The Global Media: The New Missionaries of Corporate Capitalism*
5. Douglas Kellner: *Media Culture: Cultural Studies, Identity, and Politics between the Modern and the Postmodern*
6. Justin Lewis and Toby Miller (Eds): *Critical Cultural Policy Studies: A Reader*
7. Someswar Bhowmik: *Cinema and Censorship: The Politics of Control in India*
8. Kabir Altaf: 'Kamila Shamsie's *Home Fire: A Modern Antigone*'
9. Margarita Alario: 'Environmental Destruction and the Public Sphere: On Habermas' Discursive Model and Political Ecology. *Social Theory and Practice*, Vol. 20, No. 3 (Fall 1994), PP. 327-341

**Texts for Consultation:**

1. Craig Calhoun: *Habermas and the Public Sphere*. MIT, 1996.
2. Arturo Escobar: *Encountering Development: The Making and Unmaking of the Third World*. Princeton UP, 1996.
3. Susie Tharu and K. Lalita eds., *Women Writing in India: 600 B.C. to the Present, Volume I: 600 B.C. to the Early 20th Century*, The Feminist Press at the City University of New York, 1991
4. Vandana Shiva: *Staying Alive*
5. Madhav Gadgil and Ramachandra Guha: *This Fissured Land: An Ecological History of India*. Univ. of California Press, 1993.
6. Madhav Gadgil and Ramachandra Guha: *The Use and Abuse of Nature*. OUP, 2005.
7. Edward S. Herman and Noam Chomsky: *Manufacturing Consent: The Political Economy of the Mass Media*. Pantheon, 1988.
8. Paulo Freire: *The Pedagogy of the Oppressed*. Penguin, 1996.
9. Eduardo Galeano: *Open Veins of Latin America*

***ELECTIVES*****CLUSTER 2**

<b>21. Trauma Narratives and Memory [EN810401]</b>
<b>22. The Island in Literature [EN810402]</b>
<b>23. Literature and Film [EN810403]</b>

**Semester 4 - Elective Course:**  
**[EN810401]-Trauma Narratives and Memory**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

This paper will examine a range of ‘texts’ from the critical perspective of trauma theory; this domain is relatively recent field which touches upon narrative, historical, theoretical, psychoanalytic and aesthetic categories.

**Course Description:**

This course attempts a familiarization of the interface between narratives, trauma and memory. *Module 1* is a conceptual orientation; it tries to situate, in a somewhat general way, the issue of ‘the uncanny’ through the readings of Ernst Jentsch, Sigmund Freud, Colin Davis, and Cathy Caruth. Inevitably E. T. A. Hoffman’s story ‘The Sandman’ also gets a slot.

*Module 2* is a ‘one-of-a-kind’ list that showcases ‘Graphic literature’; it is felt that such a selection will highlight the issue of newer modes of representation that surpasses what is usually discussed under the rubric of ‘literary representation’, especially with regard to traumatic and uncanny events -Marjane Satrapi, Art Spiegelman, Kate Evans, and Malik Sajad take us through a route which is anything but ‘comic.’

*Module 3* is all about prose fiction; Elisabeth M. Loevlie, Anne Whitehead, Catalina Botez, W. G. Sebald, Toni Morrison, and Caryl Philips bring together myriad fictional and academic attempts at contextualizing the issue of trauma.

*Module 4* is brings together the works of Ariel Dorfman, Sara Kane, and Joshua Sobol; all these texts are ‘instances of theatre’ tackling trauma.

*Module 5* is the domain of cinema. The works/readings of Cathy Caruth, Shohini Chaudhuri, Paulo De Medeiros, Alain Resnais, Alfonso Cuaron, Margarida Cardoso, and Teresa Prata reveal the dogged cinematic determination that is evident when cinema ‘cans’ the uncanny and the traumatic.

**Module 1[Uncanny]:**

**1.1** E. T. A. Hoffman: ‘The Sandman’

**1.2** Ernst Jentsch: ‘On the Psychology of the Uncanny.’

**1.3** Sigmund Freud: ‘The Uncanny’

**1.4** Cathy Caruth: ‘Traumatic Awakenings (Freud, Lacan and the Ethics of Memory)’ in *Unclaimed Experience: Trauma, Narrative, and History*. (The Johns Hopkins University Press, 1996)

**1.5** Colin Davis: ‘Hauntology, Spectres and Phantoms’

**Module 2[Graphic Novels]:**

**2.1** Marjane Satrapi: *The Complete Persepolis* (2007)

2.2 Malik Sajad: *Munnu: A Boy From Kashmir* (2015)

**Seminar:**

2.3 Kate Evans: *Red Rosa: A Graphic Biography of Rosa Luxemburg* (2015)

2.4 Art Spiegelman: *The Complete Maus* (1973; 1986)

**Module 3[Fiction]:**

3.1 Elisabeth M. Loevlie: 'Faith in the Ghosts of Literature. Poetic Hauntology in Derrida, Blanchot and Morrison's *Beloved*'.

3.2 Anne Whitehead: 'Othello in the Ghetto: Trauma and Intertextuality in Caryl Philip's *The Nature of Blood*' in *Trauma Fiction* (Edinburgh University Press, 2016)

3.3 Catalina Botez: 'Trauma Obscura Revealed: Revisiting Loss in W. G. Sebald's *Austerlitz*'

**Seminar:**

3.4 W.G. Sebald: *Austerlitz*

3.5 Toni Morrison: *Beloved*

3.6 Caryl Philips: *The Nature of Blood*

**Module 4[Drama]:**

4.1 Ariel Dorfman: *Death and the Maiden* (1990)

4.2 Sara Kane: *4.48 Psychosis* (2000)

**Seminar:**

4.3 Joshua Sobol: *Ghetto* (1984)

**Module 5[Cinema]:**

5.1 Cathy Caruth: 'Literature and the enactment of Memory (Dura, Resnais, *Hiroshima mon amour*)' in *Unclaimed Experience: Trauma, Narrative, and History*. (The Johns Hopkins University Press, 1996)

5.2 Shohini Chaudhuri: 'Unpeople: postcolonial reflections on terror, torture and detention in *Children of Men*' in Sandra Ponzanesi & Marguerite Waller (eds), *Postcolonial Cinema Studies* (Routledge, 2012)

5.3 Paulo De Medeiros: 'Spectral postcoloniality: lusophone postcolonial film and the imaginary of the nation' in Sandra Ponzanesi & Marguerite Waller (eds), *Postcolonial Cinema Studies* (Routledge, 2012)

**Seminar:**

5.4 *Hiroshima mon amour* (Alain Resnais, 1959)

5.5 *Children of Men* (Alfonso Cuarón, 2006)

5.6 *The Murmuring Coast* (Margarida Cardoso, 2004), *Sleepwalking Land* (Teresa Prata, 2007)

**Specific Additional Readings/Viewings:**

0. *Testamento* (Francisco Manso, 1997), *Angola, Saudades from the One who Loves You* (Richard Pakleppa, 2005)

1. Jacques Derrida: "The Double Session", in *Dissemination*, London, 1981

2. Jacques Derrida: *Spectres of Marx*,
3. Michelle Balaev: 'Literary Trauma Theory Reconsidered'
4. Judit Pieldner: 'The Topography of Memory in W. G. Sebald's *Austerlitz*'
5. Catalina Botez: 'Exploring the Edge of Trauma in W. G. Sebald's novel *Austerlitz*'
6. Sara Soncini: "A horror so deep only ritual can contain it": The art of dying in the theatre of Sarah Kane'
7. Carolina Sanches on Sara Kane
8. Ivo Cermac on Sara Kane
9. David Luban: On Dorfman's *Death and the Maiden*,
10. David Schroeder: Dorfman, Schubert, and *Death and the Maiden*,
11. Alan Bern on Joshua Sobol's *Ghetto*
12. Notes on Marjan Satrapi's *Persepolis*
13. Art Spiegelman - Teachers Guide
14. Michael Cromer: Getting Graphic with the Past: Graphic Novels and the Teaching of History
15. Sohini Kumar - Study on *Munnu...*
16. Astrid Erll on Trauma and Media Memory Studies
17. Jacques Lacan: "The Symbolic Order" (Rivkin and Ryan)
18. Slavoj Zizek: *Mapping Ideology*

#### **Texts for Consultation:**

1. Roger Luckhurst: *The Trauma Question*, London: Routledge, 2008
2. Geoffrey Hartman (ed.): *Holocaust Remembrance: The Shapes of Memory*, Oxford: Blackwell, 1994)
3. Shoshana Felman and Dori Laub: *Testimony: Crises of Witnessing in Literature, psychoanalysis, and history*.
4. Lawrence Langer: *Holocaust Testimonies: The Ruins of Memory*, New Haven; London: Yale University Press, 1991.
5. Robert Antelme: *The Human Race* (1947)
6. Charlotte Delbo: *None of us will Return* (1965)
7. Primo Levi: *If this is a Man*; and *The Truce* (1958)
8. Theodor Adorno: 'Commitment' 1962 in *The Essential Frankfurt School Reader*, New York: Urizen Books, 1978
9. Theodor W. Adorno: 'After Auschwitz' [1966] in *Negative Dialectics*, trans. E. B. Ashton Routledge, 1973.
10. Hannah Arendt: *Eichmann in Jerusalem: a Report on the Banality of Evil*, New York, N.Y. : Penguin Books, 2006
11. Shoshana Felman: *The Juridical Unconscious: Trials and Traumas in the Twentieth Century*, Cambridge, MA: Harvard University Press, 2002.

**Semester 4 - Elective Course:**  
**[EN810402] -The Island in Literature**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:** This course aims at introducing students to select instances of how ‘islands’ have been portrayed as symbols, metaphors, motifs and themes in literature. Broadly, the intended focus will be on how these portrayals have been understood, situated and subsequently discussed in relation to contemporary theories, especially post-colonial, and self-reflexive perspectives.

**Course Description:** The course has 5 modules.

*Module 1* provides a broad framework within which one can discern the whole notion of ‘literary islands.’ The essays by Stephanos Stephanides/Susan Bassnett, Ashleigh Harris and Ioana Andreescu chart out the domain of the subsequent discussions.

*Module 2* brings together three authors who ‘rewrite’, ‘negotiate’ the canonical Island Narrative *Robinson Crusoe*: J. M. Coetzee, Michel Tournier and Derek Walcott.

*Module 3* is a constellation of the reworkings of William Shakespeare’s *The Tempest*: The works by Marina Warner, Jamaica Kincaid and David Malouf are undergirded by both postcolonial and island-geographic cultural concerns.

*Module 4* is a select ‘deep focus’ on the ways in which ‘Europe’ has created the ‘island-as-metaphor’. The political and semiotic layers of this endeavor are reflected in the works of D H Lawrence, Jose Saramago and Joseph Conrad.

*Module 5* puts forth a selection that has ‘meta-ramifications’; the works of Adolfo Bioy Casares, Umberto Eco and John Fowles all retain an onus on self-reflexivity with regard to the literary notion of ‘the island.’

**Module 1[Frameworks]:**

**1.1**Stephanos Stephanides and Susan Bassnett: ‘Islands, Literature, and Cultural Translatability.’

**1.2**Ashleigh Harris: “‘The island is not a story in itself’: apartheid’s world literature.’

**1.3** Ioana Andreescu: ‘Narratives of the Literary Island: European Poetics of the Social System after 1945.’

**Module 2[Robinson Crusoe]:**

**2.1** J. M. Coetzee: *Foe* [novel]

**2.2**Michel Tournier: *Friday, or, the Other Island* [novel]

**Seminar:**

**2.3**Derek Walcott: *Pantomime* [play]

**Module 3[The Tempest]:**

**3.1** Marina Warner: *Indigo* [novel]

**3.2**Jamaica Kincaid: *Annie John* [novel]

**Seminar:**

**3.3**David Malouf: *Blood Relations* [play]

**Module 4[Europe]:**

4.1D H Lawrence: *The Man Who Loved Islands* [short story]

4.2 Jose Saramago: *The Tale of the Unknown Island* [short story]

**Seminar:**

4.3 Joseph Conrad: *Victory: an Island Tale* [novel]

**Module 5[Self-reflexive]:**

5.1 Adolfo Bioy Casares: *The Invention of Morel* [novel]

5.2 Umberto Eco: *The Island of the Day Before* [novel]

**Seminar:**

5.3 John Fowles: *The Magus* [novel]

**Specific Additional Readings:**

1. David Schalkwyk: *Hamlet's Dreams: The Robben Island Shakespeare*

2. Christopher Landrum: 'Robinson Crusoe – Metaphors'

3. Donata van der Rassel: 'What is left behind – The role of Friday in J.M. Coetzee's *Foe*'

4. Susan Naramore Maher: 'Confronting Authority: J.M. Coetzee's *Foe* and the Remaking of *Robinson Crusoe*'

5. A. Effe: 'Coetzee and the Ethics of Narrative Transgression: *Foe*'

6. Sandra Beckett: 'Michel Tournier's *Friday*'

7. Ioana Andreescu: 'Postwar Rewritings of *Robinson Crusoe* as an Act of Collective Memory'

8. Rick Dolphijn: 'Undercurrents and the Desert(ed): Negarestani, Tournier and Deleuze Map the Politics of a 'New Earth''

9. Megan K Ahern: 'Mimicry as Bourdieuan Heterodoxy in Walcott's *Pantomime*'

10. Giselle A Rampaul: 'Carnavalesque Reversals in Derek Walcott's *Pantomime*'

11. Xiana Vázquez Bouzó: 'Overview of postcolonial re-writings from *Tempest* to *Indigo*'

12. Sofia Munoz: 'Double Erasure in *Tempest* – Miranda'

13. Erin M. Presley: 'Understanding Sycorax's Island in Marina Warner's *Indigo*'

14. Candice A. Pitts: 'Challenges to Nationhood in Kincaid's *Annie John*'

15. Rebecca Ashworth: "Writing Gender, Re-Writing Nation: *Wide Sargasso Sea*, *Annie John*, *Jane and Louisa Will Soon Come Home* and *Myal*"

16. Chinmoy Banerjee: 'Postcolonial Self-Fashioning in *Annie John*'

17. James Marland: 'David Malouf, *Blood Relations* and *The Tempest*'

18. Helen Gilbert: 'Topographies of the Body in the Writings of David Malouf'

19. Stefania Michelucci: 'D. H. Lawrence's Islands'

20. Johannes Riquet: 'D. H. Lawrence's Island Imaginaries'

21. Braudel papers: 'on Saramago's *Unknown Island*'

22. Hania Nashef: 'on Jose Saramago'

23. Robert Hampson: 'Silence and Secrets in Joseph Conrad's *Victory*'

24. George A. Panichas: 'Moral Warfare in Joseph Conrad's *Victory*'

25. Matt Bernico: 'on Adolfo Bioy Casares' novel *The Invention of Morel*'



26. Virgilio Fernandes Almeida: 'on Adolfo Bioy Casares' novel *The Invention of Morel*'
27. Krešimir Purgar: 'on Umberto Eco's *Island of the Day Before*'
28. Rama Kundu: 'on Umberto Eco's *Island of the Day Before*'
29. Barbara Hussey: 'on John Fowles's *The Magus*'
30. Aleks Matosoglu: 'on John Fowles's *The Magus*'
31. Daniel Graziadei: 'Island metapoetics and beyond: introducing island poetics'

**Texts for Consultation:**

1. Michel Houellebecq: *The Possibility of an Island*
  2. Sarah Murphy: *The Measure of Miranda*
  3. Michelle Cliff: *No Telephone to Heaven*
  4. Gilles Deleuze: *Desert Islands*
  5. Peter Abrahams's *This Island Now*
  6. Michael Gilkes: *Prospero's Island*
  7. Athol Fugard, John Kani and Winston Ntshona: *The Island*
  8. Daniel Defoe: *Robinson Crusoe*. Ed. John J Richetti. Penguin.
  9. John R Gillis: *Islands of the Mind: How the Human Imagination Created the Atlantic World*. Palgrave Macmillan.
  10. William Shakespeare: *The Tempest*. Ed. Stephen Orgel. Oxford University Press.
  11. Elizabeth McMahon: *Islands, Identity and the Literary Imagination*, Anthem Studies in Australian Literature and Culture
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**Semester 4 - Elective Course:  
[EN810403] -Literature and Film**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

Cinema and Literature are connected /related to each other but still they are different in their own ways. This love-hate interface is amply embodied in the terrain of ‘Adaptation’ – of Literature into Film. This domain has always been one of the most fascinating forms of knowledge which has made great impact on human psyche. This course seeks to familiarise students with the nitty-gritty of Film Adaptations of Literature and the concomitant theoretical discussions.

**Course Description:**

Apart from the 3 introductory readings of *Module 1*, the course is schematized to represent film adaptations of literature in the following domains: Epic/Myth (*Module 2*), Theatre (*Module 3*), and Novel (*Module 4*). The last module (*Module 5*) is customized to accommodate film adaptations from Kerala.

**Special Note 1:** *Module 3* merits a specific mention. In many ways, it is Shakespeare who is the point of discussion: 3 Hamlet-films, 3 Macbeth-films and 2 Othello-films. **Also, donote** that the questions will not only be oriented in accordance with the ‘accompanying reading’, but it will also include ‘comparative’ analysis, especially with reference to the so-called ‘original’ Shakespearean texts.

**Special Note 2:** Questions on the films included in the Seminar Fields will be derivative of the films in the main sections of the respective modules.

**Module 1[Film (as) Adaptation]:**

**1.1**Robert Stam: ‘Beyond Fidelity: The Dialogics of Adaptation’

**1.2**Brian McFarlane: *Novel to Film: An Introduction to the Theory of Adaptation*;  
Part I - Backgrounds, Issues, and a New Agenda

**1.3**Lindiwe Dovey: ‘Towards an Art of Adaptation: Film and the New Criticism-as-Creation.’

**Module 2[Epic/Myth]:**

**2.1***The Godfather* [Francis Ford Coppola, 1972] /

- Nick Browne: ‘Fearful A-Symmetries: Violence as History in the Godfather Films.’

**2.2***Troy* [Wolfgang Petersen, 2004] /

- Ruby Blondell: ‘Third cheerleader from the left’: fromHomer’s Helen to Helen of Troy.’

**2.3***Beowulf* [Robert Zemeckis, 2007] /

- Eleanor Grigg: ‘Beowulf, the film.’

**Seminar:**

**2.4***Mother India* [Mehboob Khan, 1957] /

- Vijay Mishra: ‘The Texts of *Mother India*’

**2.5***Raavan* (Hindi) / *Ravanaan* (Tamil) [Mani Ratnam, 2010] /

- Amit Basole: ‘Subverting Our Epics: Mani Ratnam’s Retelling of the *Ramayana*.’

**Module 3[Theatre]:**

**3.1***Hamlet* [Michael Almereyda, 2000] / *Hamlet* [Franco Zeffirelli, 1990] /

- Elsie Walker: ‘A “Harsh World” of Soundbite Shakespeare:Michael Almereyda’s *Hamlet*.’

**3.2***Throne of Blood* [Akira Kurosawa, 1957] / *Macbeth* [Justin Kurzel, 2015]

- Dolores P. Martinez: 'From 'Scottish' Play to Japanese Film: Kurosawa's *Throne of Blood*.'
- Louise D'Arcens: 'Feeling Medieval: Mood and Transhistorical Empathy in Justin Kurzel's *Macbeth*.'

**3.3***Jarum Halus* [Mark Tan, 2008] / *O* [Tim Blake Nelson, 2001] / *Othello*

- Su Mei Kok: 'Malaysian Moors: Ethnicity, Speech, and Identity in *Jarum Halus*.'
- Brittany Rowland: '*Othello* and Tim Blake Nelson's 'O': Shakespearean Violence in High School.'

**Seminar:**

**3.4***Haider* [Vishal Bhardwaj, 2014] /

- Brian Walsh: 'Resisting *Hamlet*: Revenge and Nonviolent Struggle in Vishal Bhardwaj's *Haider*'

**3.5***Kaliyattom* [Jayaraaj, 1997] /

- Sujata Iyengar: 'Beds, Handkerchiefs, and Moving Objects in *Othello*'

**Module 4[Novel]:**

**4.1***Les Misérables* [Claude Lelouch. 1995] /

- Walter C. Metz: 'From Jean-Paul Belmondo to Stan Brakhage: Romanticism and Intertextuality in *Irma Vep* and *Les Misérables*'

**4.2***Great Expectations* [Alfonso Cuarón, 1998] /

- Steve Vineberg: 'Alfonso Cuarón's *Great Expectations*'

**4.3***The Colour Purple* [Steven Spielberg, 1985] /

- Maria Fas: 'The Walker-Spielberg Tandem and Lesbianism in *The Color Purple*:"[Spielberg] Don't Like It Dirty"'

**Seminar:**

**4.4***Pather Panchali* [Satyajit Ray, 1955] /

- C. G. Shyamala: 'A Deconstructive Reading of Satyajit Ray's *Pather Panchali*.'

**4.5***Umrao Jaan* [Muzaffar Ali, 1981] /

- Ayesha Arfeen: 'The Institution of *Kotha*: A Case Study of Tawaif-Centered Films.'

**Module 5[Malayali Resonances]:**

**5.1***Chemmeen*[Ramu Kariat, 1965] /

- Mini Chandran: 'Not Lost in Translation: *Chemmeen* on Alien Shores.'

**5.2***Mathilukal* [Adoor, 1990] /

- Krishnakumari M. P.: 'Basheer/Adoor: The Voice Beyond the Wall.'

**5.3***Mazha*[Lenin Rajendran, 2000] /

- C. S. Venkiteswaran: '*Mazha*: From Story to Film.'

**Seminar:**

**5.4***Nirmalyam* [M. T., 1973] /

- Meena T. Pillai: 'From *Pallivallum Kalchilambum* to *Nirmalyam*: Resurrecting the 'Word' and the 'World'.

**5.5***Kanchanaseetha* [Aravindan, 1977] /

- Vasanthi Sankaranarayanan: 'On Adaptation: With Special Reference to Aravindan's *Kanchanaseetha* and *Chidambaram*.'

### Specific Additional Readings:

1. Veena Talwar Oldenberg: "Lifestyle as Resistance: The Case of the Courtesans of Lucknow," in *Contesting Power: Resistance and Everyday Social Relations in South Asia*, ed. Douglas Haynes and Gyan Prakash (Berkeley: U of California P, 1992): 23-61.
2. Fareed Kazmi: "Muslim Socials and the Female Protagonist: Seeing a Dominant Discourse at Work," in *Forging Identities: Gender, Communities, and the State*, ed. Zoya Hasan (New Delhi: Kali for Women, 1994): 226-243.
3. Vijay Mishra: *Bollywood Cinema: A Critical Genealogy*.
4. Gayatri Chatterjee: *Mother India* (London: BFI, 2002).
5. Paroma Roy: "Figuring Mother India: The Case of Nargis," in *Indian Traffic: Identities in Question in Colonial and Postcolonial India* (Berkeley: U of California P, 1998): 152-173.
6. Sumita Chakravarty: selection from Chapter 8, "Woman and the Burden of Postcoloniality: The Courtesan Film Genre," in *National Identity in Indian Popular Cinema 1947-1987* (Austin: U of Texas P, 1993): 269-293
7. Robert Stam: 'Revisionist Adaptation: Transtextuality, Cross-Cultural Dialogism, and Performative Infidelities.'

### Texts for Consultation:

1. Robert Stam and Alessandra Raengo: *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Wiley, 2005
2. Neil Sinyard: *Filming Literature: The Art of Screen Adaptation*, Routledge, 2013
3. Julie Sanders: *Adaptation and Appropriation*, Routledge, 2015
4. Brian McFarlane: *Novel to Film: An Introduction to the Theory of Adaptation*; Clarendon Press, Oxford, 1996
5. George Bluestone: *Novels into Film*, University of California Press, 1968
6. Andre Bazin: "Adaptation, or the Cinema as Digest" (1948), in *Bazin at Work* by Bert Cardullo, Routledge, 1997
7. Douglas M. Lanier: 'Hamlet: Tragedy and Film Adaptation' in Michael Neill and David Schalkwyk (Eds), *The Oxford Handbook of Shakespearean Tragedy*
8. James Naremore: *Film Adaptation*
9. Jay Gould Boyum: *Double Exposure: Fiction into Film*
10. Catherine Belsey: 'Shakespeare and Film: A Question of Perspective.' in *Shakespeare on Film; Macmillan New Case Book*. Ed. Robert Shaughnessy.
11. Slavoj Zizek (ed): *Everything You Always Wanted to Know About Lacan (But Were Afraid to Ask Hitchcock)*

***ELECTIVES*****CLUSTER 3**

<b>24. Modern European Fiction [EN820401]</b>
<b>25. Modern European Drama [EN820402]</b>
<b>26. Indian Poetics: Theories and Texts [EN820403]</b>

**Semester 4 – Elective Course:**  
**[EN820401] -Modern European Fiction**

Total Credits: 3

Total Hours: 25

Weightage:

**Course Objectives:**

To familiarize the students with the evolution of European fiction over the latter half of the Nineteenth and early twentieth century

**Course Description:**

To acquaint the students with some of the major movements that shaped the growth of the European novel and the makers of European Fiction and to familiarize them with the writings of major novelists belonging to France, Germany, Russia, Greece, Italy and Austria spanning movements as varied as Realism, Existentialism, Naturalism and Postmodernism.

**Module One:**

**1.1** Walter Cohen: "Modernism". *A History of European Literature*. Pp.413-420. Oxford: Oxford University Press, 2017

**1.2** Jerome de Groot: "Postmodernism and the Historical Novel" in *The Historical Novel* Pp. 109-133. London: Routledge, 2010.

**1.3** Joseph Frank: "The Background of Crime and Punishment" in *Through the Russian Prism*. PP 122-136. Princeton: Princeton University Press, 1990

**Module Two:**

**2.1** Gustave Flaubert: *Madame Bovary*

**2.2** Fyodor Dostoevsky: *Crime and Punishment*

**2.3** Emile Zola: *Nana*

**Seminar:**

**2.4** Tolstoy: *Anna Karenina*

**Module Three:**

**3.1** Nikos Kazantzakis: *Zorba the Greek*

**3.2** Patrick Modiano: *The Missing Person*

**3.3** Thomas Mann: *Death in Venice*

**Seminar:**

**3.4** Boris Pasternak: *Doctor Zhivago*

**Module Four:**

**4.1** Franz Kafka: *The Trial*

**4.2** Albert Camus: *The Outsider*

**4.3** J.M.G. Le Clezio: *Desert*

**Seminar:**

4.4 Herman Hesse: *The Glass Bead Game*

**Module Five:**

5.1 Italo Calvino: *The Invisible Cities*

5.2 Gunter Grass: *Cat and Mouse*

5.3 Primo Levi: *If Not Now, When?*

**Seminar:**

5.4 Elfriede Jelenik: *Lust*

**Specific Additional Readings:**

1. James McFarlane : “The Mind of Modernism” in *Modernism: A Guide to European Literature* (Eds) Malcolm Bradbury and James McFarlane, Penguin, 1976, (71-94)
2. Umberto Eco: “On Some Functions of Literature” in *Our Literature*. 2002. (1-15)
3. Italo Calvino: “Literature as a Projection of Desire” in *The Uses of Literature*, Harcourt Brace, 1986 (50-61)

**Texts for Consultation:**

1. Franco Moretti (Ed): *The Novel: Forms and Themes Vol. 2*
2. Mario Vargas Llosa: *The Perpetual Orgy: Flaubert and Madame Bovary*
3. Georg Lukacs: *The Theory of the Novel*
4. Joseph Frank: *Dostoevsky: A Writer in His Time* (third and fourth volumes)
5. Mikhail Bakhtin: *The Dialogic Imagination*
6. Julian Preece: *The Life and Work of Gunter Grass*
7. Umberto Eco: *Six Walks in the Fictional Woods*
8. Sigmund Freud: *Mourning and Melancholia*
9. Primo Levi: *The Survival in Auschwitz*
10. Beren Lang. (ed): *Writing and the Holocaust*
11. Dominick La Capra: *Writing History, Writing Trauma*
12. Jacques Derrida: *The Other Heading*
13. Georg Lukacs: *Studies in European Realism*
14. Bill Overton: *The Novel of Female Adultery; Love and Gender in Continental European Fiction, 1830-1900*
15. George Steiner: *Tolstoy or Dostoevsky*
16. Ulrich Beck: *The Metamorphosis of the World*
17. Ronald Heyman: *Dostoevsky*
18. Gilles Deleuze: *Kafka: Toward a Minor Literature*
19. Giorgio Agamben: *Remnants of Auschwitz : The Witness and Archive*

**Semester 4 – Elective Course:  
[EN820402] -Modern European Drama**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

To familiarize the student with modern European Drama in terms of topics, perspectives, and dramatic literature

**Course Description:**

This paper contains representative works to acquaint the student with the social and cultural contexts that inform modern European Drama. The conventions of play beginning from the turn of the century realistic plays to the postmodern experiments are chosen. The paper contains representative plays of the Realistic, Naturalistic, Modernist, epic theatre, Theatre of the Absurd and postmodernist theatre. The paper has five modules. The first module consists of introductory essays on both modernist and postmodernist theatre along with some key terms associated with it. The teacher and the learner are expected to address these terms while studying the representative plays. The second, third and fourth modules consist of representative plays of the various modernist dramatic modes. The fifth Module entirely consists of postmodern plays. While dealing with them the teacher and the learner are expected to keep in mind the characteristics of postmodern plays in general. The student is also encouraged to revisit the ideological foundations of modernism. The student is to be acquainted with how the diversified movements in post-modernist theatre are informed by the theatre's increasing propensity to self-consciousness besides discussing poststructuralist theories and feminist theatre, environmental theatre, multicultural theatre, performance theories, threat from the cinema and the future of theatre.

**Module 1:**

**1.1** John Fletcher and James McFarlane: "Modernist Drama: Origins and Patterns" in *Modernism: A Guide to European Literature*. Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.

**1.2** Philip Auslander: "Postmodernism and Performance". (Pages 97- 115) Published in *Cambridge Guide to Postmodernism*. Edited by Steven Connor. Cambridge: Cambridge University Press, 2004

**1.3 Key Terms:** Realist Theatre, Naturalist Theatre, Meta theatre, Epic Theatre, Poor Theatre, Theatre of the Absurd, Theatre of Cruelty and Feminist Theatre

**Module 2:**

**2.1** Henrik Ibsen: A Doll's House

**2.2** August Strindberg: Miss Julie

**Seminar:**

**2.3** Anton Chekhov: The Cherry Orchard

**Module 3:**

**3.1** Luigi Pirandello: Six Characters in Search of an Author



### 3.2 Bertolt Brecht: The Life of Galileo

#### Seminar:

### 3.3 Federico Garcia Lorca: Blood Wedding

#### Module 4:

##### 4.1 Sartre: The Flies

##### 4.2 Jean Genet: The Maids

#### Seminar:

##### 4.3 Eugene Ionesco: Rhinoceros

#### Module 5:

##### 5.1 Heiner Muller: Hamletmachine

##### 5.2 Georg Büchner: *Woyzeck*

#### Seminar:

##### 5.3 Samuel Beckett: Catastrophe

#### Specific Additional Readings:

1. *Catastrophe*, in *Collected Shorter plays of Samuel Beckett* (London: Faber, 1984) 295-301)
2. Beryl S. and John Fletcher, *Student's Guide to the Plays of Samuel Beckett* 2d ed.(London: Faber, 1985)
3. Jonathan Kalb, *The Theater of Heiner Müller* (Cambridge: Cambridge University Press, 1998)
4. David Barnett, *Literature versus Theatre. Textual Problems and Theatrical Realization in the Later Plays of Heiner Müller* (Berne: Lang, 1998)
5. *A Glossary of Literary Terms 10th (tenth) Edition* by Abrams, M.H., Harpham, Geoffrey published by Cengage Learning (2011)
6. *Cambridge Guide to Postmodernism* Edited by Steven Connor. Cambridge: Cambridge University Press, 2004
7. *Modernism: A Guide to European Literature*. Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.
8. *No Exit and Three Other Plays*. By Jean Paul Sartre. NO EXIT (Huis Clos). THE *FLIES* (Les Mouches) translated from the French by Stuart Gilbert.

#### Texts for Consultation:

1. Patrick Campbell (ed): *Analysing Performance: Issues and Interpretations*. Manchester Univ. Press, 1996
2. Stephen Watt. *Postmodern/Drama: Reading the Contemporary Stage*. Ann Arbor: University of Michigan Press, 1998
3. Martin Esslin :*The Theatre of the Absurd*
4. Luigi Pirandello: “Preface to Six Characters in Search of an Author”
5. Bertolt Brecht: A Short Organum for the Theatre
6. Keir Elam: Semiotics of Theatre and Drama
7. Dario Fo: Accidental Death of an Anarchist

8. Max Frisch: The Fire Raisers
  9. John Willet: Brecht on Theatre: The Development of an Aesthetic
  10. Eric Bentley: The Playwright as Thinker: A Study of Modern Drama in Modern Times
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**Semester 4 – Elective Course:**  
**[EN820403] – Indian Poetics: Theories and Texts**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

The aim of the course is to familiarise the students with the major texts of the Indian tradition in the light of Indian poetic principles.

**Course Description:**

The eight major schools of Indian Aesthetics are to be introduced. The two cardinal schools viz. Rasa and dhvani are to be discussed in detail. The students must be familiar with the strong geopolitics behind Tamil poetics. Texts have to be discussed in the light of the theories. Questions pertaining to the dominant aesthetic sentiment, the suggestive potential of the language of the text, and so on need to be raised. Alternative readings have to be encouraged. Issues like the ideological ramifications of the erotic sentiment as a tool for the containment of women, the heroic sentiment as a mechanism for authenticating kingship and social stratification, the distinction of language into Sanskrit for noble men and Prakrit for menial characters and women, the division of space into domestic and exterior and its significance in the domestication of women, the significant absence of women (with the possible exception of Avvayyar) etc. are to be highlighted. Students may be encouraged to read Romila Thapar's analysis of Shakuntalam to see the drastic difference in the portrayal of women in the epic and the play. How Sanskrit became an Orientalist imperial weapon also may be analysed.

**MODULE 1:**

1.1S.S. Barlingay: "Various Senses of the Word Rasa" (A Modern Interpretation to Indian Aesthetic Theory. Ch.4 PP.84-102)

1.2K.K. Kunjunni Raja: The Theory of Dhvani (Indian Aesthetics. Ed. V.S. Sethuraman)

1.3 A K Ramanujan: "The Five Landscapes" (Ed. Poems of Love and War 236-43)

**MODULE 2:**

2.1 "Drona Parva" from the Mahabharata

2.2 Bhana Bhatta: Kadambari

**Seminar:**

2.3 "Sundara Kanda" from the Ramayana

**MODULE 3:**

3.1 Kalidasa: Abhijnana Shakuntala (Ed. Romila Thapar)

3.2 Sudraka: Mrichakatika (The Little Clay Cart)

**Seminar:**

3.3 Vishakhadatta: Mudrarakshasa

**MODULE 4:**

4.1 Bhasa: Urubhanga

4.2 Jayadeva: "Song to the Melody Gurjari" in Gitagovinda

**Seminar:**

4.3 Bhavabhuti: Uttararamacharita

**MODULE 5:**

5.1 Ilango Adikal: Chilappatikaram

**Seminar:**

5.2 "Palai" from A. K. Ramanujan (Poems of Love and War)

**Texts for Consultation:**

1. S K Nandi. Studies in Modern Indian Aesthetics Simla: Indian Institute of Advanced Study, 1975

2. Sudhakar Pandey and V N Jha eds.: Glimpses of Ancient Indian Poetics: From Bharata to Jagannatha. Delhi: Indian Book Centre, 1993

3. A V Subrahmanian: The Aesthetics of Wonder: New Findings in Sanskrit Alankarasastra Delhi: Motilal Banarsidas, 1988

4. Kapil Kapoor: Literary Theory: Indian Conceptual Framework. New Delhi: Affiliate East-West Press, 1998.

5. Sushil Kumar De.: History of Sanskrit Poetics Calcutta: Firma, 1988.

***ELECTIVES*****CLUSTER 4**

<b>27. English Language Teaching (ELT) [EN830401]</b>
<b>28. Translation Studies [EN830402]</b>
<b>29. Dalit Studies [EN830403]</b>

**Semester 4 – Elective Course:**  
**[EN830401] -English Language Teaching (ELT)**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:**

To provide the fundamental techniques of teaching English language

To expose the learner to various theories of ELT from the earliest to the modern

To help them understand the concepts related to second language acquisition and the related pedagogical issues

To equip them with the methods and means of assessment and evaluation

To create awareness about how the theory can be put to practice in the real classroom activity

**Course Description:**

The course is divided into five modules. These modules cover the significant areas in ELT and they provide information about the contemporary theories as relevant to ELT.

**Module I [The Basics of ELT]:**

**Topics**

- 1.1 Imparting the four skills: listening, speaking, reading and writing
- 1.2 The process of second language acquisition and second language learning: a. Acquisition and Learning, b. Differences between L1 and L2 acquisition
- 1.3 Macaulay's Minute on Education and its impact
- 1.4 The teaching and learning of English in pre-Independent India
- 1.5 Developments in the Teaching of English in India
- 1.6 English and Society in India - Issues in the pedagogy of English in India
- 1.7 World Englishes

**Module 2 [A Historical Overview of the Theories of ELT and Learning Theories]:**

**Topics:**

- 2.1 Basic theories of learning: Connectionist or behaviorist theories and cognitive theories, Gestalt field or field cognitive type of learning theory.
- 2.2 General references to theorists such as Edward L. Thorndike, John B. Watson, Ivan Petrovich Pavlov, Burrhus Frederic Skinner, Wolfgang Kohler, Clark L. Hull, Kurt Lewin, and Robert Gagne
- 2.3 Differentiating Method, Approach and Technique in ELT
- 2.4 The Grammar - Translation method

- 2.5 The Direct method
- 2.6 The Audio Lingual Method: The audio-lingual method and the language lab
- 2.7 Total Physical Response
- 2.8 The Natural Approach
- 2.9 The Communicative Approach Psychological framework: the learner and the learning process Behavioural, Cognitive, structural and Socio cultural approaches toward teaching.
- 2.10 Communicative Language Teaching and the Bangalore Project
- 2.11 Task-Based Language Teaching

**Seminar:**

- 2.12 Importance of ELT theories in Practice

**Module 3 [Techniques of Teaching]:**

**Topics:**

- 3.1 Teaching Vocabulary: Active and Passive vocabularies; Techniques to introduce new words; Vocabulary expansion
- 3.2 Teaching spelling: Difficulties and remedies
- 3.3 Teaching Grammar: Theoretical grammar and pedagogical grammar substitution tables.
- 3.4 The deductive approach – rule-driven learning
- 3.5 The inductive approach – the rule-discovery path,
- 3.6 The functional- notional approach
- 3.7 Teaching grammar in situational contexts
- 3.8 Teaching grammar through texts.
- 3.9 Honing listening skills
- 3.10 Teaching the techniques of Writing and speaking
- 3.11 Error correction
- 3.12 Using a dictionary

**Seminar:** Incorporating activities from the following books:-

- 3.13 Scott Thornbury (2001) *Uncovering Grammar*

<http://www.onestopenglish.com/methodology/methodology/methodology-articles/pdf-content/uncovering-grammar/153825.article>

- 3.14 Ur, P. (2009). *Grammar practice activities*. Cambridge: Cambridge University Press

**Module 4 [Teaching literature in an ELT classroom]:**

**Topics:**

- 4.1 Theoretical Background: Teaching literature in an ELT classroom:
  - a. Reasons for using literature in the language classroom
  - b. The importance of response and literature teaching

**4.2 Teaching Poetry:** Literary Language; Literary competence; Deviant use of Language; Rhythm, intonation; Pronunciation with the help of phonetic script.

**4.3 Teaching Prose:** parts of speech, sentence structure, and punctuation. Strategies for creative writing: Shared writing through exchange of ideas; developing imagination, establishing context; developing dialogue; using appropriate vocabulary

**4.4 Teaching Drama**

- a. Drama techniques for language learning
- b. Using role play for language learning

**4.5 Film in language teaching:** Improving listening skills, pronunciation, and vocabulary (One helpful website: <http://film-english.com>)

**4.6 The internet and ELT:** impact of the internet on English learning

**Seminar:**

**4.7 Teaching prose, poetry and drama in class** (practice sessions)

**Module 5 [The Process of Evaluation]:**

**Topics:**

**5.1 Selection, grading and sequencing of teaching items;** Preparation of lesson plans for teaching English

**5.2 Use of audio video aids**

**5.3 Classroom observation and research;** Monitoring learners' progress and giving feedback

**5.4 Evaluating classroom tests and other forms of assessment for different purposes;** Bloom's Taxonomy

**5.5 Error analysis and remedial teaching - their significance and rationale.**

**5.6 Tests and examination;** Diagnostic tests and achievement tests

**Seminar:**

**5.7 Preparing test materials and assessment charts**

**Texts for Consultation:**

1. J. D. Brown: (1987). Principles of Language Learning and Teaching, Englewood Cliffs, New Jersey, Prentice-Hall.

2. J. D. Brown: (1995). The Elements of Language Curriculum. Boston, Heinle & Heinle

3. C. J. Brumfit: (1980). Problems and Principles in English Teaching. Oxford, Pergamon Press Ltd.



4. M. Finocchiaro and C. Brumfit: (1983). *The Functional-Notional Approach From Theory to Practice*. Oxford, Oxford University Press
5. T. Hedge: (2000). *Teaching and learning in the language classroom*. Oxford, Oxford University Press.
6. T. Hutchison and A. Waters: (1987). *English for Specific Purposes*. Cambridge University Press.
7. R. L. Oxford: (1996). *Language Learning Strategies Around the World: Cross-Cultural Perspectives*. University of Hawaii, The USA.
8. Jack C. Richards and Willy A. Renandya: (2002) *Methodology in language teaching: an anthology of current practice*, Cambridge University Press, New York
9. B. Kumaravadivelu: (2006). *Understanding Language Teaching from Method to Postmethod*. New Jersey, Lawrence Erlbaum Associates.
10. J. C. Richards: (2001). *Curriculum Development in Language Teaching*. Cambridge, Cambridge University Press.
11. J. C. Richards and T. S. Rodgers: (1986). *Approaches and Methods in Language Teaching*. Cambridge, Cambridge University Press.
12. T. M. Silviyanti: (2014). Looking into EFL students' perceptions in listening by using English movie videos on YouTube. *Studies in English Language and Education*, 1(1), 42-58.
13. R. V. White: (1988). *The ELT Curriculum*. Oxford, Basil Blackwell Ltd.
14. H. G. Widdowson: (1990) *Aspects of Language Teaching*. Oxford, Oxford University Press.
15. D. A. Wilkins: (1976). *Notional syllabuses*. Oxford, Oxford University Press.
16. C. Brumfit: (1983). *Language teaching projects for the Third World (ELT Documents 116)*. London: Pergamon Press & British Council
17. Peter James: (2001). *Teachers in Action: Tasks for in-service Language Teacher Education And Development*. United Kingdom: Cambridge University Press.
18. K -12 Classroom Digital Resources: <https://padlet.com/dolajuwon1/gl5rhenz6h0r>

**Semester 4 - Elective Course:****[EN830402] -Studying Translations: Aspects and Contexts**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:** To familiarize the student to the contextual diversity of ‘translations’, and to introduce the theoretical/political positions related to Translation Studies.

**Course Description:** This paper conceives the terrain of Translation Studies both as a global phenomenon and as a culturally loaded region/subject-specific activity.

*Module 1* seeks to familiarize students to certain Global Views on Translation Studies, through the readings selected from Walter Benjamin, Susan Bassnet/ Harish Trivedi, and Antoine Berman.

*Module 2* takes a close look at certain Indian Views on Translation Studies through the works of A. K. Ramanujan, Sujit Mukherjee, Gayatri Chakravorty Spivak and Rita Kothari.

*Module 3* pans the Fictional Terrain: Herein is included Albert Camus’ French work *L’étranger* translated by Joseph Laredo as *The Outsider* and by Stuart Gilbert as *The Stranger*; C.

Ayyappan’s Malayalam story *Prethabhaashanam* translated by V. C. Harris as ‘Spectral Speech’ and by Udaya Kumar as ‘Ghost Speech’; Miguel de Cervantes’ Spanish work *Don Quixote* - A. The Windmill Episode as translated by Tobias Smollett and Edith Grossman, and B. The Profound Cave Episode as translated by John Ormsby and Edith Grossman.

*Module 4* pans the Poetic Terrain. The selections include Songs of Solomon 1 and 2 in their King James Version and The New International Version; Pablo Neruda’s ‘Puedo Escribir Los Versos Mas Tristes Esta Noche’ translated as ‘Tonight I Can Write (The Saddest Lines)’ by W. S. Merwin and as ‘I Can Write the Saddest Verses Tonight’ by Mark Eisner; Faiz Ahmad Faiz’s *Mujh se pehli si mohabbat meri mehboob na maang/* Don’t ask me for that love again and *Tanhai/Solitude* as differently translated by Victor G Kiernan and Agha Shahid Ali; Edward Fitzgerald’s and Hans van Rossum’s translations of *Rubáiyát* of Omar Khayyám and the Psalms of David: 22 and 23 in their King James Version and The New International Version.

*Module 5* looks at ‘inter-semiotic’ translations/transcreations of ‘Mythic Images’. Firstly, there is the ‘switched heads trope’ from the *Kathasarithasagara* as differently worked out by Thomas Mann and by Girish Karnad. Then there is Kalidasa’s *Abhijnanasakuntalam* [Sanskrit] as differently translated by William Jones as *Sacotala or The Fatal Ring* and by Chandra Rajan as *Kalidasa: The Loom of Time (Abhijnanasakuntalam)*.

**Crucial Note:** The primary logic of Modules 3, 4, and 5 is not a summation of the essential core of these texts. Beyond the content, the aim is to initiate discussions where multiple translations of the same text or transcreations of a ‘core-motif’ by subsequent writers can be seen in terms of nuanced divergences; this is tantamount to locating these texts as ‘variants. The examination

questions will be customized to this very aspect – comparing multiple translations [TL] of a single text [SL].

### **Module 1 [Global Views on Translation Studies]:**

**1.1** Walter Benjamin: ‘The Task of the Translator.’ (*Translation Studies Reader* pp 15-25)

**1.2** Susan Bassnet and Harish Trivedi: ‘Introduction: Of Colonies, Cannibals and Vernaculars.’ (pp 1 - 18 in *Postcolonial Translation: Theory and Practice*.)

**1.3** Antoinne Berman: ‘Translation and the Trials of the Foreign.’ in Lawrence Venuti (ed.), *The Translation Studies Reader*. London: Routledge. pp. 284 - 297.

### **Module 2 [Indian Views on Translation Studies]:**

**2.1** A. K. Ramanujan: ‘Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation.’ (pp. 131 - 160 in *The Collected Essays of A K Ramanujan*)

**2.2** Sujit Mukherjee: ‘Translation as Discovery’ (pp. 139-150 in *Translation as Discovery*)

**2.3** Gayatri Chakravorty Spivak: ‘The Politics of Translation.’ in Lawrence Venuti (ed.), *The Translation Studies Reader*. London: Routledge. pp. 397- 416

#### **Seminar:**

**2.4** Rita Kothari, “Cast(e) in a Caste-less language: English as a Language of ‘Dalit’ Expression”. *EPW Vol.48, Issue No. 39, 28 Sep, 2013*

### **Module 3 [The Fictional Terrain]:**

**3.1** Albert Camus: *L’étranger* [French]

- *The Outsider* Trans. Joseph Laredo & *The Stranger* Trans. Stuart Gilbert.

**3.2** C. Ayyappan: *Prethabhaashanam* [Malayalam]

- ‘Spectral Speech’ Trans. V. C. Harris & ‘Ghost Speech’ Trans. Udaya Kumar

#### **Seminar:**

**3.3** Miguel de Cervantes: *Don Quixote* [Spanish]

#### **A. The Windmill Episode**

[Part 1: Chapter 8: Of the good fortune which the valiant Don Quixote had in the terrible and undreamt-of adventure of the windmills, with other occurrences worthy to be fitly recorded]

- Tobias Smollett’s translation & Edith Grossman’s translation

#### **B. The Profound Cave Episode**

[Part 2: Chapter 23: Of the wonderful things the incomparable Don Quixote said he saw in the profound cave of Montesinos, the impossibility and magnitude of which cause this adventure to be deemed apocryphal.]

- John Ormsby’s translation & Edith Grossman’s translation

### **Module 4 [The Poetic Terrain]:**

**4.1** Songs of Solomon: 1 [The Song of Songs, which is Solomon’s. Let him kiss me with the kisses of his mouth...] & 2 [I am the rose of Sharon, and the lily of the valleys.]

- King James Version & The New International Version

**4.2** Pablo Neruda: [Spanish] *Puedo Escribir Los Versos Mas Tristes Esta Noche...*

- ‘Tonight I Can Write (The Saddest Lines)’ – Trans. W. S. Merwin & ‘I Can Write the Saddest Verses Tonight’ - Trans. Mark Eisner

#### 4.3 Faiz Ahmad Faiz: [Urdu]

A. *Mujh se pehli si mohabbat meri mehboob na maang/* Don't ask me for that love again

B. *Tanhai/Solitude*

- Victor G Kiernan's translation & Agha Shahid Ali's translation

#### Seminar:

#### 4.4 *Rubáiyát* of Omar Khayyám: [Persian]

- Edward Fitzgerald's translation & Hans van Rossum's translation

4.5 Psalms of David: 22 [My God, my God, why have you rejected me?]& 23 [The Lord is my shepherd; I have everything I need]

- King James Version & The New International Version

### Module 5 [Translating ‘Mythic Images’]:

5.1 Hermann Hesse: *The Transposed Heads* [German]

5.2 Girish Karnad: *Hayavadana* [Kannada/English]

#### Seminar:

5.3 Kalidasa: *Abhijnanasakuntalam* [Sanskrit]

[Act III: The Love-making (Scene –The Hermitage in a Grove)]

- Sir William Jones: *Sacountala or The Fatal Ring* & Chandra Rajan's *Kalidasa: The Loom of Time (Abhijnanasakuntalam)*. New Delhi: Penguin, 1989.

#### Specific Additional Readings:

1. Romila Thapar: *Sakuntala – Texts, Readings, Histories*

2. Harvansh Rai Bachan: *Madhusala: The House of Wine*

3. Erik Gray: Fitzgerald and the *Rubáiyát*, In and Out of Time

4. Pratibha Umashankar: ‘Thomas Mann and Girish Karnad’

5. Anand Mahadevan: ‘Switching Heads and Cultures: Transformation of an Indian Myth by Thomas Mann and Girish Karnad.’, *Comparative Literature*, Vol. 54, No. 1 (Winter, 2002)

6. Mini Chandran: NPTEL Course: Introduction to Translation Studies – Lecture 18

[Postcolonial Translation]

7. Elena Di Giovanni: Translation as Craft, as Recovery, as the Life and Afterlife of a Text: Sujit Mukherjee on Translation in India

8. *Gleanings from Haritham*: edited and published by School of Letters, M.G. University/DC Books: 2001

#### Texts for Consultation:

1. Sujit Mukherjee: “Translation as New Writing” in *Translation as Recovery*, New Delhi: Pencraft, 2004.

2. Sujit Mukherjee: *Translation as Discovery*: Orient Longman: 2006

3. Brinda Bose: “The Most Intimate Act: The Politics of Gender, Culture and Translation”. *Translating Desire: The Politics of Gender and Culture in India*. New Delhi: Katha, 2002.

4. Susan Bassnett: "From Comparative Literature to Translation Studies", chapter 7 of *Comparative Literature: A Critical Introduction*, Blackwell, Oxford, 1993.
  5. Susan Bassnett: *Translation Studies*. London and New York: Methuen, 1991.
  6. Susan Bassnett: *Translation Studies*: Routledge: 2000
  7. Susan Bassnett and Harish Trivedi (eds): *Post-Colonial Translation: Theory and Practice*: Routledge:2000
  8. Jeremy Munday: *Introducing Translation Studies*: Routledge: 2003
  9. Lawrence Venuti (ed): *The Translation Studies Reader*: Routledge: 2000
  10. Susie Tharu and K. Satyanarayana (eds): *No Alphabet in Sight: New Dalit Writings From South India*: Penguin Books India: 2011
  11. Vinay Dharwadkar (ed): *The Collected Essays of A K Ramanujan*: Oxford University Press: 2004
  12. Edith Grossman: *Why Translation Matters*: Orient Blackswan: 2011
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**Semester 4 - Elective Course:**  
**[EN830403] -Dalit Studies**

Total Credits: 3

Total Hours: 25

Weightage:

**Objectives:** To familiarize the student with the development, intent and contents of Dalit Literature and aesthetics from different regions of India.

**Course Description:** Most of the selections are translations into English from regional languages. Hence, we have Dalit writings from Marathi, Punjabi, Gujarati, Telugu, Kannada, Tamil, and Malayalam. An attempt has been made to expose readers to the richness of Dalit Literature. With these criteria in mind the selected texts span from the period of colonial modernity through nationalist movement, independence, liberal democracy, cultural nationalism and globalization. An interrogation of 'brahmanical culture', an assertion of equality and human rights, an impulse to transcend the centre-margin dichotomy, and an aspiration for dignity and political power run through these Dalit writings.

**Module I [Conceptual]:**

1.1 B.R. Ambedkar: Speech at Mahad (*Poisoned Bread*, p.223-233)

1.2 Saratchandra Muktibodh: What is Dalit Literature? (*Poisoned Bread*, p. 267-270)

1.3 T.M. Yesudasan: "Towards a Prologue to Dalit Studies" in *No Alphabet in Sight*.

**Module 2 [Poetry]:**

2.1 Poikayil Appachan: About my race (*Oxford India Anthology of Malayalam Dalit Writing*, p.5)

2.2 Arun Kamble: Which Language should I Speak? (*Poisoned Bread*, p.54) (Marathi)

2.3 Jayant Parmar: Manu (*Indian Literature*, 159, Jan-Feb 1994) (Gujarati)

2.4 Manjit Quadar: A Song (*Indian Literature*, 185, May-June 1998) (Punjabi)

2.5 Babu Masilamani: My Literature (*Muse India Issue 9*) (Tamil)

2.6 Sukirtharani: Infant Language (*Wild Girls Wicked Words*) (Tamil)

2.7 Challapalli Swaroopa Rani: Prohibited History (*Indian Literature*) (Telugu)

2.8 Mathiavannan: In the Beginning there was Hatred (*No Alphabet in Sight*, p.220-221) (Tamil)

2.9 M. B. Manoj: The Children of the Forest Talk to Yesu, (*No Alphabet in Sight*, p.529-530)

2.10 S Joseph: My Sister's Bible

2.11 M.R. Renukumar: Unfinished Thirties (*No Alphabet in Sight*, P.577-578)

**Seminar:**

2.12 Sunny Kavikkad: Naked Truths (*No Alphabet in Sight*, p 487-488)

**Module 3 [Short Fiction]:**

3.1 Arjun Dangle: Promotion (*Poisoned Bread*, p.191-196) (Marathi)

3.2 T.K.C. Vaduthala: Sweet-offering at Chankranthy (*Oxford India Anthology of Malayalam Dalit Writing*, p.53-61)

3.3 Joopaka Subhadra: Friends in School. *Different Tales*. DC Books. (Telugu)

- 3.4 Baburao Bagul: *Mother* (Poisoned Bread p 183-190)  
 3.5 Devanoor Mahadeva: *Tar Comes* (91-98) (Kannada)  
 3.6 Azhagiya Periyavan: *Stench* (*No Alphabet in Sight*, p.232-237) (Tamil)  
 3.7 Annabhau Sathe, *Gold from the Grave* (*Homeless in My Land: Translations from Modern Marathi Dalit Short Stories* p 64-70)

**Seminar:**

- 3.8 Harish Mangalam: *The Midwife*. (*Indian Literature*, Volume 37, 1994 pp. 65-68)

**Module 4 [Plays and Movies]:**

- 4.1A Santha Kumar: *Dream Hunt* (Oxford India Anthology of Malayalam Dalit Writing, pp 169-179)  
 4.2 M.M Vinodini: *Thirst*  
 4.3 Nagaraj Manjule's movie *Fandry* (2013)

**Seminar:**

- 4.4 M. Sajitha: *Matsyagandhi*

**Module 5 [Life Writings]:**

- 5.1 P. Sivakami: *The Grip of Change*  
 5.2 Bama: *Karukku*  
 5.3 Joseph Macwan: *The Step Child*

**Seminar:**

- 5.4 Gunasekaran K.A.: *The Scar*. (Trans. from Tamil by V. Kadambari)

**Texts for Consultation:**

1. Kalyanarao, G. *Untouchable Spring*. Chennai: Orient Blackswan, 2010.
2. Baby Kamble. *The Prisons We Broke*. Orient Longman, 2008.
3. Ravikumar & Azhagarasan. *The Oxford India Anthology of Tamil Dalit Writing*. OUP, 2012.
4. Sharankumar Limbale. *Towards an Aesthetic of Dalit Literature*. Orient Longman, 2004.
5. Kancha Illaiah. *Why I am not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*. Samya, 2009.
6. D. R. Nagaraj. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.
7. Sharmila Rege. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.
8. Gail Omvedt. *Dalit Visions*, Tracts for the Times/8, Orient Longman.
9. Lata Murugkar. *Dalit Panther Movement in Maharashtra: A Sociological Appraisal*, Popular Prakashan, 1991.
10. K. Satyanarayana and Susie Tharu, *The Exercise of Freedom: An Introduction to Dalit Studies*. Navayana, 2013.

## 1. MODEL QUESTION PAPERS

### **Question Paper Pattern:**

**I.** Short Answer Questions – [Weightage 1] – 8 out of 10

**II.** Medium Answer Questions – [Weightage 2] – 6 out of 8

**III.** Essay Questions – [Weightage 5] – 2 out of 4

## 2. FORMAT OF AWARDS TO BE ISSUED TO STUDENTS

10.1 GRADE CARDS/ MARK CUM GRADE CARDS FOR EACH SEMESTER

10.2 CONSOLIDATED GRADE CARD

10.3 PROVISIONAL CERTIFICATE

10.4 DEGREE CERTIFICATE