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INTRODUCTION

The P. G. Degree Programme in English Language and Literature would equip students to enter the teaching profession, especially in the Higher Education sector, or to take up other employment. The programme also envisages the inculcation of human values in the learner.

The General Objectives of the M. A. Degree Programme in English Language and Literature are:

- to enable students to engage critically and creatively with a wide range of selected texts
- to develop in them an appreciation of the nuances of literary language through an understanding of the way the English language functions
- to help them understand the relationship between art and life in order to comprehend the social/ emotional/ psychological/cultural value of literary texts
- to provide students with the skills and knowledge necessary to work towards a research degree in any area of their choice and in any place of their preference
- to familiarize them with the current trends in literary research
- to give them insight into basic pedagogical principles and praxis relating to the teaching of both the English Language and Literature in English
- to give them the confidence to use their communication skills in English in a wide range of professional and practical contexts.

The Learning Outcomes at the end of the M. A. Degree Programme in English Language and Literature will be:

- to demonstrate the ability to engage critically with a wide range of selected texts by offering interpretations and evaluations from multiple perspectives
- to demonstrate an understanding of the formal structure of the various genres
- to show an awareness of the literariness of literary language
- to demonstrate the ability to analyse and explain the complexities and subtleties of human experience
- to be able to relate the socio-politico-historical context to the evolution of the forms, styles, and themes of texts
- to demonstrate the research and language skills necessary to do independent, innovative research
- to show they have understood contemporary pedagogic principles and practices in teaching both language and literature
- to demonstrate an ability to communicate effectively in a variety of language situations

COURSE STRUCTURE

Semester 1	Core / Elective	Course Code	Name of Paper	Instructional hours/ week	Marks		
					ESA	CA	Total
Paper 1	Core	EL211	Chaucer to the Elizabethan Age	6	75	25	100
Paper 2	Core	EL212	Shakespeare Studies	6	75	25	100
Paper 3	Core	EL213	The Augustan Age	6	75	25	100
Paper 4	Core	EL214	Romantics and Victorians	7	75	25	100
Semester 2							
Paper 5	Core	EL221	From Modernism to the Present	6	75	25	100
Paper 6	Core	EL222	Indian Writing in English	6	75	25	100
Paper 7	Core	EL223	American Literature	6	75	25	100
Paper 8	Core	EL224	Critical Studies I	7	75	25	100
Semester 3							
Paper 9	Core	EL231	Linguistics and Structure of the English Language	6	75	25	100
Paper 10	Core	EL232	Critical Studies II	7	75	25	100
Paper 11	Elective 1	EL233._		6	75	25	100
Paper 12	Elective 2	EL234._		6	75	25	100
Semester 4							
Paper 13	Core	EL241	English Language Teaching	6	75	25	100
Paper 14	Core	EL242	Cultural Studies	7	75	25	100
Paper 15	Elective 3	EL243._		6	75	25	100
Paper 16	Elective 4	EL244._		6	75	25	100
Paper 17	Compr Ppr	EL245	Comprehensive Paper		100		
Paper 18	Project	EL246	Project		80		100
			Project based Viva Voce		20		
			Grand Total				1800

ELECTIVES: SELECTION OPTIONS***Any ONE from each group****SEMESTERS III & IV****Semester III****Paper XI: EL233 (6 hours / week)****Electives**

- | | |
|---------------------------------------|---------|
| 1. European Drama | EL233.1 |
| 2. Canadian and Australian Literature | EL233.2 |
| 3. Film Studies | EL233.3 |
| 4. Kerala Studies | EL233.4 |
| 5. Women's Writing | EL233.5 |

Paper XII: EL234 (6 hours / week)**Electives**

- | | |
|--------------------------------------|---------|
| 6. European Fiction | EL234.1 |
| 7. African and Caribbean Literature | EL234.2 |
| 8. Fiction and Film | EL234.3 |
| 9. Folklore Studies | EL234.4 |
| 10. Writing Lives, Performing Gender | EL234.5 |

Semester IV**Paper XV: EL243 (6 hours / week)****Electives**

- | | |
|----------------------------|---------|
| 11. Comparative Literature | EL243.1 |
| 12. South Asian Literature | EL243.2 |
| 13. Screenwriting | EL243.3 |
| 14. Theatre Studies | EL243.4 |
| 15. Travel Writing | EL243.5 |

Paper XVI: EL244 (6 hours / week)**Electives**

- | | |
|-------------------------------------------------|---------|
| 16. Translation Studies | EL244.1 |
| 17. Regional Literatures in English Translation | EL244.2 |
| 18. Media Studies | EL244.3 |
| 19. Dalit Writing | EL244.4 |
| 20. Theorising Sexualities | EL244.5 |

*The Selection options have been categorized to enable colleges to select specialities across the two semesters. For example, a college can specialize in World Literatures by choosing Canadian and Australian Literature and African and Caribbean Literature in Semester III, and South Asian Literature and Regional Literatures in English Translation in Semester IV.

QUESTION PAPER PATTERN

For Core Courses

(Except Shakespeare Studies, Linguistics and Structure of the English Language, English Language Teaching, Critical Studies 1 and 2, and Cultural Studies):

The question paper shall be divided into 4 parts.

Part I

Very Short Answers (50 words)

- Choice: 5 out of 8
- 2 marks for each question ($5 \times 2 = 10$ marks)
- Questions to be based on Modules II and III:
 - FOUR questions from Modules II (two each from Poetry and Drama) and FOUR questions from Module III (two each from Prose and Fiction), **both detailed and non-detailed texts**.

Part II

Annotations/ Critical Comments (150 words) to be based on texts prescribed for detailed study only

- Choice: 2 out of 4
- 5 marks for each question ($2 \times 5 = 10$ marks)
- Questions to be based only on texts prescribed **for detailed study** from Modules II and III
- This part shall have **two** sections
 - Section A – TWO questions from Poetry
 - Section B – TWO questions – ONE question from Drama and ONE from Prose

Part III

Short Notes (150 words)

- Choice: 2 out of 4
- 5 marks for each question ($2 \times 5 = 10$ marks)
- ONE question from Module I; ONE question from detailed/ non-detailed section of Module II; ONE from detailed/ non- detailed section of Module III; and ONE question from Module IV.

Part IV

Essay (500 words)

- Choice: 3 out of 9
- 15 marks for each question (3 x 15 = 45 marks)
- This part shall have **three** sections. Each section shall have **three** questions. To answer **one** from each section.
 - Section A to be based on poetry and drama (i.e., Module II)
 - Section B to be based on prose and fiction (i.e., Module III)
 - Section C to be based on Social-political and Literary background and Critical Responses (i.e., Modules I and IV)

Difficulty levels of the questions:

- There are to be three levels of difficulty: EASY, AVERAGE and DIFFICULT.
- Part I: Very short answers (2 marks each; 5 questions to be answered out of 8): Difficulty level: EASY, for all 8 questions (10 marks)
- Part II: Critical comments (5 marks each; 2 questions to be answered out of 4): Difficulty level: AVERAGE, for all 4 questions (10 marks)
- Part III: Short notes (5 marks each; 2 questions to be answered out of 4): Difficulty level: AVERAGE, for all 4 questions (10 marks)
- Part IV: Essay questions (three sets of questions with each set having three questions): Difficulty level: Any one set of three questions – EASY (15 marks); any one set of three questions – AVERAGE (15 marks); any one set of three questions – DIFFICULT (15 marks)
 - Total marks: 75
 - EASY questions: 25 marks (33%)
 - AVERAGE questions: 35 marks (47%)
 - DIFFICULT questions: 15 marks (20%)

Shakespeare Studies Paper

- Part I (2 mark questions; to answer 5 out of 8): TWO questions from Module I; FOUR from Module II; and TWO from Module III.
- Part II (5 marks: Critical Comments; 2 out of 4). THREE questions from the detailed texts (with at least ONE from each play) of Module II; and ONE question from Module II Poetry).
- Part III (5 marks: Short notes; 2 out of 4). ONE from each of the four modules.

- Part IV: Essay (3 out of 9): Section A (3 questions): THREE questions from the drama texts for detailed and non-detailed study in Module II; Section B (3 questions): TWO questions from the adaptations of Shakespeare's plays, and ONE from Poetry; Section C (3 questions): From Modules I and IV with at least one from each module.
- Difficulty level: As in the core papers

Critical Studies I & II and Cultural Studies papers

- Parts I (2 mark questions; 5 out of 8): Questions to be asked from all five modules with at least one from each module. *Maximum only 2 questions to be asked from Supplementary Reading.*
- Part II (5 marks: Short notes; 4 out of 8). From all five modules with at least one from each module. *Maximum 2 out of 8 questions to be asked from Supplementary Reading.*
- Part III: Essay (3 out of 9 questions; 1 from each section): Section A (3 questions): THREE questions from the texts for Required Reading; Section B (3 questions): THREE questions from the Course Descriptions or the texts for Supplementary Reading; Section C: THREE questions based on critical analysis of a known or unknown short text (to be provided) from three different critical perspectives.
- Difficulty level:
 - Part I: 8 EASY questions (to answer 5) (10 marks)
 - Part II: 8 AVERAGE questions (to answer 4) (20 marks)
 - Part III:
 - Section A: 3 EASY questions (to answer 1) (15 marks)
 - Section B: 3 AVERAGE questions (to answer 1) (15 marks)
 - Section C: 1 DIFFICULT question (15 marks)

Linguistics and Structure of the English Language

- Part I (2 mark questions; to answer 5 out of 8): TWO questions each from ALL FOUR modules.
- Part II (5 marks: Short notes; 4 out of 8). TWO questions each from ALL FOUR modules.
- Part III (15 marks)
 - Section A: Essay question: To answer 2 out of 4 questions. ONE question to be asked from each of the FOUR modules
 - Section B: Practical Application:
 - ONE transcription passage (5 marks)

- To resolve TWO ambiguities out of FOUR (through IC analysis or TG grammar) (2 ½ marks each)
- To derive PS and T Rules for ONE singular transformation out of THREE choices (passivisation/ interrogation/ negation) (5 marks)
- Difficulty level:
 - Part I: 8 EASY questions (to answer 5) (10 marks)
 - Part II: 8 AVERAGE questions (to answer 4) (20 marks)
 - Part III:
 - Section A: EASY (direct) questions (to answer 2) (30 marks)
 - Section B: DIFFICULT questions (15 marks)

English Language Teaching

- Part I (2 mark questions; to answer 5 out of 8): At least ONE question from each of the FIVE modules.
- Part II (5 marks: Short notes; 4 out of 8). At least ONE question from each of the FIVE modules.
- Part III (15 marks)
 - Section A: Essay question: To answer 2 out of 4 questions. The four questions to be from the FIVE modules (with not more than ONE question from any one module).
 - Section B: Lesson Plan: To answer one out of two questions. To be based on i) a given poem or ii) a given passage to teach a grammar point.
- Difficulty level:
 - Part I: 8 EASY questions (to answer 5) (10 marks)
 - Part II: 8 AVERAGE questions (to answer 4) (20 marks)
 - Part III:
 - Section A: EASY (direct) questions (to answer 2) (30 marks)
 - Section B: DIFFICULT questions (15 marks)

For Electives

Part I

- The same pattern as for core papers - very short answers of 50 words - 8 questions - 5 to be answered.
- If the paper contains Module 1: Background and/or Module 4: Critical Responses; FOUR questions each shall be asked only from Modules 2 and 3. Otherwise TWO questions each may be asked from all four modules.

Part II

- No annotations/critical comments to be asked in the elective papers. Instead, Part II of the question paper should contain 8 questions for short notes of which 4 have to be answered. The 8 questions are to be divided into TWO sections, A and B.
 - Section A should contain 2 questions from Module 1 and 2 from Module II;
 - Section B should contain 2 questions from Module III and 2 from Module IV.
 - 2 questions from each section to be answered.

Part III

- Essay questions - The same pattern as for core papers

Difficulty level:

Part I: EASY; Part II: AVERAGE; Part III: One section EASY; one section AVERAGE; one section DIFFICULT

NOTE ON INTERNAL TEST QUESTION PAPER PATTERN

- The same pattern in the 2013 syllabus may be followed.

NOTE ON PROJECT GUIDELINES

- The Project Guidelines for the 2013 syllabus shall continue. **However, MLA 8th edition is to be followed for citations.**

NOTE ON ADDITIONAL READING

The Board strongly recommends the following series even if they might not appear in the Reading Lists of courses (Colleges may take special interest in acquiring these books):

Lists of courses (Colleges may take special interest in acquiring these books):

1. *The Cambridge Companion Series* published by Cambridge UP
2. *The New Accents Series* published by Routledge
3. *The New Critical Idiom Series* published by Routledge
4. *The Key Concepts Series* published by Routledge
5. *The Beginning Series* published by Manchester UP
6. *The Literary Criticism Online Series* from Gale
7. *Bloom's Modern Critical Views Series* published by Chelsea House
8. *The Norton Anthology Series* published by W. W. Norton & Company
9. *The Pelican/ New Pelican Guide to English Literature Series* published by Penguin

SEMESTER I

Paper I - EL 211: Chaucer to the Elizabethan Age (6 hours /week)

Objectives

The objectives of this paper are to:

- provide students with an idea of the major historical events and the socio-cultural contexts that shaped the literature of the fifteenth and sixteenth centuries
- develop in students a historical awareness of the evolution of poetry, drama, prose, fiction and literary criticism in English in these two centuries
- examine critically the contributions of poets, dramatists, prose writers and critics that marked the singularity of the age
- explore the structural/ formal and stylistic features of various representative texts of this period

Learning Outcomes

At the end of the course, students will be able to:

- display an awareness of the major historical events and the socio-cultural context which shaped the medieval and early Renaissance period and literature
- explain the impact of the Renaissance on the thought and literature of the period
- explain how socio-historical factors have influenced individual texts and how individual texts are representative of their age
- identify and explain the formal and literary features of each genre and text, and how they contribute to the complexity of values and emotions represented in the texts
- analyze and explain the similarities and differences between various types of the drama of the age
- demonstrate how different critical perspectives have resulted in various readings of selected texts

Course Description

Module I – Socio-political and Literary Background

The Norman Conquest and its consequences – the church and feudalism – the Crusades – strife between the Pope and kings – Black Death – Peasants' Revolt – Wars of the Roses – decline of feudalism and the rise of benevolent despotism – The English Renaissance – Reformation – Growth of education – Caxton and the printing press – rise of England as a maritime power.

Poetry: Arthurian legends – metrical romances and ballads – Geoffrey Chaucer - English and Scottish Chaucerians – William Langland, John Gower, Thomas Wyatt, Earl of Surrey and the sonnets – Edmund Spenser – Metaphysical Poetry – John Donne, George Herbert, Henry Vaughan, Andrew Marvell, Richard Crashaw

Drama: Mystery, Miracle, Morality and Interludes – Thomas Sackville, Thomas Norton, Nicholas Udall – The Revenge Tragedy, Seneca – University Wits – Thomas Kyd, Christopher Marlowe – Comedy of Humours: Ben Jonson – Jacobean Drama – John Webster, Francis Beaumont and John Fletcher, Philip Massinger, Thomas Dekker.

Prose and Fiction: Medieval and Renaissance prose – Sir Thomas More – Bible Translations – John Wycliffe, William Tyndale, Miles Coverdale and *the Authorized Version* – The Pamphleteers – Stephen Gosson, Philip Sydney – Robert Greene – Francis Bacon – Roger Ascham – John Lyly – Sir Walter Raleigh – Richard Hooker – Richard Hakluyt – Isaak Walton – Thomas Browne – Thomas Hobbes

Recommended Reading (Relevant sections in the following texts)

Carter, Ronald and John McRae. *The Routledge History of Literature in English*. London: Routledge, 1997. e-book.

Daiches, David. *A Critical History of English Literature in Two Volumes*. Vol. I. London: Secker & Warburg, 1961. e-book.

Poplawski, Paul. *English Literature in Context*. London: Cambridge UP, 2008. Print.

Sanders, Andrew. *The Short Oxford History of English Literature*. London: Clarendon P, 1994. e-book.

Module II – Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

Geoffrey Chaucer	“The Prologue.” <i>The Canterbury Tales</i> . Trans. Nevill Coghill.
Edmund Spenser	“Prothalamion”
John Donne	“The Canonization”, “The Blossom”

Drama

Christopher Marlowe *Doctor Faustus*

Non-Detailed Study

Poetry

William Langland *Piers the Plowman*

Sir Thomas Wyatt	“Farewell, Love”
Henry Howard	“Alas, so all things now do hold their peace!”
Edmund Spenser	“Epithalamion”
George Herbert	“Easter Wings”
Henry Vaughan	“The Retreat,” “The World”
Andrew Marvell	“To His Coy Mistress”
Richard Crashaw	“Epithalamium”
Ballads	“Sir Patrick Spens”

Drama

Thomas Kyd	<i>The Spanish Tragedy</i>
Ben Jonson	<i>Every Man in His Humour</i>

Module III – Prose and Fiction

Prescribed Texts

Detailed Study

Francis Bacon	“Of Friendship,” “Of Truth,” “Of Parents and Children,” “Of Marriage and Single Life”
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Non-Detailed Study

Philip Sydney	<i>An Apologie for Poetry</i>
Sir Thomas More	<i>Utopia</i>

Module IV – Critical Responses

This is a set of critical responses to texts in modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading

Brooks, Cleanth. “The Language of Paradox.” Chapter 1. *The Well Wrought Urn*. New York: Harcourt, 1947. 3-21. Print.

Deats, Sara Munson. “‘Mark this Show’: Magic and Theatre in Marlowe’s *Doctor Faustus*.” *Placing the Plays of Christopher Marlow: Fresh Cultural Contexts*. Ed. Sara Munson Deats and Robert A. Logan. Hampshire: Ashgate, 2008. 13-24. e-book.

Greenblatt, Stephen. “Introduction.” *Renaissance Self-fashioning: From More to Shakespeare*. Chicago: U of Chicago P, 2005. 1-10. Print.

Wetherbee, Winthrop. “The General Prologue.” *Chaucer: The Canterbury Tales (Landmarks of World Literature)*. 2nd ed. Cambridge: Cambridge UP, 2004. 18-34. Print.

Reading List

Alden, Raymond M. *Elizabethan Humours and the Comedy of Ben Jonson*. *archive.org*. Web. <<https://archive.org/stream/elizabethanhumo01clubgoog#page/n9/mode/2up>>.

Boitani, Piero and Jill Mann, ed. *The Cambridge Companion to Chaucer*. UK: Cambridge UP, 2003. Print.

Caudle, Mildred Witt. "Sir Thomas More's *Utopia*: Origins and Purposes." *Social Science* 45.3 (1970): 163-69. *JSTOR*. Web. <<http://www.jstor.org/stable/41959507>>.

Coursen, Jr, Herbert R. "The Unity of *The Spanish Tragedy*." *Studies in Philology* 65.5 (1968): 768-82. *JSTOR*. Web. <<http://www.jstor.org/stable/4173620>>.

Eliot, T.S. "The Metaphysical Poets." *T.S. Eliot: Selected Essays 1917-1932*. New York: Harcourt, Brace and Company, 1932. 241-50. Print.

Ellis-Fermor, Una. *Jacobean Drama: An Interpretation*. London: Methuen, 1936. Print.

Engeman, Thomas S. "Hythloday's *Utopia* and More's England: An Interpretation of Thomas More's *Utopia*." *The Journal of Politics* 44.1 (1982): 131-49. *JSTOR*. Web. <<http://www.jstor.org/stable/2130287>>.

Ford, Boris, ed. *The Age of Chaucer. The Pelican Guide to English Literature*. Vol.1. Harmondsworth: Penguin, 1972. Print.

Grierson, Herbert J.C., ed. *Metaphysical Lyrics and Poems of the 17th Century*. Revised by Alastair Fowler. London: Oxford UP, 1995. Print.

Healey, Thomas. "Dr. Faustus." *The Cambridge Companion to Christopher Marlowe*. Ed. Peter Cheney. Cambridge: Cambridge UP, 2004. 174-92. Print.

Hopkins, Lisa. *Christopher Marlowe: Renaissance Dramatist*. Edinburgh: Edinburgh UP, 2008. Print.

Kamholtz, Jonathan Z. "Thomas Wyatt's Poetry: The Politics of Love." *Criticism* 20.4 (1978): 349-65. *JSTOR*. Web. <<http://www.jstor.org/stable/23102683>>.

Kay, Carol McGinnis. "Deception through Words: A Reading of *The Spanish Tragedy*." *Studies in Philology* 74.1 (1977): 20-38. *JSTOR*. Web. <<http://www.jstor.org/stable/4173925>>.

Kostic, Milena. "Introduction: The Renaissance Heritage and "Dr. Faustus." *The Faustian Motif in the Tragedies by Christopher Marlowe*. New Castle: Cambridge Scholars, 2013. 1-37. Print.

Sampson, George. *The Concise Cambridge History of English Literature*. 3rd ed. Cambridge: Cambridge UP, 1970. Print.

The Cambridge History of English and American Literature. *Bartelby.com*. Web. <<http://www.bartleby.com/cambridge/>>

SEMESTER I

Paper II- EL 212: Shakespeare Studies (6 hours/week)

Objectives

The objectives of this paper are:

- to give an overview of the socio-political and historical events which were instrumental in patterning Elizabethan consciousness
- to help students appreciate Shakespeare as a pioneering figure in defining the course of English drama
- to look into Shakespeare's contributions to enriching the English language
- to identify the discourses met within the plays and to familiarize the learners with significant critical responses

Learning Outcomes

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

- evaluate the significance of the socio-political and historical events which shaped the perspective of the Elizabethan Age
- relate the texts selected for study to the genres/ subgenres they belong to and identify and explain their formal/ stylistic/ literary features
- identify discourses addressed in the plays and critically evaluate them
- analyze the similarities and differences between the various types of drama
- attempt critical reviews of Shakespearean plays based on contemporary theoretical perspectives and their reworking/ adaptations.

Course Description

Module I – Socio-political and Literary Background

Social and political environment of Elizabethan England and its reflection in Shakespearean plays – biographical details of the author – production of plays – sources, actors, theatre, collaborators, audience, structure of the Shakespearean plot – editions and emendations – folios and quartos, Hemminge and Condell, later editions – literary elements – Senecan influence, character types, women, use of the supernatural, blank verse, imagery, quibbles, soliloquy and aside, irony (verbal, situational and prophetic), disguise – thematological classification of plays – tragedies, comedies, romances, problem plays, histories and Roman plays – Shakespeare's enrichment of the English Language – words, phrases and quotable quotes – discourses encountered – humanism, imperialism, feudalism,

patriarchal dominance, homosexuality – Shakespearean criticism – John Keats, Charles Lamb, A.C. Bradley, T.S. Eliot, Wilson Knight, William Empson, Leslie Stephen, Frank Kermode, Terry Eagleton, Jonathan Dollimore.

Poetry: Structure of the Shakespearean sonnet - dedication of the sonnets - identity of the 'Dark Mistress' and the 'Rival Poet' - stock themes of the sonnets.

Recommended Reading

Ford, Boris, ed. *The Age of Shakespeare. The New Pelican Guide to English Literature*. Vol. 2. London: Penguin, 1991. Print. (Relevant sections from this book.)

Kennedy, William J. "Shakespeare and the Development of English Poetry." *The Cambridge Companion to Shakespeare's Poetry*. Ed. Patrick Cheney. Cambridge: Cambridge UP, 2007. 14-32. Print.

Stern, Tiffany. "The Theatre of Shakespeare's London." *The New Cambridge Companion to Shakespeare*. Ed. Margreta de Grazia. Cambridge: Cambridge UP, 2010. 45-60. Print.

Taylor, Gary. "Shakespeare Plays on Renaissance Stages." *The Cambridge Companion to Shakespeare on Stage*. Ed. Stanley Wells and Sarah Tandon. Cambridge: Cambridge UP, 2002. 1-20. Print.

Module II – Drama

Detailed Study

Plays by Shakespeare

Hamlet

Twelfth Night

Poetry

Sonnet Nos.

18 "Shall I compare thee to a summer's day"

30 "When to the sessions of sweet silent thought"

127 "In the old age black was not counted fair"

130 "My mistress' eyes are nothing like the sun"

Non-detailed study

The Tempest

Henry IV Part I

Module III - Modern Adaptations and Re-workings of Shakespeare

Non-detailed study

Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
Howard Jacobson	<i>Shylock is My Name</i>
Akira Kurosawa	<i>Ran</i>

Module IV - Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading

Brown, Paul. “‘This Thing of Darkness I Acknowledge Mine:’ *The Tempest* and the Discourse of Colonialism.” *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. 2nd ed. Manchester: Manchester UP, 1994. 48-71. Print.

Johnson, Samuel. *Preface to Shakespeare* (Paragraphs 1-60). 1765. East Sussex: ReadHowYouWant, 2008. Print. *ebooks.adelaide.edu*. Web. <<http://ebooks.adelaide.edu.au/j/johnson/samuel/preface/preface.html>>

Reading List

Barber, Cesar Lombardi. *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*. Princeton: Princeton UP, 1972. Print.

Bloom, Harold. “Shakespeare's Universalism.” *Shakespeare: The Invention of the Human*. 1998. New York: The Berkley Publishing Group, 1999. 1-20. Print.

Bradley, A. C. Introduction. *Shakespearean Tragedy*. Foreword by John Bayley. London: Penguin, 1991 (1904). 19-22. Print.

—. “Lecture I- The Substance of Shakespearean Tragedy.” *Shakespearean Tragedy*. Foreword by John Bayley. London: Penguin, 1991 (1904). 23-51. Print.

—. “Lecture II – Construction in Shakespeare's Tragedies.” *Shakespearean Tragedy*. Foreword by John Bayley. London: Penguin, 1991 (1904). 52-83. Print.

Bryson, Bill. *Shakespeare: The World as Stage*. London: Harper Collins. 2007. Print

Dollimore, Jonathan. “Introduction: Shakespeare, Cultural Materialism and the New Historicism.” *Political Shakespeare: New Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. Ithaca: Cornell UP, 1985. 2-17. Print.

Eliot, T. S. “Hamlet and His Problems.” *Selected Essays, 1917-1932*. 1919. San Diego: Harcourt, Brace and Company, 1932. 121-26. Print.

- Greer, Germaine. *Shakespeare's Wife*. New York: Harper Perennial, 2009. Print.
- Hazlitt, William. *Characters of Shakespeare's Plays*. 1817. South Australia: U of Adelaide, 30 Dec. 2014. Web. <<https://ebooks.adelaide.edu.au/h/hazlitt/william/characters-of-shakespeares-plays/chapter9.html>>.
- Howlett, Kathy M. *Framing Shakespeare on Film: How the Frame Reveals Meaning*. Ohio: Ohio UP, 2000. Print.
- Jones, Ernest. "The Psycho-Analytical Solution." *Hamlet and Oedipus*. New York: Norton, 1976. 45-70. Print.
- Kermode, Frank. Introduction. *Shakespeare's Language*. New York: Ferrar, Straus and Giroux, 1998. 3-24. Print.
- Spurgeon, Caroline F. E. *Shakespeare's Imagery and What it Tells Us*. 1935. Cambridge: Cambridge UP, 2004. Print.
- Wells, Stanley and Lena Cowen Orlin, eds. *Shakespeare: An Oxford Guide*. Indian ed. New Delhi: Oxford UP, 2007. Print.
- Wilson, John Dover. *What Happens in Hamlet*. 1935. Cambridge: Cambridge UP, 2003. Print.

SEMESTER I

Paper III – EL 213: The Augustan Age (6 hours/ week)

Objectives

The objectives of this paper are to:

- familiarize the students with the major socio-political and literary trends in English literature from the Reformation to the post-Restoration era
- evaluate critically the contributions of Augustan writers
- introduce the students to the various features of Augustan poetry and prose
- examine the relative similarities and differences between the different types of Restoration drama

Learning Outcomes

At the end of the course, students will be able to

- gain a comprehensive understanding of Puritanism, its aftermath and subsequent fall and the restoration of the monarchy in England

- display an awareness of specific features of Neo-Classicism in English literature
- acquire a critical understanding of the emergence and popularity of prose and novel in England, during the period
- assess critically the conflicting trends in the literature of the age

Course Description

Module I – Socio-political and Literary Background

The Stuart Age – the Civil War – the Puritan Movement – the Interregnum – the Restoration – the Enlightenment – the Glorious Revolution – Clubs and Coffee Houses – Neo-Classicism – the French Revolution – the Age of Sensibility

Poetry: Caroline Lyricists: Robert Herrick – Thomas Carew – John Suckling – Richard Lovelace – Abraham Cowley – Waller and Denham; John Milton – grand style – satire – mock-epic - John Dryden – Alexander Pope – heroic couplet – Matthew Prior – John Gay; Poets of the Transition: William Blake – Thomas Gray – William Collins – William Cowper – Robert Burns

Drama: The drama of Milton; Restoration Comedy of Manners: William Wycherley— William Congreve – George Etherege – George Farquhar; Jeremy Collier and his critique of the Comedy of Manners; Dryden and Heroic Drama – Sentimental Comedy: Colley Cibber – Richard Steele — Anti-Sentimental Comedy: Richard Sheridan – Oliver Goldsmith

Prose: Milton’s prose – John Bunyan – Jeremy Taylor – Richard Baxter; Diarists: Samuel Pepys and John Evelyn; Sir William Temple – John Locke; the Periodical Essay: Addison and Steele – Daniel Defoe – Jonathan Swift – Dr Johnson and his circle; Edmund Burke – Edward Gibbon – David Hume – Literary Criticism – Contributions of Dryden, Pope and Johnson

Fiction: Rise of the Novel: John Bunyan – Daniel Defoe – Samuel Richardson – Henry Fielding – Tobias Smollett – Laurence Sterne – the novel of sentiment and sensibility – Epistolary and Picaresque novels – Women writers: Aphra Behn – Eliza Heywood – Fanny Burney

Recommended Reading (Relevant sections from the following texts)

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI, 2005. Print.

Daiches, David. *A Critical History of English Literature*. Vol.1 and Vol. 2. London: Secker & Warburg, 1961. Print.

Ford, Boris. *The Pelican Guide to English Literature: From Dryden to Johnson*. Vol. 4. London: Pelican, 1957. Print.

Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge: Cambridge UP, 1999. Print.

Module II – Poetry and Drama

Prescribed Texts

Poetry

Detailed Study

John Milton	<i>Paradise Lost, Book I</i>
John Dryden	“Mac Flecknoe”

Drama

R. B. Sheridan	<i>The Rivals</i>
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Non-detailed Study

Poetry

Alexander Pope	“Rape of the Lock”
Aphra Behn	“On the Death of the Late Earl of Rochester”
Robert Burns	“A Red, Red Rose,” “Auld Lang Syne”
Sir John Suckling	“Love Turned to Hate”
Thomas Carew	“The Unfading Beauty”
Thomas Gray	“Ode on the Death of a Favourite Cat”
William Blake	“The Lamb,” “The Tyger,” “A Cradle Song”
William Cowper	“The Nightingale and the Glow-Worm”

Drama

William Congreve	<i>The Way of the World</i>
Colly Cibber	<i>Love’s Last Shift</i>

Module III – Prose and Fiction

Prescribed Texts

Prose

Detailed Study

Richard Steele	“The Spectator Club”
Jonathan Swift	“The Vindication of Isaac Bickerstaff”
Dr Johnson	“On Procrastination”

Non-detailed Study

Prose

John Locke	<i>An Essay Concerning Human Understanding</i> – Chapter 1 “Introduction.” < http://brembs.net/metabiology/essay.html#HD_NM_7 >
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Jonathan Swift

*The Battle of the Books***Fiction**

Aphra Behn

Oroonoko

Daniel Defoe

Robinson Crusoe

Samuel Richardson

Pamela

Henry Fielding

*Joseph Andrews***Module IV – Critical Responses**

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading

Addison, Joseph. "Notes upon the Twelve Books of Paradise Lost." *Spectator* No. 303. Ann Arbor, Michigan: University of Michigan Library, 2007. *Eighteenth Century Collections Online*. Web. <<http://quod.lib.umich.edu/e/ecco/004856155.0001.000/1:8?rgn=div1;view=fulltext>>.

Collier, Jeremy. *A Short View on the Immorality and Profaneness of the English Stage Together with the Sense of Antiquity upon this Argument*. Paragraphs 1-15. London: S. Keble, 1698. *Gutenberg.org*.

Web. <<http://www.gutenberg.org/files/44645/44645-h/44645-h.htm#page15>>.

Kant, Immanuel. "An Answer to the Question: What is Enlightenment?" *Aub.edu.Ib*.

Web. <https://www.aub.edu.lb/fas/cvsp/Documents/reading_selections/CVSP%20203/Fall%2013-14/What%20is%20Enlightenment%20-%20Immanuel%20kant.pdf>.

Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel*. 1957. 2nd American ed. California: U of California P, 2001. 9-30. Print.

Reading List

Cowan, Brian William. "Mr Spectator and the Coffeehouse Public Sphere." *Eighteenth-Century Studies* 37.3 (2004): 345-66. Web. <<https://muse.jhu.edu/article/53861>>.

Drabble, Margaret, et al., eds. *The Concise Oxford Companion to English Literature*. 1990. 3rd ed. Oxford: Oxford UP, 2007. Print.

Fisk, Deborah Payne, ed. *The Cambridge Companion to English Restoration Theatre*. 2000. Cambridge: Cambridge UP, 2003. Print.

Foucault, Michel. "What is Enlightenment?" *The Foucault Reader: An Introduction to Foucault's Thought*. 1984. Ed. Paul Rabinow. London: Penguin, 1991. 32-50. Print.

Frost, William. "Dryden and Satire." *Studies in English Literature 1500-1900* 11.3 (1971): 401-16. *JSTOR*.

Web. <http://www.jstor.org/stable/449903?seq=1#pagescan_tab_contents>.

Hawthorn, Jeremy. *Studying the Novel*. 1985. 7th ed. London: Bloomsbury Academic, 2017. Print.

Holmsland, Oddvar. "Aphra Behn's "Oroonoko": Cultural Dialectics and the Novel." *ELH* 68.1 (2001): 57-79. *JSTOR*.

Web. <http://www.jstor.org/stable/30031959?seq=1#page_scan_tab_contents>.

Lewis, C. S. *A Preface to Paradise Lost*. 1942. London: Oxford UP, 1961. Print

Lynch, Kathleen M. *The Social Mode of Restoration Comedy*. 1926. New York: Biblio and Tannen, 1965. Print.

Peck, H. W. "The Theme of *Paradise Lost*." *PMLA* 29.2 (1914): 256-69. *JSTOR*. Web. <<http://www.jstor.org/stable/pdf/457078.pdf>>.

Poplawski, Paul, ed. *English Literature in Context*. 2008. South Asian Ed. Cambridge: Cambridge UP, 2010. Print.

Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. 1983. London, Routledge, 2002. Print.

Saintsbury, George. *The English Novel*. 1913. London: J.M. Dent and Sons, 1927. *Archive.org*. Web. <<https://archive.org/stream/cu31924013275254#page/n5/mode/2up>>.

Schmidt, James, ed. *What is Enlightenment: Eighteenth Century Answers and Twentieth Century Questions*. Berkeley: U of California P, 1996. Print.

Todd, Janet, ed. *Aphra Behn Studies*. Cambridge: Cambridge UP, 1996. Print.

Wall, Cynthia, ed. *A Concise Companion to the Restoration and Eighteenth Century*. Malden: Blackwell, 2005. Print.

Watt, Ian. *Rise of the Novel*. 1957. 2nd American ed. California: U of California P, 2001.

SEMESTER I

Paper IV - EL 214: Romantics and Victorians (7 hours/week)

Objectives

The objectives of this paper are to:

- understand the socio-cultural, political and intellectual contexts that nourished Romantic and Victorian Literature
- evaluate critically the different phases of Romanticism, the change in mood and temper in the Victorian era and the conflict between science and religion at the turn of the century
- enable the students to evaluate critically the English mindset in the context of rapid social transformations in the nineteenth century
- identify and explain the features of the different kinds of literary texts in terms of the literary movements

Learning Outcomes

At the end of the course, students will be able to:

- relate the texts selected for study to the genres they belong to and identify and explain the structural, formal, stylistic and literary features.
- display an awareness of the contributions of the poets, novelists and prose writers
- explain and analyze the similarities and differences between the different types of novels of the Romantic and Victorian ages
- understand the social and literary changes that influenced drama in the century
- evaluate the implications of the critical responses of the period

Course Description

Module I - Socio-political and Literary Background

The French Revolution and its impact – the Industrial Revolution – urbanisation and unemployment – the Luddite Riots – Peterloo Massacre – the Reform Act of 1832 – Corn Laws – the Hungry Forties – the Oxford Movement.

Change in mood and temper in the Victorian age – spread of science and technology – the conflict between science and religion – Parliamentary reform and political stability – Utilitarianism – Charles Darwin – Karl Marx and Sigmund Freud – Methodism – the rise of education – Public school system - changes in social life – politics of colonization – the Victorian Dilemma – the Victorian Compromise – Victorian Morality.

Poetry: The Romantic Revival and Revolt – William Wordsworth and Samuel Taylor Coleridge - the *Lyrical Ballads* – Wordsworth's theory of poetry – different phases of Romanticism – the younger Romantics – John Keats, Percy Bysshe Shelley, Lord Byron – Women poets of the Romantic age – Anna Laetitia Barbauld, Elizabeth Benger – Fleshly school of poetry – Aestheticism - Decadent poetry – Contemplative poetry, love poetry, elegy, dramatic monologue – Alfred Lord Tennyson, Matthew Arnold, A.H. Clough, Robert Browning, Elizabeth Barrett Browning – Pre-Raphaelites – D.G. Rossetti, Christina Rossetti, Algernon Swinburne, William Morris – Precursors to Modernist poetry – Thomas Hardy – Gerard Manley Hopkins, Rudyard Kipling – Symbolism – Arthur Symonds

Drama: Verse drama in the Romantic age – closet drama – Samuel Taylor Coleridge – William Wordsworth – George Gordon Byron – Percy Bysshe Shelley – John Keats – Lord Tennyson – the decline of drama in the Romantic and Victorian ages – causes – dramatists of transition – T.W. Robertson and Stage Naturalism – spectacular theatre and melodrama – Pinero and Jones and the problem play – Oscar Wilde and Comedy of Manners

Prose and Fiction: The rise of the modern review and magazines – Essay writing and criticism – Thomas De Quincey and J.G. Lockhart – Charles Lamb – the personal essay – William Hazlitt – Leigh Hunt – Coleridge's prose writings – Mary Wollstonecraft – the development of the English Novel in the first half of the nineteenth century – Walter Scott – the Historical Novel – Jane Austen – Horace Walpole, Mary Shelley – the Gothic Novel
Prose in the age of Tennyson – Thomas Carlyle – Arnold's essays – other prose writers – Walter Pater, Leslie Stephen, Thomas Huxley and John Henry Newman – Age of Fiction – Charles Dickens and the Humanitarian Movement – William Thackeray – George Eliot – the – the Bronte sisters, George Meredith, R.L. Stevenson – Hardy and the Wessex novels

Recommended Reading (relevant sections of the following texts)

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI, 2005. Print.

Daiches, David. *A Critical History of English Literature*. Vol. 2. London: Secker & Warburg, 1961. Print.

Ford, Boris. *The Pelican Guide to English Literature*. Vol. 5 and Vol. 6. London: Penguin Books, 1980. Print.

Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge: Cambridge UP, 2004. Print.

Module II - Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

William Wordsworth	“Ode on the Intimations of Immortality”
Samuel Coleridge	“Dejection: An Ode”
P. B. Shelley	“Ode to the West Wind”
John Keats	“Ode on a Grecian Urn”
Lord Tennyson	“The Lotus-Eaters”
Robert Browning	“Fra Lippo Lippi”
Matthew Arnold	“Dover Beach”
G. M. Hopkins	“Pied Beauty”

Drama

Oscar Wilde	<i>The Importance of Being Earnest</i>
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Non-detailed Study

Poetry

Lord Byron	“The Prisoner of Chillon”
Robert Southey	“My Days among the Dead are Past”
Emily Bronte	“No Coward Soul is Mine”
D. G. Rossetti	“The Blessed Damozel”
Elizabeth Barrett Browning	<i>Sonnets from the Portuguese</i> –14 and 22
William Morris	“The Haystack in the Floods”

Drama

P. B. Shelley	<i>The Cenci</i>
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Module III- Prose and Fiction

Prescribed Texts

Detailed Study

Prose

Charles Lamb	“Oxford in the Vacation,” “Mackery End, in Hertfordshire,” “A Dissertation upon Roast Pig”
Matthew Arnold	“Sweetness and Light,” <i>Culture and Anarchy</i> , Chapter I: 1-19.

Non-detailed Study

Prose

William Wordsworth	<i>Preface to the Lyrical Ballads</i>
Lytton Strachey	“Dr. Arnold” <i>Eminent Victorians</i> : 207-242

Fiction

Jane Austen	<i>Mansfield Park</i>
Charles Dickens	<i>David Copperfield</i>
George Eliot	<i>The Mill on the Floss</i>
Thomas Hardy	<i>The Mayor of Casterbridge</i>

Module IV - Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading

Abrams, M. H. "Introduction: Orientation of Critical Theories." *The Mirror and the Lamp: Romantic Theory and the Critical Traditions*. 1953. Oxford: Oxford UP, 1971. 3-29. Print.

Bloom, Harold. "Prometheus Rising: The Backgrounds of Romantic Poetry." *The Visionary Company: A Reading of English Romantic Poetry*. 1961. Rev. and enl. ed. Ithaca: Cornell UP, 1971. xiii-xxv. Print.

Walker, Hugh. "The New Age." *The Literature of the Victorian Era*. 1910. Cambridge: Cambridge UP, 2011. 1-22. Print.

Reading List

Alexander, Michael. *A History of English Literature*. Chennai: Palgrave Macmillan, 2007. Print.

Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. 1961. Rev. and enl.ed. Ithaca: Cornell UP, 1971. Print.

Bowra, Cecil Maurice. *The Romantic Imagination*. 1949. London: Oxford UP, 1964. Print.

Brantlinger, Patrick. *Victorian Literature and Postcolonial Studies*. Edinburgh: Edinburgh UP, 2009. Print.

Bush, Douglas. *Mythology and Romantic Traditions*. 1937. New York: Pageant, 1957. Print.

Cordery, Gareth. "Foucault, Dickens, and David Copperfield." *Victorian Literature and Culture* 26.1 (1998): 71-85. JSTOR. Web. <<http://www.jstor.org/stable/25058404>>.

Evans, Ifor. *A Short History of English Literature*. New York: Penguin, 1990. Print.

Foster, Richard. "Wilde as Parodist: A Second Look at the Importance of Being Earnest." *College English* 18.1 (1956): 18-23. JSTOR. Web. <<http://www.jstor.org/stable/372764>>.

- Frye, Northrop. *A Study of English Romanticism*. New York: Random House, 1968. Print.
- Grierson, Sir Herbert John and James Cruickshanks Smith. *A Critical History of English Poetry*. 1946. London: Bloomsbury Academic, 2013. Print.
- Hoerner, Fred. "Nostalgia's Freight in Wordsworth's 'Intimations Ode'" *ELH* 62.3 (1995): 631-61. *JSTOR*. Web. <<http://www.jstor.org/stable/30030094>>.
- Knight, George Wilson. *The Starlit Dome: Studies in the Poetry of Vision*. 1941. London: Routledge, 2002. Print.
- Lawrence, Karen, Betsy Seifter and Lois Ratner. *McGraw-Hill Guide to English Literature Vol.II: William Blake to D. H. Lawrence*. New York: McGraw-Hill, 1985. Print.
- Peck, John and Martin Coyle. *A Brief History of English Literature*. 2002. 2nd ed. UK: Palgrave Macmillan, 2013. Print.
- Radford, Andrew and Mark Sandy, ed. *Romantic Echoes in the Victorian Era*. 2008. London: Routledge, 2016. Print.
- Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society*. 1950. New York: New York Review, 2008. Print.
- Watt, Ian, ed. *The Victorian Novel: Modern Essays in Criticism*. London: Oxford UP, 1971. Print.

SEMESTER II

Paper V - EL 221: From Modernism to the Present (6 hours/ week)

Objectives

The Objectives of this course are to:

- ❖ familiarize students with the socio-cultural impulses that shaped the twentieth century English society
- ❖ introduce and examine the various movements that dominated the literature, culture, and arts of the century and which produced significant shifts in the patterns of thought and living
- ❖ introduce the students to the poets, novelists, dramatists, essayists, prose writers and critics of the age
- ❖ examine the similarities and differences between the literature of the first and the second half of the centuries

Learning Outcomes:

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

- ❖ demonstrate an understanding of how the age affected the literature and the various genres
- ❖ demonstrate a knowledge of the major movements that influenced British and European literature
- ❖ analyze critically and explain the features of Modernism
- ❖ evaluate critically the texts in terms of their stylistic and formal features

Course Description

Module I – Socio-political and Literary Background

Georgian and Edwardian periods – The Irish Question – World Wars I & II and the inter-war years – Depression Years – Decline of political power – The End of the Empire – Labour Government – Mass Culture – Welfare State – Cold War – Thatcher’s England – Millennial England – Literature and media in the twentieth century – Role of the BBC

Poetry: Edwardian Poets – John Masefield – Walter de la Mare – A.E. Housman – Georgians – Robert Bridges – Symbolist Movement – Irish Literary Revival – W.B. Yeats – Poets of World War I – Wilfred Owen, Siegfried Sassoon, Rupert Brooke – Imagism – Modernist Poetry – T.S. Eliot – the Poets of the thirties – W. H. Auden, Louis MacNeice, Stephen Spender et al. – Surrealism – Dylan Thomas – New Apocalypse – Movement Poetry – Philip Larkin, Thom Gunn, Elizabeth Jennings – Confessional Poetry – Sylvia Plath – New poets of the 50’s – Ted Hughes – John Betjeman – Mavericks – Seamus Heaney, Andrew Motion, Geoffrey Hill, R.S. Thomas – 1980s – Martians and Gorgons – Craig Raine – Contemporary – Charles Tomlinson, Donald Davie, Benjamin Zephaniah – Scottish Poets – Jackie Kay, Carol Ann Duffy

Drama: The New Drama – influence of Ibsen – Problem Play – Bernard Shaw – John Galsworthy – James Barrie – The Well-Made Play – Poetic Drama – T.S. Eliot, Christopher Fry – Irish Dramatic Movement – Abbey Theatre – W.B. Yeats, J. M. Synge, Sean O’Casey – Post-war Drama – The Kitchen-sink Drama – Arnold Wesker – The Angry Young Men – John Osborne – The Theatre of the Absurd – Samuel Beckett – The Theatre of Cruelty – Comedy of Menace – Harold Pinter, Tom Stoppard: Edward Bond, Robert Bolt – Women Dramatists: Caryl Churchill, Charlotte Keatley – In-Yer-Face Theatre

Prose: Criticism – T.S. Eliot, Virginia Woolf, I.A. Richards, William Empson, F.R. Leavis, Raymond Williams, Terry Eagleton – The Essay – Hilaire Belloc, G.K. Chesterton, Max Beerbohm, Bertrand Russell, A.G. Gardiner, Aldous Huxley, George Orwell, E.V. Lucas – Biography – Lytton Strachey – Periodicals – the little magazine.

Novel: Edwardian Novelists – John Galsworthy – Rudyard Kipling – H.G. Wells – Psychological Novel – D.H. Lawrence – Stream-of-consciousness – James Joyce, Virginia Woolf – Joseph Conrad – E.M. Forster – George Orwell – Somerset Maugham – Detective Novel – Post-war fiction – Graham Greene, William Golding, Samuel Beckett, Campus Novel – Evelyn Waugh, C.P. Snow – Other novelists – Kingsley Amis, John Wain, Angus Wilson, Lawrence Durrell, Anthony Burgess, Christopher Isherwood, Malcolm Bradbury, Doris Lessing, Anita Brookner, Iris Murdoch, A.S. Byatt, Margaret Drabble, Muriel Spark, Angela Carter, John Fowles, Ian McEwan, Peter Ackroyd, Alan Hollinghurst, Hilary Mantel, J.K. Rowling.

Recommended Reading (Relevant sections from the following books)

Carter, Ronald, and John McRae. *The Routledge History of Literature in English*. 2nd ed. New York: Routledge, 2001. Print.

Daiches, David. *A Critical History of English Literature*. Vol. 4. 1960. 2nd ed. New Delhi: Allied, 2005.

Poplawski, Paul. *English Literature in Context*. 2nd ed. Cambridge: Cambridge UP, 2017. Print.

Sanders, Andrew. *The Short Oxford History of English Literature*. 3rd ed. Oxford: Oxford UP, 2004. Print.

Module II – Poetry and Drama

Prescribed Texts

Detailed study

Poetry

W. B. Yeats	“The Second Coming,” “Sailing to Byzantium”
T. S. Eliot	“The Waste Land”
W. H. Auden	“In Memory of W. B. Yeats”
Dylan Thomas	“Poem in October”
Sylvia Plath	“Daddy”
Carol Anne Duffy	“Anne Hathaway”

Drama

Samuel Beckett	<i>Waiting for Godot</i>
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Non-detailed study

Poetry

Wilfred Owen	“Dulce et Decorum Est”
Philip Larkin	“Church Going”

Ted Hughes	“Thought Fox”
Seamus Heaney	“Punishment”
Alice Oswald	“The Wedding”
Benjamin Zephaniah	“The British”

Drama

David Hare	<i>Stuff Happens</i>
Caryl Churchill	<i>Cloud Nine</i>

Module III – Prose and Fiction:**Prescribed Texts****Detailed Study****Prose**

T. S. Eliot	“Tradition and the Individual Talent”
Virginia Woolf	“Modern Fiction”

Non-detailed Study**Prose**

George Orwell	“Prevention of Literature”
Raymond Williams	“Seeing a Man Running”

Fiction**Novel**

James Joyce	<i>The Portrait of an Artist as a Young Man</i>
Angela Carter	<i>The Nights at the Circus</i>
Julian Barnes	<i>Sense of an Ending</i>
P. G . Wodehouse	<i>The Code of the Woosters</i>

Short Story

Somerset Maugham	“Rain”
Margaret Drabble	“The Reunion”

Module IV- Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading

Eagleton, Terry. “The Rise of English.” *Literary Theory: An Introduction*. 1983. Anniversary ed. Minneapolis: U of Minnesota P, 2008. 15-46. Print.

Esslin, Martin. "Introduction: The Absurdity of the Absurd." *The Theatre of the Absurd*. 1961. New ed. London: Bloomsbury, 2013. 19-28. Print.

Fraser, G.S. "Chapter I." *The Modern Writer and His World: Continuity and Innovation in Twentieth Century Literature*. London: Derek Verschoyle, 1953. Print.

Reading List

Alegre, Sara Martín. *Post-War English Literature: 1945-1990*. Universitat Oberta Catalunya. *Gent.uab.cat*.

Web. <<http://gent.uab.cat/saramartinalegre/sites/gent.uab.cat.saramartinalegre/files/Post-War%201945-1990.pdf>>.

Bradbury, Malcolm. *The Social Context of Modern English Literature*. New York: Schocken, 1971. Print.

Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. London: Routledge, 1999. Print.

Fish, James F. *A Concise Companion to Contemporary British Fiction*. London: Blackwell, 2006. Print.

Ford, Boris, ed. *The New Pelican Guide to English Literature*. Vol. 7 (*From James to Eliot*) and Vol. 8 (*From Orwell to Naipaul*). London: Penguin, 1997. Print.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge: Cambridge UP, 2002. Print.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: Cambridge UP, 2002. Print.

Lane, David. *Contemporary British Drama: Edinburgh Critical Guides to Literature*. Edinburgh: Edinburgh UP, 2010. Print.

Leavis, F.R. *New Bearings in English Poetry*. Harmondsworth: Penguin, 1963. Print.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*. 1999. Cambridge: Cambridge UP, 2003. Print.

Malcolm, Cheryl Alexander and David Malcolm. *A Companion to the British and Irish Short Story*. Oxford: Wiley-Blackwell, 2008. Print.

Morrison, Jago. "Angela Carter: Genealogies." *Contemporary Fiction*. London: Routledge, 2003. 155-78. Print.

Perkins, David. *A History of Modern Poetry: From the 1890s to the High Modernist Mode*. Cambridge: Harvard UP, 1976. Print.

—. *A History of Modern Poetry: Modernism and After*. Cambridge: Harvard UP, 1987. Print.

- Schoene, Berthold. *The Cosmopolitan Novel*. Edinburgh: Edinburgh UP, 2009. Print.
- Sheppard, Robert. *The Poetry of Saying: British Poetry and its Discontents, 1950-2000*. Liverpool: Liverpool UP, 2005. Print.
- Tew, Philip. *The Contemporary British Novel*. 2004. 2nd ed. London: Continuum, 2011. Print.
- The Cambridge History of English and American Literature*. Bartelby.com. Web. <<http://www.bartleby.com/cambridge/>>
- Thomas, C. T. Introduction. *Twentieth Century Verse: An Anglo-American Anthology*. 1979. New Delhi: Macmillan, 1990. Print.
- Thwaite, Anthony. *Poetry Today: A Critical Guide to British Poetry, 1960-1995*. 1966. London: Routledge, 2013. Print.
- Waugh, Patricia, ed. *Revolutions of the Word: Intellectual Contexts for the Study of Modern Literature*. London: Arnold, 1997. Print.
- Williams, Raymond. *Drama from Ibsen to Brecht*. 1965. Rev. ed. London: Penguin, 1973. Print.

SEMESTER II

Paper VI – EL 222: Indian Writing in English (6 hours/week)

Objectives

The objectives of this paper are to:

- enable students to understand the historical and socio-cultural contexts for the emergence of English as a medium for communication and literary expression in India
- provide students a perspective on the diverse aspects of Indian Writing in English
- enable students to trace the evolution of Indian Writing in English
- enable students to get an overview of Indian English poetry, prose, drama, novel and short story
- help students to develop a general understanding of Indian aesthetics
- enable an understanding of the recent trends in Indian Writing in English

Learning Outcomes

At the end of the course, the students will be able to:

- display an in-depth awareness of the major historical events and the socio-cultural contexts which moulded the various genres in Indian Writing in English
- analyze how the sociological, historical, cultural and political context impacted the texts selected for study
- evaluate critically the contributions of major Indian English poets, dramatists, prose writers, novelists and short story writers
- develop a literary sensibility and display an emotional response to the literary texts and cultivate a sense of appreciation for them
- apply the ideas encapsulated in Indian Aesthetics to literary texts

Course Description

Module I - Socio-political and Literary Background

Colonialism and Macaulay's Minutes – historical context for the rise of Indian Writing in English – Indian Renaissance – socio-cultural movements – social reformers – rise of Indian nationalism – Nehruvian socialism – secularism – crisis in Indian democracy – Emergency – Postcolonialism – Indian feminist thought – dalit consciousness – subaltern voices – advent of globalization – diaspora – popular literature

Poetry: Influence of Romanticism – emergence of epics – lyrics – sonnets – impact of nationalism on Indian English poetry – Michael Madhusudan Dutt, Aurobindo Ghose, Rabindranath Tagore, Toru Dutt, Sarojini Naidu – Modernism and after – Nissim Ezekiel, A.K. Ramanujan, Jayanta Mahapatra, R. Parthasarathy, Gieve Patel, Keki. N. Daruwalla, Shiv. K. Kumar, Eunice De Souza, Adil Jussawala, Kamala Das, Arun Kolatkar, Vikram Seth, Meena Alexander, Tabish Khair, Vijay Sheshadri, Mamang Dai, Jeet Thayil

Drama: Indian Classical Drama – Bharatamuni, Patanjali, Bhasa, Kalidasa, Bhavabhuti – Loknatya in seventeenth century – modern drama – social drama, historical drama, artistic drama, amateur theatre – Indian Peoples' theatre, street theatre – Bharatendu Harishchandra, Krishna Mohan Banerjee, Michael Madhusudan Dutt, Aurobindo Ghose, Rabindranath Tagore, Harindranath Chattopadhyay, T. P. Kailasam, B.V. Karanth, J.M. Lobo Prabhu – Asif Currimbhoy, Girish Karnad, Vijay Tendulkar, Badal Sircar - Safdar Hashmi, Pritish Nandi, Alyque Padamsee, Mahesh Dattani, Shanta Gokhale, Manjula Padmanabhan, Mahashweta Devi

Prose: Impact of modernity in nineteenth century – Impact of Nationalism in twentieth century - Vivekananda, Mahatma Gandhi, Jawaharlal Nehru, S. Radhakrishnan, Nirad. C. Chaudhury – Contemporary Indian prose - Cho Ramaswamy, C.S. Lakshmi, Kancha Ilaiah, P. Sainath, Arundhati Roy, Ramachandra Guha

Fiction: Pre-Independence fiction and Partition fiction – Khushwant Singh, R.K. Narayan, Raja Rao, Mulk Raj Anand, G.V. Desai, Nayantara Sehgal – Fiction of the Diaspora – Jhumpa Lahiri, Kiran Desai, Chitra Divakaruni, Rohinton Mistry, Salman Rushdie, V.S. Naipaul – Women writers – Kamala Markandaya, Ruth Praver Jhabwala, Shashi Deshpande, Anita Desai, Anita Nair, Arundhati Roy – Contemporary writers – Amitav Ghosh, Shashi Tharoor, Vikram Seth, Manu Joseph, Chetan Bhagat, Amish Tripathi, Amit Chaudhuri, Anees Salim

Recommended Reading

Iyengar, K. R. S. *Indian Writing in English*. 1962. New Delhi: Sterling, 1985. Print.

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. New Delhi: Permanent Black, 2008. Print.

Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982. Print.

Seturaman, V. S., ed. *Indian Aesthetics*. Madras: Macmillan, 1992. Print.

Module II –Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

Sarojini Naidu	“Coromandel Fishers”
Kamala Das	“The Freaks”
Jayanta Mahapatra	“Grandfather”
Nissim Ezekiel	“Background Casually”
Mamang Dai	“This Summer – The Cicada’s Song”
Jeet Thayil	“Life Sentence”
Eunice De Souza	“The Road”

Drama

Mahesh Dattani	<i>Dance Like a Man</i>
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Non Detailed Study

Poetry

Toru Dutt	“Our Casuarina Tree”
Rabindranath Tagore	<i>Gitanjali</i> (Songs 1, 6, 50 & 103)
Parthasarathy	“As a Man Approaches Thirty He May”
Arun Kolatkar	“An Old Woman”
Gieve Patel	“On Killing a Tree”
Mamta Kalia	“After Eight Years of Marriage”

Drama

Vijay Tendulkar	<i>Silence! The Court is in Session</i>
Girish Karnad	<i>The Fire and the Rain</i>

Module III- Prose and Fiction**Prescribed Texts****Detailed Study****Prose**

A. K. Ramanujan: "Is There an Indian Way of Thinking: An Informal Essay."

Non-detailed Study**Fiction**

R. K. Narayan	<i>The Guide</i>
Salman Rushdie	<i>Shame</i>
Amitav Ghosh	<i>Sea of Poppies</i>
Bharati Mukherjee	<i>Jasmine</i>
Anita Nair	<i>The Mistress</i>

Short Story

Ruskin Bond	"The Kite Maker"
Arjun Dangle	"Promotion"
Jhumpa Lahiri	"A Temporary Matter"

Module IV – Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading

Chaudhuri, Amit. "Poles of Recovery." *Clearing a Space: Reflections on India, Literature and Culture*. New Delhi: Penguin, 2012. 39-56. Print.

Mukherjee, Meenakshi. "From Purana to Nutana." *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Heinemann, 1971. Print.

Paniker, Ayyappa K. "Indian Poetry in English and the Indian Aesthetic Tradition." *The Indian Journal of English Studies* 23 (1983): 137-51. Print.

Reading List

Amitabh. "The Cull." *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Ed. Arjun Dangle. New Delhi: Orient BlackSwan, 2009. 191-96. Print.

Chaudhuri, Amit. *Clearing a Space: Reflections on India, Literature and Culture*. 2008. New Delhi: Penguin, 2012. Print.

Chaudhuri, Asha Kuthari. *Contemporary Indian Writers in English: Mahesh Dattani, An Introduction*. New Delhi: Foundation, 2005. Print.

Dharwadker, Vinay, ed. *The Collected Essays of A. K. Ramanujan*. 1999. Oxford: Oxford UP, 2004. Print.

Ghosh, Amitav. "Opium Financed British Rule in India." Interview by Soutik Biswas. *BBC.com*. 23 June 2008.

Web. 30 June 2010. <http://news.bbc.co.uk/2/hi/south_asia/7460682.stm>

—. *Sea of Poppies*. London: Penguin, 2008. Print.

Iyengar, K. R. Sreenivasa. *Indian Writing in English*. 1962. New Delhi: Sterling, 1985. Print.

King, Bruce. *Modern Indian English Poetry*. 1987. Rev. ed. New Delhi: Oxford UP, 2001. Print.

Lakshmi, Vijay. "Janaki." *In Search of Sita: Revisiting Mythology*. Ed. Namita Gokhale and Malashri Lal. New Delhi: Penguin, 2009. 209-17. Print.

Lin, Lidan. "The Rhetoric of Posthumanism in Four Twentieth Century International Novels." Diss. U of North Texas, 1998.

Web. <<https://digital.library.unt.edu/ark:/67531/metadc278990/>>.

Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. New Delhi: Permanent Black, 2008. Print.

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel*. New Delhi: Arnold Heinemann, 1971. Print.

Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982. Print.

—. *Twentieth Century Indian English Fiction*. 2001. New Delhi: Pencraft, 2004. Print.

—. *Indian English Poetry: From the Beginnings up to 2000*. New Delhi: Pencraft, 2006. Print.

Parthasarathy, R., ed. *Ten Twentieth Century Indian Poets*. 1976. New Delhi: Oxford UP, 1997. Print.

Sethuraman, V. S., ed. *Indian Aesthetics: An Introduction*. Chennai: Macmillan, 1992. Print.

Tandon, Neeru, ed. *Perspectives and Challenges in Indian-English Drama*. New Delhi: Atlantic, 2006. Print.

Thampi, G. B. Mohan. "Rasa as Aesthetic Experience." *The Journal of Aesthetics and Art Experience* 24.1 (Autumn 1965): 75-80. *JSTOR*.

Web. <<https://www.jstor.org/stable/428249>>.

Thieme, John. "All in the Same Boat: *Sea of Poppies* by Amitav Ghosh." *Literary Review* May 2008. *Literaryreview.co.uk*. Web. <<https://literaryreview.co.uk/all-in-the-same-boat>>.

SEMESTER II

Paper VII – EL223: American Literature (6 hours/ week)

Objectives

The objectives of the course are to:

- understand the socio-political factors that shaped the American literary scene
- analytically explore works of prose, poetry, drama and fiction in relation to their historical and cultural contexts
- examine the Afro-American experience as articulated in African American literature
- develop an awareness of the evolving American experience and character

Learning Outcomes

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

- demonstrate an awareness of the socio-political and cultural history of America
- identify key ideas and characteristic perspectives or attitudes as expressed in American literature
- demonstrate knowledge of the contributions of major literary periods, works and persons in American literature and recognize their continuing significance
- evaluate the thoughts, beliefs, customs, struggles, and visions of African American writers
- compare/contrast literary works through an analysis of genre, theme, character, and other literary devices

Course Description

Module I - Socio-political and Literary Background

Historical background – Colonization – European heritage – Puritanism – American Revolution – American Dream – Expansion of the Western Frontier and closing of the Western Frontier – ‘Americanness’ of American literature – Nineteenth century – American Romanticism – Transcendentalism – the period of the world wars – segregation – American Civil War - Harlem Renaissance Transnationalism and Twentieth Century American Literature

Poetry: Poetry of the colonial period – Edward Taylor – postcolonial poetry – William Bryant – H. W. Longfellow – poetry of the Nineteenth century – Ralph Waldo Emerson,

Edgar Allan Poe, Henry David Thoreau, Walt Whitman, Emily Dickinson – Carl Sandberg – 20th century Robert Frost – Ezra Pound – T. S. Eliot – Gertrude Stein – Wallace Stevens – Williams Carlos Williams – E. E. Cummings – Langston Hughes – Robert Lowell – Confessional Movement – Sylvia Plath – Anne Sexton – Beat Poets – Allen Ginsberg – Jack Kerouac

Drama: The beginnings – Lewis Hallam, Jr., Thomas Godfrey – Post independence – Royall Tyler – William Dunlap – Nineteenth century – “The Walnut” – William Henry Brown – Minstrel Show – Post war Theatre – Theatrical Syndicate – Realism in Drama – David Belasco – Twentieth century – Modern American Theatre – Province town Players – Eugene O’Neill, Arthur Miller, Tennessee Williams, Sam Shepard, August Wilson and Lorraine Hansberry

Prose: Writings of pre-colonial times – Exploration narratives – Sir Walter Raleigh – Historical writings – Captain John Smith – William Bradford – Religious Writings – John Winthrop – Political prose – Jefferson Franklin Long – Slave Narratives – Frederick Douglass – American Romanticism – Transcendentalism – Ralph Waldo Emerson, Henry David Thoreau – Twentieth century – Margaret Fuller – Amiri Baraka – Kate Millet – Elaine Showalter – Lionel Trilling

Fiction: First American fiction – 1900s – Washington Irving – Historical novel – Fenimore Cooper – Puritanism – Nathaniel Hawthorne – Herman Melville, Edgar Allan Poe – Realism and Naturalism – Mark Twain, Stephen Crane – Modernism – Henry James – The Lost Generation – Ernest Hemingway, F. Scott Fitzgerald – Harlem Renaissance – W. E. B. Du Bois – Ralph Ellison - Richard Wright – William Faulkner – Experimental Novels – Thomas Pynchon, Vladimir Nabokov, J. D. Salinger, Saul Bellow, John Updike, Thomas Berger, Philip Roth, Joseph Heller – Women’s writing – Toni Morrison, Alice Walker

Recommended Reading

Gray, Richard J. *A Brief History of American Literature*. 2010. Oxford: Wiley-Blackwell, 2011. Print.

Harris, Charles B. *Contemporary American Novelists of the Absurd*. New Heaven: College & UP, 1971. Print.

Horton, Rod William and Herbert W. Edwards. *Backgrounds of American Literary Thought*. 1949. New Jersey: Prentice Hall. 1974. Print.

Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. 1991. New York: Penguin, 1992. Print.

Module II - Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

Walt Whitman	“Out of the Cradle Endlessly Rocking”
Longfellow	“A Psalm of Life”
Emily Dickinson	“There is Something Quieter than Sleep,” “I am Afraid to Own a Body”
Robert Frost	“Birches”
Maya Angelou	“Phenomenal Woman”
Wallace Stevens	“Sunday Morning”
Jorie Graham	“Prayer”

Drama

Eugene O’Neill	<i>Long Day’s Journey into Night</i>
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Non-detailed Study

Poetry

E. E. Cummings	“Buffalo Bill”
Allen Ginsberg	“Sunflower Sutra”
William Carlos Williams:	“The Red Wheel Barrow”
Gertrude Stein	“Daughter”
John Ashbery	“Self Portrait in a Convex Mirror”

Drama

Tennessee Williams	<i>The Glass Menagerie</i>
Sam Shepard	<i>The Buried Child</i>

Module 3 - Prose and Fiction

Prescribed Texts

Detailed Study

Prose

Ralph Waldo Emerson	<i>Self-Reliance</i>
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Non-detailed Study

Prose

Adrienne Rich	“The Domestication of Motherhood” from <i>Of Woman Born: Motherhood as Experience and Institution</i> : (110-127)
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Fiction

Novel

Hawthorne	<i>The Scarlet Letter</i>
Joseph Heller	<i>Catch-22</i>
Toni Morrison	<i>The Bluest Eye</i>
Philip Roth	<i>The Ghost Writer</i>

Short Stories:

Edgar Allan Poe	“The Cask of Amontillado”
Stephen Crane	“Blue Hotel”
Ernest Hemingway	“The Short Happy Life of Francis Macomber”
George Saunders	“Victory Lap”

Module IV - Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading

Baraka, Amiri (LeRoi Jones). “Black is a Country.” *Home: Social Essays*. 1966. New York: Akashic, 2009. 101-06. Print.

James, Henry. *The Art of Fiction*. *Publicwsu.edu*. Web. <<https://public.wsu.edu/~campbelld/amlit/artfiction.html>>.

More, Paul Elmer. “The Origins of Hawthorne and Poe.” *Shelburne Essays: First Series*. New York: G.P. Putnam’s Sons, 1909. 51-71. *Archive.org*. Web. <<https://archive.org/stream/shelburneessaysf00more#page/n7/mode/2up>>

Reading List

Bell, Bernard W. *The Afro-American Novel and its Tradition*. 1987. Amherst: U of Massachusetts P, 1989. Print.

Bercovitch, Sacvan, ed. *The Cambridge History of American literature*. 1994. Cambridge: Cambridge UP, 1997. 8 vols. Print.

Bordman, Gerald Martin and Thomas S. Hirsch. *The Oxford Companion to American Theatre*. 3rd ed. New York: Oxford UP, 2004. Print.

Elliott, Emory, ed. *The Columbia History of the American Novel*. New York: Columbia UP, 1991. Print.

Gardner, Thomas, ed. *Jorie Graham: Essays on the Poetry*. Wisconsin: The U of Wisconsin P, 2005. Print.

- Kolin, Philip C, ed. *American Playwrights since 1945: A Guide to Scholarship, Criticism, and Performance*. New York: Greenwood, 1989. Print.
- Leary, Lewis Gaston. *Articles on American Literature 1900-1950*. Durham, NC: Duke UP, 1954. Print.
- . *Articles on American Literature 1950-1967*. Durham, NC: Duke University Press, 1970. Print.
- Malkoff, Karl. *Crowell's Handbook of Contemporary American Poetry*. 1825. New York: Crowell, 1973. Print.
- Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. 1941. Oxford: Oxford UP, 1968. Print.
- Mish, Charles Carroll. *English Prose Fiction*. Charlottesville, Virginia: Bibliographical Society of the University of Virginia, 1952. Print.
- Perkins, David. *A History of Modern Poetry*. Cambridge, Massachussets: Harvard UP, 1976-1987. 2 Vols. Print.
- Rich, Adrienne. "The Domestication of Motherhood." *Of Woman Born: Motherhood as Experience and Institution*. New York: Norton, 1976. Print.
- Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. 1991. New York: Penguin, 1992. Print.
- Saunders, John. *The Tenth of December*. New York: Random House, 2013. Print.
- Spiller, Robert E, et al., eds. *Literary History of the United States*. 1948. London: Macmillan, 1974. Print.
- White, Barbara Anne. *American Women Writers: An Annotated Bibliography of Criticism*. New York: Garland, 1977.

SEMESTER II

Paper VIII – Critical Studies I¹ [7 hours/week]

Objectives²

The objectives of this paper are to:

- represent the important theoretical schools that have radically changed the perception of literature as a cultural phenomenon.

¹ It is proposed to offer the works of the major thinkers of the last and the present century in Europe and in our own country in a set of three papers (Critical Studies I in Semester II, Critical Studies II in Semester III, and Cultural Studies in Semester IV). The texts prescribed for detailed study are those texts that led to an epistemic shift in our thinking with reference to subject, language and knowledge.

² The objectives of these three papers are the same.

- familiarize the students with the basic premises of the foundational schools of modern thought, particularly on the construction of the subject, language, and socio-cultural formations.
- discuss the intellectual milieu in Europe that led to the emergence of theories of structuralism, post structuralism, psychoanalysis, Marxism and feminism
- familiarize the students with the primary conceptual apparatus of these systems of thought
- enable the students to analyze literary phenomena using the theoretical tools provided by the above schools.

Learning Outcomes

At the end of the course it is expected that the students

- would sharpen their analytical and critical faculties drawing inspiration from the readings provided.
- gain an idea of the evolution of critical thinking in Europe and India in the 20th and 21st centuries.
- understand the function of language in the construction and analysis of literary and cultural phenomena.
- gain an insight into the interconnected nature of these major schools of thought leading to a shift from the paradigmatic to the syntagmatic.

Course Description

Module 1: Structuralism and Semiotics

Saussure's concept of the synchronic study of language has radically changed the basic assumptions in the analysis and interpretation of language and literature. As a form of human science, structuralism can be perceived as a method of systematizing human experience in the study of linguistics, anthropology, sociology, psychology and literary studies. Structuralism views language as a system of signs that structures our perception of the world around us. For the structuralists, the visible world consists of surface phenomena whereas the world that is not visible consists of structures that underlie and organize the surface phenomena. The structuralist insights are useful especially in analysing literary conventions and popular culture.

Language as a system of signs – Ferdinand de Saussure – Noam Chomsky – Claude Levi-Strauss – Raman Jakobson – Vladimir Propp – Julien Greimas – Roland Barthes – Mikhail Bakhtin – Structuralist linguistics – Russian Formalism – Prague, Moscow and

Copenhagen schools of Linguistics – Structuralism in Anthropology – binary opposites – diachronic and synchronic reading – Semiotics – sign-code-confabulation – connotation / denotation – encoding / decoding – lexical modality – representation – semiosis – semiosphere – Semiotics of culture – metalanguage

Required Reading

Saussure, Ferdinand de. “The Object of Study.” 1915. Trans. Roy Harris. *Literary Theory: An Anthology*. 1998. Ed. Julie Rivkin & Michael Ryan. 2nd ed. Massachusetts: Blackwell, 2004. 59-63. Print.

Supplementary Reading

Barthes, Roland. “Myth Today.” *Mythologies*. 1957. Trans. Annette Lavers. New York: The Noonday P, 1991. 109-45. Print

Module II: Post structuralism

Post structuralism emerged as a reaction against the structuralist’s orderly vision of language and human experience. Post structuralist theory has become instrumental in decentring the Western philosophical canon by viewing language as the conceptual framework that encases our experience. Derrida’s theory of deconstruction asserts that language is dynamic, ambiguous, and unstable, disseminating possible meanings. For post structuralism, language is the ground of being and the world is an infinite text, that is, an infinite chain of signifiers always in play.

Frederich Nietzsche – Martin Heidegger – Jacques Derrida – Jean Baudrillard – Jean-Francois Lyotard – Gilles Deleuze - Felix Guattari – Julia Kristeva – Hermeneutics – speech – phenomena – ‘metaphysics of presence’ – logos – logocentrism – bricolage – alterity – difference/différance – arche-writing – play – closure – theory of hierarchy – aporia – phenomenology

Required Reading

Nietzsche, Friedrich. “On Truth and Lie in an Extra-Moral Sense.” *Oregonstate.edu*. Web. <http://oregonstate.edu/instruct/phl201/modules/Philosophers/Nietzsche/Truth_and_Lie_in_an_Extra-Moral_Sense.htm>

Supplementary Reading

Derrida, Jacques. “The Written Being/The Being Written.” *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. 1974. 40th Anniversary ed. Baltimore: Johns Hopkins UP, 2016. 19-24. Print.

Module III: Marxism

Marxism focuses on the specific historical and material causes that affect all human events and productions. According to the Marxist theory, the key to understanding a society at any point in history is to focus primarily on the modes of production because all the ideologies and norms of society are constructed with the interests of one who controls the modes of production. Marxism views literature, like all cultural manifestations, as a product of the socio-economic and ideological conditions of the time and place in which it was written. For Marxism, attentions to the material conditions of life and a critical engagement with our attitude to those conditions are paramount.

Karl Marx – Antonio Gramsci – Walter Benjamin – Georg Lukacs – Louis Althusser – Slavoj Zizek – Terry Eagleton – *The Communist Manifesto* – class – base and superstructure – commodity fetishism – dialectical materialism – hegemony – ideology – interpellation – commodification – theory of production – bourgeois nationalism – bourgeois socialism – capitalist state – dictatorship of the proletariat – means of labor – means of production – mode of production – super-imperialism – surplus product – two-stage theory- wage slavery – conspicuous consumption – false consciousness – reflectionism – sign value – historical situation

Required Reading

Marx, Karl. “The Fetishism of Commodities and the Secret Thereof.” *Classical Sociology Theory*. Ed. Ian McIntosh. New York: New York UP, 1997. 68-71. Print.

—. “The German Ideology.” *Classical Sociology Theory*. Ed. Ian McIntosh. New York: New York UP, 1997. 26-38. Print.

Supplementary Reading

Benjamin, Walter, “The Work of Art in the Age of Mechanical Reproduction.” *Illuminations*. 1968. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken, 2007. 217-53. Print.

Module IV: Psychoanalysis

One of the most significant insights of Freud which still governs classical psychoanalysis is the notion that human beings are motivated or driven by unconscious fears, desires, needs and conflicts. The existence of unconscious is central to all psychoanalytic theories and is conceived as a dynamic entity that engages humans at the deepest level of their being. Unconscious is ambiguous, seen as both the cause and effect of repression and can be accessed through dreams as well as the dynamics of language. For

the psychoanalysts sexual behaviour is a product of our culture and the origin of our sexual being lies in the nature of the affirmation or disruption of our sense of self that occurs in childhood.

Sigmund Freud – C.G. Jung – Jacques Lacan – Rene Girard – id, ego and superego – repression – condensation – displacement – fetishism – fixation – regression – archetypes – oral phase – phallic phase – the gaze – symbolic order – imaginary order – mirror stage – the real – name of the father – imago – reality principle – instinctual pleasure – jouissance – hysteria – neurosis – Oedipus complex – penis envy – Freudian slips

Required Reading

Freud, Sigmund. “The Conscious and the Unconscious,” “The Ego and the Id,” “The Ego and the Super-Ego.” *Beyond the Pleasure Principle and Other Writings*. Trans. John Reddick. London: Penguin, 2003. 105-29. Print.

Supplementary Reading

Lacan, Jacques. “The Insistence of the Letter in the Unconscious.” *Modern Criticism and Theory: A Reader*. 1988. 3rd ed. Ed. David Lodge and Nigel Wood. London: Routledge, 2013. 186-209. Print.

Module V: Feminism

As a political and literary movement, Feminism poses new ways of asking and answering questions, challenging the conventional forms of discourse that exist within the mainstream of philosophy, culture and politics. The primary goal of Feminism is to liberate women from patriarchal oppression and attain the social, economic and political equality of the sexes. Feminist literary theory analyses how language, social power structures and institutions reflect patriarchal interests and the ways in which the thoughts marking the above have influenced women’s perception of themselves, The writings of feminists try to reveal the basic asymmetry between the terms “masculine” and “feminine” and argue against biological determination and socialization used by patriarchal forces in the construction of gender and sexuality.

Mary Wollstonecraft – Simone de Beauvoir – Betty Friedan – Helene Cixous – Shulamith Firestone – Germaine Greer – Judith Butler – Julia Kristeva – Luce Irigaray – Sandra Gilbert – Susan Gubar – Adrienne Rich – women’s suffrage – aphasia – transcendence – psychosomatic frigidity – liberal feminism – radical feminism – marxist feminism – new feminism – post feminism – Indian feminism – écriture féminine – gynocriticism – male gaze – objectification – phallocentrism – phallogocentrism

Required Reading

Rubin, Gayle. "The Traffic in Women: Notes on the 'Political Economy' of Sex". *Wordpress.com*. Web. <<https://genderstudiesgroupdu.files.wordpress.com/2014/08/the-traffic-in-women.pdf>>

Supplementary Reading

Chakravarty, Uma. "Conceptualizing Brahminical Patriarchy in Early India: Gender, Class and State." *Class, Caste, Gender - Readings in Indian Government and Politics-5*. Ed. Manoranjan Mohanty. New Delhi: Sage, 2004. 271-95. Print.

Reading List

Atkins, G. Douglas. *Reading Deconstruction/Deconstructive Reading*. Lexington: U of Kentucky P, 1983. Print.

Barthes, Roland. *Elements of Semiology*. Trans. Richard Howard. Evanston: Northwestern UP, 1972. Print.

—. *Mythologies*. Trans. Annette Lavers. New York: Hill and Wang, 1972. Print.

—. *S/Z*. 1970. Trans. Richard Miller. New York: Hill and Wang, 1975. Print.

Baudrillard, Jean. *America*. Trans. Chris Turner. London: Verso, 1988. Print.

Beauvoir, Simone de. *The Second Sex*. 1949. Ed. and Trans. H. M. Parshley. New York: Bantam, 1961. Print.

Belsey, Catherine and Jane Moore, eds. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. 1989. 2nd ed. Massachusetts: Blackwell, 1997. Print.

Bloom, Harold, et al. *Deconstruction and Criticism*. New York: Seabury, 1979. Print.

Brooks, Ann. *Postfeminisms: Feminism, Cultural Theory, and Cultural Forms*. London: Routledge, 1997. Print.

Cavallaro, Dani. "The Abject." *The Gothic Vision: Three Centuries of Horror, Terror and Fear*. London: Continuum, 2002. 199–206. Print.

Cixous, Hélène. "The Laugh of the Medusa." *The New French Feminisms*. rpt. Ed. Elaine Marks and Isabelle de Courtivron. New York: Schocken, 1981. 245-64. Print.

Creed, Barbara. *The Monstrous Feminine: Film, Feminism and Psychoanalysis*. London: Routledge, 1993. Print.

Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature*. 1975. London: Routledge, 2002. Print.

Derrida, Jacques. *Of Grammatology and Writing and Difference*. 1967. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976. Print.

Eagleton, Mary, ed. *Feminist Literary Theory: A Reader*. 2nd ed. 1986 Oxford: Blackwell, 1996. Print.

Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*. 1975. New ed. London: Verso, 2006. Print.

—. *Heathcliff and the Great Hunger: Studies in Irish Culture*. London: Verso, 1995. Print.

—, ed. *Raymond Williams: Critical Perspectives*. Oxford: Polity, 1989. Print.

Elliott, Anthony. *Psychoanalytic Theory: An Introduction*. Oxford: Blackwell, 1994. Print.

Ellmann, Maud, ed. *Psychoanalytic Literary Criticism*. London: Longman, 1994. Print.

Faflak, Joe. *Romantic Psychoanalysis: The Burden of the Mystery*. Albany: New York P, 2008. Print.

Felman, Shoshana, ed. *Literature and Psychoanalysis: The Question of Reading Otherwise*. 1977. Baltimore: Johns Hopkins UP, 1982. Print.

Foucault, Michel. *The Foucault Reader*. Ed. Paul Rabinow. New York: Pantheon, 1984. Print.

Friedan, Betty. *The Feminine Mystique*. 1963. New York: Norton, 2001. Print.

Gay, Peter, ed. *The Freud Reader*. 1989. London: Norton, 1995. Print.

Genette, Gérard. *Narrative Discourse: An Essay in Method*. Trans. Jane Lewin. Ithaca: Cornell UP, 1980. Print.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979. Print.

Hawkes, Terence. *Structuralism and Semiotics*. Berkeley: U of California P, 1977. Print.

Humm, Maggie. *The Dictionary of Feminist Theory*. 2nd ed. Hemel Hempstead: Harvester Wheatsheaf, 1995. Print.

Irigaray, Luce. *Speculum of the Other Woman*. Trans. Gillian C. Gill. Ithaca, N.Y : Cornell UP, 1985. Print.

Jameson, Fredric. *Marxism and Form: Twentieth-Century Dialectical Theories of Literature*. 1971. New Jersey: Princeton UP, 1974. Print.

Jefferson, Ann and David Robey, eds. Chapter 6. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1982. Print.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Rev.ed. New York: Columbia UP, 1982. Print.

—. *Revolution in Poetic Language*. 1974. New York: Columbia UP, 1984. Print.

Leitch, Vincent B. *Deconstructive Criticism: An Advanced Introduction*. New York: Columbia UP, 1982. Print.

Lentricchia, Frank. "Uncovering History and the Reader: Structuralism." *After the New Criticism*. Chicago: U of Chicago P, 1980. 103-55. Print.

Lévi-Strauss, Claude. *Structural Anthropology*. 1963. Trans. C. Jacobson and B. G. Schoepf. London: Allen Lane, 1968. Print.

Lukács, Georg. *The Historical Novel*. 1937. Trans. Hannah and Stanley Mitchell. London: Merlin, 1962. Print.

Millett, Kate. *Sexual Politics*. 1969. New York: Columbia UP, 2016. Print.

Moi, Toril. *Sexual/textual Politics: Feminist Literary Theory*. London: Methuen, 1985. Print.

—, ed. *The Kristeva Reader*. 1986. UK: Blackwell, 2002. Print.

Moreno, Marta Cerenzo. *Critical Approaches to Shakespeare: Shakespeare for All Time*. Madrid: UNED, 2014. Print.

Propp, Vladimir. *The Morphology of the Folktale*. 1968. Trans. Laurence Scott. Austin: U of Texas P, 2009. Print.

Scholes, Robert. *Structuralism in Literature: An Introduction*. New Haven: Yale UP, 1974. Print.

Showalter, Elaine. "Feminist Criticism in the Wilderness." *Critical Inquiry* 8.2 (Winter 1981): 179-205. *JSTOR*. Web. <https://www.jstor.org/stable/1343159?seq=1#page_scan_tab_contents>

—. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton: Princeton UP, 1977. Print.

Snodgrass, Mary Ellen. *Encyclopedia of Feminist Literature*. New York: Facts on File, 2006. Print.

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. 1970. Trans. Richard Howard. Ithaca: Cornell UP, 1975. Print.

Williams, Raymond. *Culture and Society 1780–1950*. 1958. New York, Columbia UP, 1983. Print.

—. *Marxism and Literature*. Oxford: Oxford UP, 1977. Print.

Woolf, Virginia. *A Room of One's Own*. London: Hogarth P, 1929. Print.

—. *Three Guineas*. London: Hogarth P, 1938. Print.

—. *Women and Writing*. 1979. Ed. and Intro. Michèle Barrett. San Diego: A Harvest Book, 1979. Print.

SEMESTER III

Paper IX – EL 231: Linguistics and Structure of the English Language

(6 hours/week)

Objectives

The objectives of this course are:

- to enable students to get a fundamental understanding of the basic nature, branches, and history of linguistics
- to attempt a comparison of RP, GIE and Malayalam sounds based on contrastive linguistics
- to examine the features of language units at the phonological, morphological and syntactical levels
- to familiarize the students with history and developments of Modern Grammar

Learning Outcomes

At the end of this course, students will:

- have developed an awareness of the basic nature, branches, and history of linguistics
- have become familiar with contrastive linguistics
- be able to analyse language units based on their phonological, morphological and syntactical features
- have developed an awareness of the principles and limitations of ICA and PSG
- be able to explain the transformation of sentences based on TG grammar

Course Description

Module I - Language and Linguistics

Animals and human language, properties of human language – regional variation in language – dialect, dialectology, bilingualism, pidgin, creole – social variation in language – speech style, register, slang – Speech and writing – Linguistics as a scientific study of

language – Scope of linguistics – Branches – Sociolinguistics, Psycholinguistics – Saussurean concepts –langue and parole, competence and performance, language as a system of signs, syntagmatic and paradigmatic, synchronic and diachronic – American Structuralism and Bloomfield –The Prague School - Noam Chomsky and his theories.

Module II - Phonology, Morphology, Semantics and Pragmatics

Phonology: suprasegmental features – word stress, stress shift – primary and secondary, compound word stress, speech rhythm, intonation – phonemes and allophones – comparison of RP, General Indian English and Malayalam sounds – Transcription – Morphology: morph, classification of morphemes – analysis of affixes – allomorph – morpho-phonemics – Semantics: meaning, conceptual meaning, associative meaning – Lexical semantics: antonymy, synonymy, hyponymy, homonymy and polysemy – Pragmatics: content and meaning, invisible meaning, discourse analysis, Speech Act Theory

Module III - Modern Grammar

Grammar – Traditional Grammar – fallacies - Structural Descriptive Grammar – prescriptive vs descriptive – grammar and usage – grammaticality and acceptability – word classes – form class and function class words – phrases and their functions – clauses – co-ordination and subordination – noun, adverb and relative clauses – basic sentence patterns – cleft sentences – kinds of sentences – affirmative, interrogative, exclamatory, imperative – simple, compound, complex – Elements of a sentence - subject, verb, object, complement, adverbial

Module IV - Syntactic Theories

IC Analysis – ambiguity and limitations – PS Grammar – PS rules-limitations – TG Grammar – transformational and generative – deep and surface structure – optional and obligatory rules – Aspect model of Chomsky – Transformations: a) Singularly – Interrogation, Negation, Passivisation, Tag Questions, b) Double based – relativisation, complementation, adverbialisation, co-ordination – Tagmemics, Chomsky's Trace Theory (1980) model – Case, government and binding

Recommended Reading

Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*. 6th ed. Cambridge: MIT, 2001. Print.

Balasubramaniam, T. *A Textbook on Phonetics for Indian Students*. New Delhi: Macmillan, 1981. Print.

Bansal, R. K. and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. 1972. Hyderabad: Orient BlackSwan, 2006. Print.

- Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press, 1965. Print.
- Crystal, David. *Introducing Linguistics*. London: Penguin English, 1992. Print.
- Fries, Charles Carpenter. *The Structure of English*. London: Longman, 1977. Print.
- Fromkin, Victor, et al., ed. *Linguistics: An Introduction to Linguistic Theory*. 2000. rpt. Malden, Massachusetts: Blackwell, 2001. Print.
- Leach, Geoffrey N. *Semantics*. London: Penguin, 1976. Print.
- Lyons. *An Introduction to Theoretical Linguistics*. 1968. Cambridge: Cambridge UP, 1995. Print.
- Quirk, Randolph, and Sidney Greenbaum. *A University Grammar of English*. 6th ed. New Delhi: Pearson, 2003. Print.
- Roach, Peter. *English Phonetics & Phonology: A Practical Course*. 1983. 4th ed. Cambridge: Cambridge UP, 2009. Print.
- Robins, R.H. *General Linguistics: An Introductory Survey*. Harlowe: Longman, 1971. Print.
- Saussure, Ferdinand de. *Course in General Linguistics*. New York: McGraw-Hill. 1966. Print.
- Sethi, J. and P. V. Dhamija. *A Course in Phonetics and Spoken English*. 2nd ed. New Delhi: PHI, 1999. Print.
- Syal, Pushpinder and D.V. Jindal. *An Introduction to Linguistics- Language, Grammar and Semantics*. 2nd ed. New Delhi: Prentice Hall of India, 2007. Print.
- Verma, S. K. and N. Krishnaswamy. *Modern Linguistics*. New Delhi: Oxford UP, 1989. Print.
- Widdowson, H. G. *Linguistics. Oxford Introductions to Language Study*. Series Ed. H. G. Widdowson. 1996. Oxford: Oxford UP, 2003. Print.
- Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge UP, 1996. Print.
- . *Pragmatics. Oxford Introductions to Language Study*. Series Ed. H. G. Widdowson. 1996. Oxford: Oxford UP, 2008. Print.

SEMESTER III

Paper X – Critical Studies II [7 hours/week]

Course Description

Module I: Postmodernism

Postmodernism has derived its key ideas from post structuralist assumptions like multiple meanings and deconstructed centres. As a theory of history, society, culture, art, and literature, postmodernism questions the superiority of order and the unity of experience. Postmodernism rejects elitism, sophisticated formal experimentation and tragic sense of alienation predominant in the modernist writers. Theories of postmodernism critique grand narratives and promote the existence of little narratives in literary expressions. It celebrates fragmentation which obliterates the illusion of the text as ‘real’ and provides multiple interpretations and even parody.

Søren Kierkegaard – Friedrich Nietzsche – Jürgen Habermas – Martin Heidegger – Jacques Derrida – Michel Foucault – Jean-François Lyotard – Richard Rorty – Jean Baudrillard – Edmund Husserl – Martin Heidegger – Pierre Bourdieu – alterity – bricolage – constructivism – cyberpunk – hyperreality – pastiche – simulacra – virtual reality – black humor – intertextuality – metafiction – fabulation – historiographic metafiction – temporal distortion – magic realism – technoculture – paranoia – maximalism – minimalism – fragmentation

Required Reading

Habermas, Jürgen. “Modernity—An Incomplete Project.” *Postmodernism: A Reader*. Ed. Thomas Docherty. New York: Cambridge UP, 1993. 98-109. Print.

Supplementary Reading

Bauman, Zygmunt. “On Being Light and Liquid.” *Liquid Modernity*. Cambridge: Polity, 2000. 1-15. Print.

Module II: Cultural Materialism

Theories of Cultural Materialism along with New Historicism have shown new ways of reading and analysing literature, culture and history. As a critical method Cultural Materialism combines an attention to the historical context, theoretical method, political commitment and textual analysis. As an offshoot of Marxist criticism it bridges the gap between Marxism and Postmodernism. In Cultural Materialism, the word ‘culture’ includes all forms of culture, from the high to the low, and ‘materialism’ signifies the opposite of idealism. Cultural Materialists argue that the meanings of literary texts are not fixed by a

universal criterion: rather they are always in play and often subject to politically radical appropriations.

Raymond Williams – Marvin Harris – Eric Ross – John Cole – Allen W. Johnson – David H. Price – Stephen Sanderson – Stuart Hall – Angela McRobbie – Debbie Epstein – Chris Griffin – Frankfurt school – reductionism – dominant ideology – dissident readings – historical materialism – mode of reproduction – domestic economy – political economy – infrastructural determinism – epistemological principles of cultural materialism – ethnograph – containment

Required Reading

Williams, Raymond. “Hegemony”, “Tradition, Institution, Formations”, “Dominant, Residual, Emergent”. *Marxism and Literature*. 1977. rpt. New York: Oxford UP, 2009. 108-27. Print.

Supplementary Reading

Raghavendra, M. K. “Structure and Form in Indian Popular Film Narrative.” *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema*. Ed. Vinay Lal and Ashis Nandy, New Delhi: Oxford UP, 2006. 24-50.

Module III: New Historicism

New Historicism focuses on the historicity of literary texts and the textuality of history by analysing them in the context of power and ideology at a given time. New Historicist theory derives its basic assumptions from Foucauldian discourses on hegemonic institutional practices and individual subjectivities. This has led to an understanding that the production, categorization and analysis of texts are determined by forces of history, which in turn shape the cultural work itself. The New Historicist believes in the impossibility of objective analysis of history. The reading of a literary or cultural text is never definitive; it opens up ever new possibilities of interpretation.

Michel Foucault – Stephen Greenblatt – Fredric Jameson – Stephen Orgel – Clifford Geertz – Partha Chatterjee – Gyan Prakash – non discursive practices – apparatus – archaeology vs genealogy – historiography – arts of existence – discontinuity – episteme – non reductionism – circulation – panopticon – regimes of truth – textuality – anecdote

Required Reading

Foucault, Michael. “The Unities of Discourse.” *The Archaeology of Knowledge and the Discourse on Language*. London & New York: Pantheon, 1972. 21-31. Print.

Supplementary Reading

Chakrabarty, Dipesh. "Post Coloniality and the Artifice of History." *Representations* 37 (1992):1-26. *JSTOR*.Web. <https://www.jstor.org/stable/2928652?seq=1#page_scan_tab_contents>.

Module IV: Postcolonialism

Edward Said's *Orientalism* explores the culturally constructed distinction between the Orient and the Occident that paved the way for postcolonial theory. Postcolonialism attempts to understand the political, social, cultural and psychological operations of the colonialist and anticolonialist ideologies. Postcolonial theory goes on to analyse the ways in which a text reinforces or resists colonialism's oppressive ideology. Postcolonial theorists try to explore the double consciousness of the colonial subjects, divided between the culture of the colonizer and that of the indigenous community. They insist that the understanding of textual reflections of racism and ethnocentrism demands an attention to the cultural history and belief systems of the social group(s) being portrayed and discussed.

Aimé Césaire – Frantz Fanon – Kwame Nkrumah – Edward Saïd – Gayatri Chakravorty Spivak – Homi K. Bhabha – Dipesh Chakrabarty – Derek Gregory – Amar Acheraïou – Benedict Anderson – Partha Chatterjee – Michel de Certeau – Hubert Harrison – C. L. R. James – Salman Rushdie – Leopold Sedar Senghor – Robert Young – Ngugi wa Thiong'o – Bill Ashcroft – Gareth Griffiths – Helen Tiffin – Ashis Nandy - colony and colonialism – settler – empire – orient and occident – centre/margin – marginality – decolonisation – nativism – anticolonialism – neo colonialism – eurocentricism – third world – ambivalence – diaspora – ethnicity – hybridity – mapping – mimicry – nation/nation-state – orientalism – negritude – other – subaltern – contact zone – essentialism – aboriginal – apartheid – black studies – counter discourse – dislocation – post colonial reading – world system theory

Required Reading

Said, Edward W. "Introduction to Orientalism." *Orientalism*. 1978. New Delhi: Penguin, 2001. 1-28. Print.

Supplementary Reading

Nandy, Ashis. "The Psychology of Colonialism: Sex, Age and Ideology in British India." Sections, I, II & III. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. 1983. New Delhi: Oxford UP, 2010.1-7. Print. *Psychiatry* 45(1982): 197-219. *tandfonline.com*. 08 Oct. 2016. Web. <<http://www.tandfonline.com/doi/abs/10.1080/00332747.1982.11024151>>

Module V: Nationalism & Post Nationalism

Nation as an imagined collective entity is often assumed as a sacred object. The nation can be conceived as an imagined political community created by the state which propagates certain common ideologies, beliefs and myths. The state creates its own tradition and myths to generate a 'long historical continuity' and a 'common cultural past' for the nation. Though most often, the cultural boundaries of nations overlap leading to conflicts and violence, the state's aim is to construct a national unity and the state does this by positioning one group as the constitutive other of the normative group. Thus, a nation cannot exist without the 'other'. It is the contradiction between the desire for homogeneity and diversity that is within the nation that makes the issue of nation and nationalism more problematic.

Talal Asad – Antoinette Burton – Partha Chatterjee – Bernard Cohn – Ernest Gellner – Stuart Hall – Eric Hobsbawm – Chandra Talpade Mohanty – Rajeswari Sunder Rajan – Dipesh Chakrabarty – Nationalism – post nationalism – sovereignty – citizenship – patriotism – myths – common cultural past – territory – immigrant identity – human rights – dalit studies – subaltern studies – minority ethnic community – re-emergence of extreme communal violence – gender ethnography

Required Reading

Anderson, Benedict. Introduction. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 1983. Rev. ed. London: Verso, 2003. 1-8. Print.

Supplementary Reading

Chatterjee Partha. "Nationalism as a Problem in the History of Political Ideas." 1986. *Nationalist Thought and the Colonial World: A Derivative Discourse*. London: Zed, 1993. 1- 35. Print.

Reading List

Ashcroft, Bill, et al., eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 1995. Print.

Baudrillard, Jean. *Simulacra and Simulation*. 1981. Trans. Sheila Faria Glaser. Ann Arbor: U of Michigan P, 1994. Print.

—. *Jean Baudrillard: Selected Writings*. Ed. Mark Poster. 2nd ed. Stanford: Stanford UP, 2001. Print.

Bauman, Zygmunt. *Postmodern Ethics*. Oxford: Blackwell, 1993. Print.

Bhabha, Homi K. *The Location of Culture*. 1994. London: Routledge, 2004. Print.

- , ed. *Nation and Narration*. London: Routledge, 1990. Print.
- Brannigan, John. *New Historicism and Cultural Materialism*. New York: St. Martin's P, 1998. Print.
- Brazier, Jana Evans and Anita Mannur, eds. *Theorizing Diaspora: A Reader*. Oxford: Blackwell, 2003. Print.
- Brooker, Peter, ed. *Modernism/Postmodernism*. 1992. London: Routledge, 2014. Print.
- Brydon, Diana, ed. *Postcolonialism: Critical Concepts in Literary and Cultural Studies*. 5 vols. London: Routledge, 2000. Print.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 1990. New York: Routledge, 2010. Print.
- Caesar, Michael. *Umberto Eco: Philosophy, Semiotics and the Work of Fiction*. Cambridge: Polity, 1997. Print.
- Connor, Steven. *Postmodernist Culture: An Introduction to Theories of the Contemporary*. 1989. 2nd ed. Oxford: Blackwell, 1996. Print.
- , ed. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge UP, 2004. Print.
- Darwish, Mahmud. *Victims of a Map*. Trans. Abdullah al-Udhari. London: Al Saqi Books, 1984. Print.
- Docherty, Thomas, ed. *Postmodernism: A Reader*. New York: Columbia UP, 1993. Print.
- Du Bois, W. E. Burghardt. *Colour and Democracy: Colonies and Peace*. New York: Harcourt Brace, 1945. Print.
- Eagleton, Terry. "Capitalism, Modernism and Postmodernism." *Against the Grain: Selected Essays, 1975–85*. London: Verso, 1986. 131-48. Print.
- Eco, Umberto. *Travels in Hyperreality*. 1986. Trans. William Weaver. London: Picador, 1987. Print.
- Fanon, Frantz. *Black Skin, White Masks*. 1952. Trans. C. L. Markmann with Foreword by Homi K. Bhabha. London: Pluto, 1986. Print.
- . *The Wretched of the Earth*. 1961. Trans. Constance Farrington with Preface by Jean-Paul Sartre. London: Penguin, 2001. Print.
- Foucault, Michel. "Two Lectures." *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*. Ed. Colin Gordon. New York: Pantheon, 1980. [uwf.edu. Web. <http://uwf.edu/dearle/foucault.pdf>](http://uwf.edu/dearle/foucault.pdf).
- Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*. Chicago: U of Chicago P, 2000. Print.

- Gramsci, Antonio. "History of the Subaltern Classes: Some Methodological Criteria." *Selections from the Prison Notebooks of Antonio Gramsci*. Ed. and Trans. Quintin Hoare and Geoffrey Nowell Smith. London: Lawrence & Wishart, 1971. 52-55. Print.
- Greenblatt, Stephen. *Hamlet in Purgatory*. Princeton: Princeton UP, 2001. Print.
- Guha, Ranajit. *A Rule of Property for Bengal: An Essay on the Idea of Permanent Settlement*. Paris: Mouton, 1963. Print.
- Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart, 1990. 222-37. Print.
- Harlow, Barbara. *Resistance Literature*. New York: Methuen, 1987. Print.
- Harris, Marvin. *Cultural Materialism: The Struggle for a Science of Culture*. New York: Random House, 1979. Print.
- hooks, bell. *Yearning: Race, Gender and Cultural Politics*. Boston: South End P, 1990. Print.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge, 1988. Print.
- Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Basingstoke: Macmillan, 1988. Print.
- Lucy, Niall, ed. *Postmodern Literary Theory: An Anthology*. Oxford: Blackwell, 2000. Print.
- Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. 1979. Trans. Geoff Bennington and Brian Massumi. Manchester: Manchester UP, 1984. Print.
- Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Third World Women and the Politics of Feminism*. Ed. Chandra Talpade Mohanty et al. Bloomington: Indiana UP, 1991. 51-80. Print.
- Montrose, Louis. "New Historicisms." *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. Ed. Stephen Greenblatt and Giles Gunn. New York: Modern Language Association, 1992. 392-418. Print.
- Panikkar, K. M. *Asia and Western Dominance: A Survey of the Vasco da Gama Epoch of Asian History 1498-1943*. New ed. London: Allen & Unwin, 1965. Print.
- Said, Edward W. *Culture and Imperialism*. London: Chatto & Windus, 1993. Print.
- Sim, Stuart, ed. *The Routledge Companion to Postmodernism*. 1998. 3rd ed. London and New York: Routledge, 2011. Print.
- Smith, Neil. *Uneven Development: Nature, Capital and the Production of Space*. Oxford: Basil Blackwell, 1984. Print.

Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." *Critical Inquiry* 12.1 (Autumn 1985): 243-61. *Chicago Journals*. Web. <https://www2.warwick.ac.uk/fac/arts/english/currentstudents/pg/masters/modules/femlit/gayatri_spivak_three_womens_texts_and_a_critique_of_imperialism.pdf>

—. *In Other Worlds: Essays in Cultural Politics*. London: Routledge, 1987. Print.

Taylor, Victor E. and Charles E. Winquist, eds. *Encyclopedia of Postmodernism*. London: Routledge, 2001. Print.

Veeser, H. Aram, ed. *The New Historicism*. New York: Routledge, 1989. Print.

Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. New York: Harcourt Brace Jovanovich, 1983. Print.

Wagh, Patricia, ed. *Postmodernism: A Reader*. London: Arnold, 1992. Print.

Williams, Raymond. "Base and Superstructure in Marxist Cultural Theory." *New Left Review* 1/82. (Nov-Dec 1973). 3-16. *New Left Review*. Web. <<https://newleftreview.org/authors/raymond-williams>>.

Wolmark, Jenny. *Aliens and Others: Science Fiction, Feminism and Postmodernism*. Iowa City: U of Iowa P, 1994. Print.

Young, Robert. *White Mythologies: Writing, History and the West*. 1990. 2nd ed. London: Routledge, 2004. Print.

SEMESTER IV

Paper XIII – EL 241: English Language Teaching (6 hours/ week)

Objectives

The objectives of this course are:

- to examine the historical and current theories of L1 and L2 acquisition
- to create critical awareness of approaches and methodologies and the underlying principles in the ESL context
- to understand learner problems and learner factors in developing proficiency in language skills
- to evaluate critically syllabi, teaching materials, and evaluation procedures

Learning Outcomes

At the end of this course, students should:

- have acquired knowledge of the historical and current theories in ELT

- be able to assess critically the implications of the various approaches, methods, techniques
- have developed the ability to critically evaluate syllabi, teaching materials, and evaluation procedures

Course Description

Module I - Theoretical Perspectives on Language Acquisition and Language Teaching

History of English Language Teaching in India – Some important landmarks – a) Critique of Macaulay's Minutes b) Landmarks of English Education in India after Independence c) Key concepts in ELT – Acquisition/ Learning – Teaching/ Learning – Bilingualism/ Multilingualism – Teacher-oriented/Learner-oriented – significance of ESL and EFL – explanation and comparison of L1 and L2 acquisition – Interlanguage – ESP

Module II - Major Approaches, Methods and Syllabi

Traditional methods - Use of Grammar Translation method, Direct method, Audio-Lingual method, Suggestopedia, Silent Way - Community Language Learning – comparison of different methodological perspectives and approaches - CLT - linguistic competence and communicative competence - Krashen's Monitor Model (Natural method) - Task Based Teaching - Critical Pedagogy

Module III - Learning Theories

Behaviourism, Cognitivism, Chomsky's Contributions - Universal Grammar/Language Acquisition Device (LAD) – Constructivism - Implications of learning theories in ELT - Learner factors - Teaching Aids - ICT in Language teaching, including multimedia, computer based and online materials - authentic materials - appropriate and practical uses of traditional materials and e-resources

Module IV - Teaching Strategies to Develop Competence in Language Skills

Listening, speaking, reading, writing - Identifying problems experienced by learners with regard to developing specific language skills - Teaching of language through literature - Teaching of poetry, prose, drama, fiction - Classroom practice teaching

Module V - Curriculum and Evaluation

Purposes of assessment - criteria of good test - concepts of validity, reliability, objectivity and practicality - critical evaluation of types of assessment - continuous assessment and external assessment – types of tests: Diagnostic, Proficiency, Achievement, Aptitude tests - Tools of evaluation - Question paper design, different types of questions and their uses – summative and formative tests – norm-referenced and criterion-referenced tests.

Recommended Reading

- Brown, H. Douglas. *Principles of Language Learning and Teaching*. 4th ed. New York: Longman, 2000. Print.
- Brumfit, Christopher and Keith Johnson, eds. *The Communicative Approach to Language Teaching*. 1979. Oxford UP, 1987. Print.
- Gleason, J. B. and N. Ratner, eds. *Psycholinguistics*. 2nd ed. New York: Harcourt, 1997. Print.
- Krishnamurthy, N. and T. Sriraman. *English Teaching in India*. Chennai: T. R. Publications, 1994. Print.
- Larsen-Freeman, D. and M. Long. *An Introduction to Second Language Acquisition Research*. Ed. C. N. Candlin. New York: Longman, 1991. Print.
- . *Techniques and Principles in Language Teaching*. 1986. 2nd ed. New York: Oxford UP, 2000. Print.
- Mitchell, R. and F. Myles. *Second Language Learning Theories*. London: Arnold, 1998. Print.
- Nunan, D. *Second Language Teaching and Learning*. Boston: Heinle & Heinle, 1999. Print.
- Prabhu, N. S. *Second Language Pedagogy*. London: Oxford UP, 1987. Print.
- Richards, J. C. and Theodore. S. Rogers. *Approaches and Methods in Language Teaching*. 1986. 2nd ed. New York: Cambridge UP, 2001. Print.
- Stern, H. H. *Fundamental Concepts of Language Teaching*. London: Oxford UP, 1983. Print.
- Tickoo, M. L. *Teaching and Learning English: A Source Book*. New Delhi: Orient Longman, 2003. Print.

SEMESTER IV

Paper XIV – Cultural Studies [7 hours/week]

Course Description

Module I: Cultural Studies: Theory

Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding ‘texts’ and ‘meanings’ and therefore to the study of literatures, cultures and societies. This course will try to develop theoretical tools and critical

perspectives to interrogate the advertisement, film, television, newspaper and internet texts that saturate our lives.

Theodor W. Adorno – Mikhail Bakhtin – Arjun Appadurai – Homi K. Bhabha – Pierre Bourdieu – Judith Butler – Rey Chow – Michel de Certeau – Gilles Deleuze – Paul Gilroy – Antonio Gramsci – Felix Guattari – Jürgen Habermas – Stuart Hall – Richard Hoggart – Max Horkheimer – Toby Miller – Antonio Negri – Jacques Rancière – Slavoj Žižek – John Berger – agency and structure – citizenship – counter-culture – cultural relativism – cultural reproduction – culture industry – ethnic/ethnicity – ethnocentrism – nationalism – popular culture – visual culture

Required Reading

Adorno, Theodor W. and Horkheimer, Marx. 1944. “The Culture Industry: Enlightenment as Mass Deception.” *Dialectics of Enlightenment: Philosophical Fragments*. Ed. Gunzelin Schmid Noerr. Trans. Edmund Jephcott. Stanford: Stanford UP, 2002. 94-136. Print.

Supplementary Reading

Prasad, M. Madhava. “The Absolutist Gaze: Political Structure and Cultural Form.” *Ideology of the Hindi Film: A Historical Construction*. 1998. New Delhi: Oxford UP, 2006. 53-87. Print.

Module II: Cultural Studies: Methodology

The primary focus of cultural studies is a revisionary reading of the concept of culture, viewing culture as a discourse that openly critiques the concept of high culture and low culture. In doing so culture studies teases out the interconnections of power and culture particularly in modes of representation. Of particular interests to theorists of culture are figurations of the popular and the interplay between the dominant and the subordinated.

Martin Lister – Giorgio Agamben – Zygmunt Bauman – James Clifford – John Fiske – Michael Hardt – Henry Jenkins – Janice Radway – Edward Soja – Paul du Guy – audience research – agency – collaboration – content analysis – cultural consumption – cultural democratisation – ethnography – experience – focus groups – observation – qualitative and quantitative analysis – race/racialisation – reflexivity – relativism – self-help culture – stereotyping

Required Reading

Hall, Stuart. “Encoding/Decoding.” *Culture, Media, Language: Working Papers in Cultural Studies 1972-79*. Eds. Stuart Hall, et. al. London: Unwin Hyman, 1980. 117-127. Print. *Georgetown.edu*. Web. <<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>>.

Supplementary Reading

Gay, Paul du. "What is Culture?" *Doing Cultural Studies: The Story of the Sony Walkman*. 1997. London: Sage, 2003. 5-7. Print.

Module III: Media

Media theory examines the reciprocal relationship between media and its audience. Media theory proposes a systematic way of thinking the means of communication. It looks at how media is used to reinforce ideologies in a globalized world, the development of print media and digital media with the development of consumerism and commercialism. Media theory emphasizes the fact that media cannot exist outside the ideological constraints and become constitutive of the very ideology it re-presents.

Marshall McLuhan – Andrew L. Shapiro – Andrew Barry – James Boyle - representation – narrative – code – theories of production – gatekeeping – agenda setting – polysemy – audience – branding – censorship - construct – marketing – mass media – media education – media literacy – production values – media systems – public sphere – augmented reality – old media – new media – cyberculture – cybertext - metamedia – virtual communities – technological determinism – soft determinism – interactivity – collective intelligence – digital rhetoric – non-linear media – residual media – social media – free speech

Required Reading

Castells, Manuel. "The Network Society." *The Network Society from Knowledge to Policy*. Ed. Manuel Castells and Gustavo Cardoso. Massachusetts: John Hopkins Centre for Transatlantic Relations, 2005. 3-22. Print. *Umass.edu*. Web. <https://www.umass.edu/digitalcenter/research/pdfs/JF_NetworkSociety.pdf>.

Supplementary Reading

Pinney, Christopher. "The Politics of Popular Images from Cow Protection to M. K Gandhi 1890- 1950." *The Indian Public Sphere: Readings in Media History*. Ed. Arvind Rajagopal. New York: Oxford UP, 2009. 65-87. Print.

Module IV: Visual Culture

The study of visual culture as a serious line of enquiry started with the establishment of cultural studies in the academy in the 1970s. The rise of the internet which enabled the proliferation of visual images without any borders and the rise of a screen culture where seeing is believing gave impetus to the discipline. Colours and shapes took on a new life before our eyes and along with it the possibilities of symbolic signification. A study of visual culture brings within its fold a wide array of cultural artefacts or even simple everyday

objects that gain a cultural status when viewed it from the perspective of visual culture studies.

John Berger – Laura Mulvey – Gyorgy Kepes – William Ivins Jr. - W. J. T. Mitchell – Giuliana Bruno – Stuart Hall – Lisa Cartwright – Pal Miklos – Nicholas Mirzoeff – Martin Jay – Johannes Fabian – visualism – mediascape – media influence – visual anthropology – visual ethics – visual rhetoric – visual mediation – visual representation – visual competence – theory of art – institutional theory – social network theory – mediology – complexity theory – high art – implied viewer

Required Reading

Berger, John. Section 1. *Ways of Seeing*. London: BBC and Penguin, 1972. 7-33. *Waysofseeing.com*. Web. <<http://waysofseeingwaysofseeing.com/ways-of-seeing-john-berger-5.7.pdf>>.

Supplementary Reading

Sarkar, Tanika. “Nationalist Iconography: The Image of Women in Nineteenth-Century Bengali Literature.” *Economic and Political Weekly* 22.47 (Nov. 21, 1987): 2011-15. Print. *JSTOR*. Web. <https://www.jstor.org/stable/4377759?seq=1#page_scan_tab_contents>.

Module V: Queer Theory

Queer theory designates a radical rethinking of the relationship between sexuality, subjectivity and representation. Queer theory challenges essentialist notions of homosexuality and heterosexuality that exist in mainstream of discourse. Foucault’s conception of sexuality as a discursive pattern rather than an essential human attribute becomes influential in the theoretical world of Queer politics. In Judith Butler’s opinion, Queer theory emphasizes the constructedness, ambivalence and potential plurality of all gendered and sexual identities. It has become instrumental in deconstructing the hetero/homo dichotomy in discussions of sexuality. By repoliticizing lesbian and gay theory, queer theory works against the hegemony of patriarchal heterosexuality.

Body policing - code switching - Judith Butler - Lee Edelman - Jack Halberstam - David Halperin - José Esteban Muñoz - Eve Kosofsky Sedgwick - Adrienne Rich- Diana Fuss - Annamarie Jagose - Monique Wittig - Michael Warner - Teresa de Lauretis - David Halperin - masculinity/femininity - homosexuality - bisexuality - heterosexuality – gendering - genderqueer - androgyny - homophobia - gay/lesbian - transsexual - transgender - crossgender - hijras - sex workers - people with AIDS - lavender linguistics - heteronormativity - disability – disidentification

Required Reading

Butler, Judith, "Subject of Sex/Gender/Desire." *Gender Trouble: Feminism and the Subversion of Identity*. 1999. New York: Routledge, 2002. 3-44. *Wordpress.com*. Web. <https://selforganizedseminar.files.wordpress.com/2011/07/butler-gender_trouble.pdf>.

Supplementary Reading

John, Mary E. and Tejaswini Niranjana. "Mirror Politics: 'Fire,' Hindutva and Indian Culture." *Economic and Political Weekly* 34.10/11 (Mar. 1999): 581-84. Print. *JSTOR*. Web. <<https://www.jstor.org/action/doBasicSearch?Query=Mirror+Politics%3A+Fire%2C+Hindutva+and+Indian+Culture&acc=rr>>.

Reading List

Abelove, Henry et al., eds. *The Lesbian and Gay Studies Reader*. London: Routledge, 1993. Print.

Adorno, Theodor W. *The Culture Industry: Selected Essays on Mass Culture*. Ed. and Intro. J. M. Bernstein. London: Routledge, 1991. Print.

Ames, M. *Museums, the Public, and Anthropology: A Study of the Anthropology of Anthropology*. Vancouver: U of British Columbia P, 1986. Print.

Antinous, George. *The Arab Awakening: The Story of the Arab National Movement*. 1938. London: Routledge, 2010. Print.

Appadurai, Arjun, ed. *The Social Life of Things: Commodities in Cultural Perspective*. 1986. Cambridge: Cambridge UP, 2003. Print.

Arlen, Michael J. *The Camera Age: Essays on Television*. New York: Penguin, 1981. Print.

Attali, Jacques. *Noise: The Political Economy of Music*. Trans. Brian Massumi. Minneapolis: U of Minnesota P, 1985. Print.

Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. 1981. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1982. Print.

Barber, Cesar Lombardi. *Shakespeare's Festive Comedies: A Study of Dramatic Form and its Relation to Social Custom*. Princeton: Princeton UP, 1959. Print.

Belsey, Catherine. *Critical Practice*. 1980. New York: Routledge, 2002. Print.

—. "Re-reading the Great Tradition." *Rereading English*. Ed. Peter Widdowson. 1992. London: Psychology P. 2003. 121-35. Print.

Berman, Russell. A. *Modern Culture and Critical Theory: Art, Politics and the Legacy of the Frankfurt School*. Madison: U of Wisconsin P, 1989. Print.

- Bhabha, Homi K. *The Location of Culture*. 1994. New York: Routledge, 2004. Print.
- Boddy, W. "The Shining Centre of the Home': Ontologies of Television in the 'Golden Age'." *Television in Transition*. Ed. P. Drummond and R. Paterson. London: British Film Institute, 1985. Print.
- Boyd-Barrett, O. "Mass Communication in Cross-cultural Contexts: The Case of the Third World." *Mass Communication and Society*. 1977. Eds. J. Curran, M. Gurevitch and J. Woollacott. Milton Keynes: Open UP, 1982. Print.
- . "Cultural Dependency and the Mass Media." *Culture, Society and the Media*. Ed. M. Gurevitch, T. Bennett, J. Curran and J. Woollacott. 1980. London: Routledge, 1982. 172-93. Print.
- Brake, Mike. *The Sociology of Youth Culture and Youth Subcultures*. London: Routledge & Kegan Paul. 1980. Print.
- Bristow, Joseph. *Effeminate England: Homoerotic Writing after 1885*. Milton Keynes: Open UP, 1995. Print.
- . *Sexuality*. London: Routledge, 1997. Print.
- and Angela R. Wilson, eds. *Activating Theory: Lesbian, Gay and Bisexual Politics*. London: Lawrence & Wishart. 1996. Print.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 1992. Print.
- Calhoun, Craig, ed. *Habermas and the Public Sphere*. Cambridge, Massachusetts: The MIT P, 1992. Print.
- Campbell, Colin. *The Romantic Ethic and the Spirit of Modern Consumerism*. Oxford: Basil Blackwell. 1987. Print.
- Chambers, Iain. *Urban Rhythms: Pop Music and Popular Culture*. London: Macmillan, 1985. Print.
- Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton: Princeton UP, 1993. Print.
- Collins, Jim. *Uncommon Cultures: Popular Culture and Post-modernism*. New York: Routledge, 1989. Print.
- Connor, Steven. *Postmodern Culture: An Introduction to Theories of the Contemporary*. Oxford: Blackwell, 1989. Print.
- Cruikshank, Margaret, ed. *Lesbian Studies: Present and Future*. New York: The Feminist P, 1982. Print.

- Curran, James and Michael Gurevitch, eds. *Mass Media and Society*. London: Edward Arnold. 1991. Print.
- Davies, Ioan. *Cultural Studies and Beyond: Fragments of Empire*. London: Routledge. 1995. Print.
- DeJean, Joan. *Fictions of Sappho 1565–1937*. Chicago: U of Chicago P, 1989. Print.
- de Lauretis, Teresa. “Sexual Indifference and Lesbian Representation.” *Theatre Journal* 40.2 (May 1998): 155-177. *Wordpress.com*.
Web. <<https://programaddssrr.files.wordpress.com/2013/05/sexual-indifference-and-lesbian-representation.pdf>>
- Doan, Laura, ed. *The Lesbian Postmodern*. New York: Columbia UP, 1994. Print.
- Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and his Contemporaries*. Chicago: U of Chicago P, 1984. Print.
- . *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*. Oxford: Clarendon P, 1991. Print.
- During, Simon, ed. *The Cultural Studies Reader*. New York: Routledge, 1999. Print.
- Edelman, Lee. *Homographesis: Essays in Gay Literary and Cultural Theory*. London: Routledge, 1994. Print.
- Ellis, John. *Visible Fictions: Cinema, Television, Video*. London: Routledge, 1982. Print.
- Friedman, Jonathan. *Cultural Identity and Global Process*. London: Sage. 1994. Print.
- Foucault, Michel. *The History of Sexuality: Volume 1. An Introduction*. 1976. Trans. Robert Hurley. Harmondsworth: Penguin, 1990. Print.
- Fuss, Diana, ed. *Inside/Outside: Lesbian Theories, Gay Theories*. London: Routledge, 1991. Print.
- Garber, Marjorie B., et al., eds. *Media Spectacles*. New York: Routledge, 1993. Print.
- Gay, Paul du. *Consumption and Identity at Work*. London: Sage, 1996. Print.
- Gibian, Peter, ed. *Mass Culture and Everyday Life*. London: Routledge. 1997. Print.
- Goldberg, David Theo, ed. *Multiculturalism: A Critical Reader*. Oxford: Blackwell. 1994. Print.
- Gray, Chris Hables, ed. *The Cyborg Handbook*. New York: Routledge. 1997. Print.
- Greenberg, David F. *The Construction of Homosexuality*. Chicago: U of Chicago P, 1988. Print.
- Hall, Donald E. *Queer Theories*. Basingstoke: Palgrave Macmillan, 2002. Print.

- Hall, Stuart. "Culture, the Media and the Ideological Effect." *Mass Communication and Society*. Ed. John Curran. London: Edward Arnold, 1977. 315-48. Print.
- Halperin, David M. *One Hundred Years of Homosexuality*. London: Routledge, 1989. Print.
- Kellner, Douglas. *Media Culture: Cultural Studies, Identity and Politics between the Modern and the Post-modern*. New York: Routledge, 1995. Print.
- Lloyd, David and Paul Thomas, eds. *Culture and the State*. New York: Routledge, 1998. Print.
- Munt, Sally, ed. *New Lesbian Criticism: Literary and Cultural Readings*. Hemel Hempstead: Harvester Wheatsheaf, 1992. Print.
- Parker, Andrew, et al., eds. *Nationalisms and Sexualities*. London: Routledge, 1992. Print.
- Rai, Amit. "An American Raj in Filmistan: Images of Elvis in Indian films." *Screen* 35.1 (1994): 51-77. Print.
- Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Existence." *Signs* 5.4. (Summer 1980): 631-60. *JSTOR*. Web. <https://www.jstor.org/stable/3173834?seq=1#page_scan_tab_contents>.
- Rose, Nikolas. *Governing the Soul: The Shaping of the Private Self*. London: Routledge, 1990. Print.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley and Los Angeles: U of California P, 1990. Print.
- Sinfield, Alan. *The Wilde Century: Effeminacy, Oscar Wilde and the Queer Moment*. London: Cassell, 1994. Print.
- Storey, John, ed. *Cultural Theory and Popular Culture: A Reader*. 1994. 3rd ed. London: Pearson, 2006. Print.
- Sussman, G. and John A. Lent, eds. *Transnational Communications: Wiring the Third World*. Newbury Park: Sage. 1991. Print.
- Viswanathan, Gauri. "Raymond Williams and British Colonialism." *Yale Journal of Criticism* 4.2 (1991): 47-66. Print.
- Wittig, Monique. "The Straight Mind." 1980. rpt. *The Straight Mind and Other Essays*. Hemel Hempstead: Harvester Wheatsheaf, 1992. Print.
- Young, Robert J. C. *Colonial Desire: Hybridity in Theory, Culture, and Race*. London: Routledge, 1995. Print.

ELECTIVES: SELECTION OPTIONS**Any ONE from each group****SEMESTERS III & IV****Semester III****Paper XI: EL233 (6 hours / week)****Electives**

- | | |
|----------------------------------------|---------|
| 20. European Drama | EL233.1 |
| 21. Canadian and Australian Literature | EL233.2 |
| 22. Film Studies | EL233.3 |
| 23. Kerala Studies | EL233.4 |
| 24. Women's Writing | EL233.5 |

Paper XII: EL234 (6 hours / week)**Electives**

- | | |
|--------------------------------------|---------|
| 25. European Fiction | EL234.1 |
| 26. African and Caribbean Literature | EL234.2 |
| 27. Fiction and Film | EL234.3 |
| 28. Folklore Studies | EL234.4 |
| 29. Writing Lives, Performing Gender | EL234.5 |

Semester IV**Paper XV: EL243 (6 hours / week)****Electives**

- | | |
|----------------------------|---------|
| 30. Comparative Literature | EL243.1 |
| 31. South Asian Literature | EL243.2 |
| 32. Screenwriting | EL243.3 |
| 33. Theatre Studies | EL243.4 |
| 34. Travel Writing | EL243.5 |

Paper XVI: EL244 (6 hours / week)**Electives**

- | | |
|-------------------------------------------------|---------|
| 35. Translation Studies | EL244.1 |
| 36. Regional Literatures in English Translation | EL244.2 |
| 37. Media Studies | EL244.3 |
| 38. Dalit Writing | EL244.4 |
| 39. Theorising Sexualities | EL244.5 |

SEMESTER III**PAPER XI: Choice 1****E L 233.1 – Elective Course: European Drama [6 hours/week]****OBJECTIVES**

The objectives of this course are to:

- introduce the students to the civilizational factors that led to the emergence of drama as a genre in ancient Europe.
- enable the students to correlate between the theory and practice of drama in terms of elements like plot, character, diction, spectacle, thought etc
- give the students a historical awareness about how the European theatrical movements reflected the social, intellectual and political realities of their times
- create in the students an aesthetic appreciation of the formal and thematic innovations made by key figures in the field of dramaturgy.

Learning outcomes:

At the end of this course students should be able to:

- trace the conditions that facilitated the origin and evolution of drama as a literary genre in Europe
- display a comprehensive awareness of the aesthetic and socio-moral principles that governed the art of dramaturgy in Europe down the ages
- claim acquaintance with the defining aspects of the major theatrical movements that came into being in the post-World War era in Europe, and connect them to their respective sociological backgrounds
- critically analyse a play with reference to the component elements of drama, as well as to identify the themes reflected in the plot
- attempt dramatic compositions.

Course Description**Module I – Socio-cultural Background of Drama in Europe**

Origin and evolution of the Greek theatre – Dithyramb – Chorus – Foundation of the Greek plays in popular legends and myths – Thematic emphasis on the relation between God and man, and on the relation between the ruler and the ruled – Contributions of Aeschylus, Sophocles and Euripides – Old Comedy and New Comedy – Aristophanes and Menander –

Senecan tragedies and their influence – French Theatre – Racine – Moliere – Major Theatrical movements in the twentieth century: From Romanticism to Realism – Arthur Wing Pinero’s plays – Theatre of Anger – Theatre of the Absurd – Epic Theatre – Theatre of Cruelty – Poor Theatre – Moscow Art Theatre – Feminist Theatre Groups – Postmodernism in drama

Required Reading

Aristotle: *Poetics*

Ch.1. “The Preliminaries to the Definition of Tragedy” (51-57)

Ch.2. “The Nature of Tragedy” (57-65)

Ch.3. “Excellence in Tragedy” (66-80), from Russell, D. A. and Michael Winterbottom, eds. *Classical Literary Criticism*. 1989. Oxford: Oxford UP, 2007. Print.

Module II – Classical Drama

Sophocles: *Oedipus Rex (Three Theban Plays*. Trans. Jamey Hecht. Wordsworth Classics)

Aristophanes: *Frogs*

Moliere: *The Miser* (Free Download from-
<https://archive.org/themiser06923gut/7miser10.txt>)

Racine: *Phaedra*

Module III – Continental Drama

Henrik Ibsen *A Doll’s House*

Anton Chekhov *The Cherry Orchard*

Bertolt Brecht *Mother Courage and Her Children*

Luigi Pirandello *Six Characters in Search of an Author*

Jean Anouilh *Antigone* (Trans. Lewis Galantiere)

(<<http://share.nanjing-school.com/dpenglisha/files/2012/12/Antigone-1xmwabm.pdf>>)

Dario Fo *Accidental Death of an Anarchist* (A new version by Allan Cumming and Tim Supple. Ed. and Intro. Christopher Cairns. London: Methuen Drama, 1991.)

Module IV – Critical Responses

Friedrich Nietzsche *The Birth of Tragedy*. Sections 1-5. (Trans. Shaun Whiteside. Ed. Michael Tanner. 1993. London: Penguin, 2003. 14-32. Print.)

Martin Esslin: Introduction. *The Theatre of the Absurd*. 1961. Rev. and Enl. ed. Britain: Pelican, 1968.

Recommended reading

Banham E. Martin. *The Cambridge Guide to the Theatre*. 1988. 2nd ed. Cambridge: Cambridge UP, 1995. Print.

Barr, Allan P. Ed. *Modern Women Playwrights of Europe*. New York: Oxford UP, 2001. Print.

Bloom, Harold, ed. *Greek Drama*. 2004. Philadelphia: Chelsea House, 2009. Print.

Donaldson, Ian. *Transformations in Modern European Drama*. London: Macmillan, 1983. Print.

Gascoigne, Bamber. *Twentieth-Century Drama*. 1962. London: Hutchinson, 1974. Print.

Howatson M. C. *The Oxford Companion to Classical Literature*. 1993. New Delhi: Oxford UP 2011. Print.

Lyman, Jane, ed. *Perspectives on Plays*. London: Routledge & Kegan Paul, 1976. Print.

McGuire, Susan Bassnett. *Luigi Pirandello*. London: Macmillan, 1983. Print.

Nicoll, Allardyce and Arthur Wilmurt. *World Drama: From Aeschylus to Anouilh*. 1949: London: Harrap, 1976. Print.

Orr, John. *Tragic Drama and Modern Society: A Sociology of Dramatic Form from 1880 to the Present*. 1981. 2nd ed. London: Macmillan, 1989. Print.

Trussler, Simon. *20th Century Drama*. London: Macmillan, 1983. Print.

Williams, Raymond. *Drama from Ibsen to Brecht: A Critical Account and Revaluation*. 1965. London: Penguin, 1983. Print.

SEMESTER III

PAPER XI: Choice 2

EL 233.2 - Elective Course: Canadian and Australian Literatures (6 hours/week)

Objectives

The objectives of this course are to:

- introduce the students to Canadian and Australian Literature
- familiarize the students with major literary figures in Canada and Australia
- help students understand the socio-cultural contexts that nourish the emergence of these literatures
- make them understand the ethnic and cultural diversity of Canada and Australia
- interrogate the idea of multiculturalism and national culture
- contextualise the emergence of 'Englishes'

Learning Outcome

At the end of the course students will be able to:

- demonstrate an awareness of the spread and reach of literatures from Canada and Australia
- explain the politics and ideology in canon formation
- display an awareness of how socio-cultural contexts shape literary experiences
- conceptualize concepts like ethnicity, diversity, national culture, and multiculturalism
- engage critically with decolonization

Course Description

Module I - Socio-political and Literary Background

The founding of the colonies of Canada and Australia – compulsions – the ties with Europe – native cultures during contact with Europeans – the effects of European contact – colonization – effects – revolts – Canadian and Australian allegiance to the British crown – political fallout – confederation – social and cultural issues like alcoholism – genocide – immigration – settlement – diaspora – transnationalism – multiculturalism – melting pot – migration studies – first natives – aboriginals – life in the reserves in Canada – French and English sides of Canada

Required Reading

Howells, Coral Ann and Eva Marie Kroeller. Introduction. *Cambridge History of Canadian Literature*. Ed. Coral Ann Howells and Eva Marie Kroeller. London: Cambridge UP, 2009. 1-24. Print.

Webby, Elizabeth. "The Beginnings of Literature in Colonial Australia." *The Cambridge History of Australian Literature*. Ed. Peter Pierce. Melbourne: Cambridge UP, 2009. 34-51. Print.

Module II – Poetry

Required Reading

First Nations Blackfoot	"Song of the Great Spirit"
Margaret Atwood	"Notes Towards a Poem that Can Never be Written"
Claire Harris	"Framed"
A. D. Hope	"Moschus Moschiferous: A Song for St. Cecilia's Day"
Himani Bannerji	"Wife"
Kenneth Slessor	"Country Towns"
Judith Hope	"Woman to Man"
David Malouf	"The Year of the Foxes"

Module III - Drama and Fiction

Required Reading

Drama

George Ryga	<i>The Ecstasy of Rita Joe</i>
Sharon Pollock	<i>Komagata Maru Incident</i>
Ray Lawler	<i>Summer of the Seventeenth Doll</i>
Jack Davis	<i>No Sugar</i>

Fiction

Sinclair Ross	<i>As for Me and My House</i>
Gabrielle Roy	<i>Enchantment and Sorrow</i>
Patrick White	<i>Voss</i>
Sally Morgan	<i>My Place</i>

Module IV - Critical Responses

Required Reading

Buckridge, Patrick. "Allusive Rhetoric of Nationality: Development of Australian Literature from 1890s to 1980s." *Reading Down Under: Australian Literary Studies Reader*. Ed. Amit Sarwal and Reema Sarwal. New Delhi: SSS, 2009. 1-6. Print.

Kortenaar, Neil Ten. "Multiculturalism and Globalization." *Cambridge History of Canadian Literature*. Ed. Carol Ann Howells and Eve Marie Kroeller. London: Cambridge UP, 2003. 556-79. Print.

Reading List

Brown, Russell M. and Donna Bennett, ed. *An Anthology of Canadian Literature in English*. 2 vols. Toronto: Oxford UP, 1982. Print.

Clarke, George Eliot. *Directions Home: Approaches to African-Canadian Literature*. U of Toronto P, 2012. Print.

Edelson, Phyllis F., ed. *An Anthology of Writing from the Land Down Under*. New York: Ballantine, 1993. Print.

Howells, Coral Ann and Eva Marie Kroeller, eds. *Cambridge History of Canadian Literature*. London: Cambridge UP, 2009. Print.

Kinsella, John. *The Penguin Anthology of Australian Poetry*. Melbourne: Penguin, 2008. Print.

Klinck, Carl F. et al., ed. *A Literary History of Canada*. Toronto: U of Toronto P, 1976. Print.

Kramer, Leonie and Adrain Mitchell. *The Oxford Anthology of Australian Literature*. 1981. Melbourne: Oxford UP, 1985. Print.

New, W. H. *A History of Canadian Literature*. 1989. 2nd ed. Montreal: McGill UP, 2003. Print.

Pierce, Peter. *The Cambridge History of Australian Literature*. Melbourne: Cambridge UP, 2009. Print.

Sarwal, Amit and Reema Sarwal, eds. *Reading Down Under: Australian Literary Studies Reader*. New Delhi: SSS, 2009. Print.

Webby, Elizabeth. *The Cambridge Companion to Australian Literature*. Cambridge: Cambridge UP, 2000. Print.

SEMESTER III

PAPER XI: Choice 3

EL 233.3 – Elective Course: Film Studies (6 hours/week)

Objectives

The objectives of this paper are to:

- introduce students to the language of cinema
- teach them how to ‘read’ and analyse a film
- familiarise students with various aspects of film studies including film analysis, film history and film theory

- evaluate the contributions of the director, actors, writers, and other technical crew
- understand the function of narrative in film and the social, cultural, and political implications of the film text
- look at the dynamics of adaptation

Learning outcomes

At the end of this Course, the students will be able to:

- appreciate films from the angles of both a critic and a spectator
- interpret various cinematic as well as socio cultural aspects of films
- analyse movies as major ideological tools
- explicate and do research on the filmography of the master directors
- critically analyse the dynamics of adaptation of texts selected for study

Course Description

Module I - History and Technology of Cinema

What is Cinema? – film language, grammar, composition and narrative logic in Cinema – a general overview of the history of cinema especially American, French, Soviet Union/ Russian, Italian, German, Indian, and Japanese – a brief introduction to Malayalam cinema – approaches – feminism and film – psychoanalysis – ideology and cinema – representation and cinema

Required Reading

Baudry, Jean Louis. “Ideological Effects of Basic Cinematographic Apparatus.” *Film Quarterly* 28.2 (1974-75): 39-47. Print.

Bazin, André. “The Evolution of the Language of Cinema.” *What is Cinema*. Vol.1. Trans. Hugh Gray. Berkeley: U of California P, 1967. 23-40. Print.

Mulvey, Laura. “Afterthoughts on Visual Pleasure and Narrative Cinema.” *Visual and Other Pleasures*. London: Palgrave, 1989. 29-38. Print.

Module II - Film Movements

Soviet Cinema - montage - Kuleshov, Eisenstein, Pudovkin, Vertov-*Mother*, *Man With a Movie Camera* - Parajanov and *Shadows of Forgotten Ancestors* - Tarkovsky - *Andrei Rublev*, *The Sacrifice* - Italian neo-realism - Rossellini - *Rome-Open City*- De Sica- *Bicycle Thieves* - Antonioni -*L'Arventura* and *Blow Up* - Poetic Realism - Jean Renoir- French new wave -the long take - auteur theory - *Cahiers du Cinema* -François Truffaut, Jean-Luc Godard, Éric Rohmer, Claude Chabrol, and Jacques Rivette - the left bank group - Chris

Marker, Alain Resnais, and Agnès Varda - Indian new wave - Satyajit Ray, Ritwik Ghatak, Mrinal Sen, G. Aravindan, Adoor Gopalakrishnan - Iranian cinema - post revolutionary cinema - the new wave - Abbas Kiarostami, Jafar Panahi, Mohsen Makhmalbaf, Majid Majidi

Films for Study

Sergei Eisenstein	<i>Battleship Potemkin</i>
Majid Majidi	<i>Baran</i>
Adoor Gopalakrishnan	<i>Elippathayam</i>
Octavio Getino & Fernando Solanas	<i>The Hour of the Furnaces</i>

Module III - Film Genres

Westerns - classical, acid, spaghetti — Sci-fi - utopian, dystopian, space westerns — musicals — comedy - sight gag, screwball, slapstick, sentimental, romantic, and black/dark comedy — film noir — horror films - slasher films, ghost stories, mad scientist films — animations — epics — documentaries — adaptations

Films for Study

Robert Weiss	<i>The Sound of Music</i>
Andrew Stanton	<i>WALL-E</i>
John Ford	<i>Stagecoach</i>
Anand Patwardhan	<i>War and Peace</i>

Module IV - Critical Response

These are critical texts that respond to general issues or particular film texts; they are to be included for discussion along with the prescribed films.

Required Reading

Budd, Michael. "A Home in the Wilderness: Visual Imagery in John Ford's Westerns." *Cinema Journal* 16.1(1976): 62-75. Print.

Burton, Julianne. "The Camera as "Gun": Two Decades of Culture and Resistance in Latin America." *Latin American Perspectives* 5.1(1978): 49-76. Print.

Dassanowsky, Robert von. "An Unclaimed Country: The Austrian Image in American Film and the Sociopolitics of *The Sound of Music*." *Bright Lights Film Journal* 41 (31 July 2003). *Brightlightsfilm.com*. Web.

Eisenstein, Sergei. "Word and Image." *Film Sense*. 1947. Trans. Jay Leyda. New York: Meridian, 1955. 3-65. Print.

Tofighian, Omid. "Contemporary Liminal Encounters: Moving Beyond Traditional Plots in Majidi's *Bârân*." *Conflict and Development in Iranian Film*. Ed. A. A. Seyed-Gohrab and K. Talattof. Leiden: Leiden UP, 2013. 103-16. Print.

Films Recommended for Further Viewing

Robert Wiene	<i>The Cabinet of Dr. Caligari</i>
Jean Renoir	<i>The Rules of the Game</i>
Carl Theodore Dreyer	<i>The Passion of Joan of Arc</i>
Charlie Chaplin	<i>Modern Times</i>
Alfred Hitchcock	<i>Rear Window</i>
Gene Kelly & Stanley Donen	<i>Singin' in the Rain</i>
Jean-Luc Godard	<i>Breathless</i>
Alain Resnais	<i>Hiroshima Mon Amour</i>
Ingmar Bergman	<i>Wild Strawberries</i>
Yasujiro Ozu	<i>Tokyo Story</i>
Robert J. Flaherty	<i>Nanook of the North</i>
Guru Dutt	<i>Pyaasa</i>
Satyajit Ray	<i>Charulata</i>
Ritwik Ghatak	<i>Meghe Dhaka Tara</i>
K. G. George	<i>Yavanika</i>

Reading list

Barnouw, Erik and S. Krishnaswamy. *Indian Film*. Delhi: Oxford UP, 1980. Print.

Braudy, Leo and Marshall Cohen, eds. *Film Theory and Criticism*. New York and Oxford: Oxford UP, 2009. Print.

Butler, Andrew M. *Film Studies: Pocket Essential Series*. Harpenden: Pocket Essentials, 2005. Print.

Dix, Andrew. *Beginning Film Studies*. Series Ed. Peter Barry. Manchester: Manchester UP, 2008. Print.

Geiger, Jeffrey and R. L. Rutsky, eds. *Film Analysis: A Norton Reader*. New York: Norton, 2005. Print.

Hill, John and Gibson Pamela Church. *The Oxford Guide to Film Studies*. Oxford: Oxford UP, 1998. Print.

Kuhn, Annette, and Guy Westwell. *A Dictionary of Film Studies*. Oxford Quick Reference Series. 1998. Oxford: Oxford UP, 2012. Print.

Monaco, James. *How to Read a Film: Movies, Media and Beyond*. 2000. 4th ed. Oxford: Oxford UP, 2009. Print.

Mulvey, Laura. *Visual and Other Pleasures*. London: Palgrave Mcmillan, 1989.

Nelmes, Jill. *Introduction to Film Studies*. 1996. 5th ed. London: Routledge, 2011. Print.

Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. 1996. Oxford: Oxford UP, 1997. *Archive.org*. Web. <https://archive.org/stream/The_Oxford_History_Of_World_Cinema_Compact/The_OxfordHistory_Of_World_Cinema_Compact_djvu.txt>.

Rajadhyaksha, Ashish and Paul Willemen, eds. *Encyclopedia of Indian Cinema*. London and New Delhi: BFI and Oxford, 1994.

Stempleski, Susan and Barry Tomalin. *Film (Resource Books for Teachers)*. Oxford: Oxford UP, 2010. Print.

Villarejo, Amy. *Film Studies: The Basics*. London: Routledge, 2007. Print.

SEMESTER III

PAPER XI: Choice 4

EL 233.4 – Elective Course: Kerala Studies [6 hours/week]

Objectives:

The objectives of this paper are to:

- bring an awareness of the local histories and the politics of socio-cultural formations
- make the students realize the essential plurality that underline any given society and the varied resistances Keralam put forth
- shift the focus of academic exercises to a broader arena of lived experiences and to read it as a critique of the formations of histories and knowledge systems

Learning Outcomes:

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

- understand the specificities of the land called Keralam
- have a deep understanding of a sense of one's own history
- display an awareness of the inherent link between history, polity, society, economy, art and the formations of culture and knowledge

Course Description

Module I – History and Polity

A) Background

Megalithic remains and Sangam period - political history – Pathittupattu - early dynasties – religious and ethnic groups – kingdoms – Perumals of Kerala – Vazhappally inscriptions, Tharisappally copper plates - Jewish copper plates – medieval period – naadu and swaroopams – administration – matrilineal system – colonization and the decline of Swaroopams – European interventions – Portuguese, French, Dutch, English - National Movement – development of leftist ideology – formation of Kerala state – land reforms – the Naxal Movement – emergency – governments – participatory democracy – democratic de-centralization

B) Required Reading

Veluthat, Kesavan. “The Keralolpathi as History.” *The Early Medieval in South India*. New Delhi: Oxford UP, 2009. 129-46. Print.

Ganesh, K. N. “From Naadu to Swaroopam: Political Authority in Southern Kerala from the Tenth to the Thirteenth Centuries.” *Irreverent History, Essays for M.G.S Narayanan*. Ed. Kesavan Veluthat and Donald. R. Davis Jr. New Delhi: Primus, 2015. 33-52. Print.

Module II - Economy and Social Movements

A) Background

Concept of thina – spread of agriculture and trade – social and cultural life – formation of agrarian society in Kerala – history-political form – socio-economic structure – Brahmin settlements – janmi system – Arab and Chinese traders – advent of western monopolistic mercantile group – hegemony – relations of production during various periods – economy, state and society – Kerala model development – migrant labourers in Kerala

Resistance movements, revolts and agitations: Pazhassi revolt – Veluthampi Dalawa and Paliath Achan – Kurichiya revolt – Channar revolt – Kachi pudava samaram – Mukkuthi samaram – Pandara pattam proclamation – Malayali Memorial – Ezhava Memorial – Kallumaala agitation – Malabar lahala – Wagon tragedy – Peasant movements in Travancore and Malabar – Kayyur samaram – Vaikkom satyagraham – Guruvayoor satyagraham – Temple entry proclamation – Yachana yathra – Nivarthana prakshobham – Pattini jatha – Kuttamkulam samaram – Punnapra-Vayalar lahala – Paliyam sathyagraham – Working class movements – Vimochana samaram – Environmental struggles – Chengara samaram – Muthanga samaram – Break the curfew – Queer pride – Pembilai Orumai

Social reform movements – Kerala renaissance – Reformers: Nangeli – Vaikunda Swamikal – Thycaud Ayya Guru – Makti Thangal – Chattampi Swamikal – Sree Narayana Guru – Ayyankali – Mithavadi Krishnan – Vaikom Abdul Khadar Moulavi – Mannath Padmanabhan – Poykayil Yohannan – Vagbhatananda – Pandit Karuppan – Sahodaran Ayyappan – V. T. Bhattathirippad – Parvathy Nenmanimangalam – Koothattukulam Mary – Kesari Balakrishna Pillai – K. Devayani – Dakshayani Velayudhan – Kallen Pokkoodan – Mayillamma – Daya Bai – Nilamboor Aisha – Ajitha - C. K. Janu – Saleena Prakanam – Vijayaraja Mallika

Organizations: Sree Narayana Dharma Paripalana Yogam (SNDP), Nair Service Society (NSS), Sadhu Jana Paripalana Yogam (SJPY), Yogakshema Sabha, Sahodara Sangam, Prathyaksha Raksha Daiva Sabha (PRDS), Adivasi Gothra Maha Sabha (AGMS) – Kerala Yukthivaadi Sangam (KYS) – Trade Unions, Asankhaditha Thozhilali Prasthanam – Anweshi – Self Employed Women’s Association (SEWA) – Kudumbasree – Sahayathrika – Queerala

B) Required Reading

Bose, Satheese Chandra. “(Re) Construction of ‘The Social’ for Making a Modern Kerala: Reflections on Narayana Guru’s Social Philosophy.” *Kerala Modernity: Ideas, Spaces and Practices in Transition*. Ed. Satheese Chandra Bose and Shiju Sam Varughese. New Delhi: Orient BlackSwan, 2015. 59-73. Print.

Gurukkal, Rajan. “The Formation of Caste Society in Kerala: Historical Antecedents.” *Social Formation of Early South India*. New Delhi: Oxford UP, 2010. 306-19. Print.

Module III – Art and Culture

A) Background

Thamizhakam – Muziris – Aryanization and its impact – Sankaracharya and Advaita philosophy – Srimulavasa – Kantalur Salai – Bhakthi Movement – Synod of Diamper – Missionary Activities

Language: Pattu – Manipravalam – Early Prose Writings – Cherusseri, Niranam poets, Ezhuthachan, Kunchan Nambiar – Keralolpathi – Ballads – Folk songs

Temple Arts – Koodiyattam, Ashtapadiyattam, Krishnanattam, Mohiniyattam, Thullal, Chendamelam, Panchavadyam, Thayampaka

Folk Arts – Theyyam, Patayani, Mudi yettu, Vilpaattu, Margamkali, Dufmuttu, Mudi yattam - Music – Sopana Sangeetham – Architecture – Painting - Murals

Theatre (KPAC): Kerala Kalamandalam – Cinema – Kerala Chalachithra Academy

Legal practices – Smartha vicharam – Caste practices – Pulapedi, Mannapedi, Parayapedi – Breast tax

B) Required Reading

Caldwell, Sarah. "Landscapes of Feminine Power." *Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali*. New Delhi: Oxford UP, 1999. 104-54. Print.

Rajeevan, B. "Cultural Formation of Kerala." *Essays on the Cultural Formation of Kerala*. Ed. P. J. Cherian. Trivandrum: Kerala State Gazetteers Department, 1999. 1-34. Print.

Module IV- 20th Century Progressive Movements & Literature

A) Background

Kerala Jeevatsahitya Sangham (1937), Deshabhimani Study Circle (1970s), Purogamana Kala Sahitya Sangham (Pukasa – Progressive Arts & Literary Organisation) (1981) Kerala Shastra Sahitya Parishad, 1962 (KSSP, Kerala Science Literature Movement) – Muslim Education Society (MES 1964)

Library Movements and Literacy Mission – Puthuvayil Narayana Panicker – Thiruvithaamkoor Granthasala Sangham (Travancore Library Association, 1945), Kerala Granthasala Sangham, 1956 (KGS), Kerala State Library Council (1977), Kerala Association for Non-formal Education and Development (KANFED), Kerala State Literacy Mission

Modern literary genres: poetry – drama – fiction – historical writings – manuals – life writing Media and Modernity: Newspaper – Akashvani – Doordarshan – New Media

B) Required Reading

Elayidom, Sunil P. "Cross-Currents Within: A Cultural Critique of Kerala Renaissance." *Janasamskriti.org*. Web. <<http://janasamskriti.org/emssem.html>>.

Reading List

Antharjanam, Lalithambika. *Agnisakshi*. 1976. Trans. Vasanthi Sankaranarayanan. New Delhi: Oxford UP, 2015. Print.

Bahauddin, K. M. *Kerala Muslim History: A Revisit*. Calicut: Other Books, 2012. Print.

Bhattathirippad, V. T. *My Tears, My Dreams*. Trans. Sindu V. Nair. New Delhi: Oxford UP, 2013. Print.

Bose, Satheese Chandra and Siju Sam Varughese, eds. *Kerala Modernity: Ideas, Spaces and Practices in Transition*. New Delhi: Orient BlackSwan, 2015. Print.

Brown, Lesley W. "The Christians of St. Thomas in the Sixteenth Century." *The Indian Christians of St. Thomas: An Account of the ancient Syrian Church of Malabar*. Cambridge: Cambridge UP, 1956. Print.

Devika, J. *Kulasthreeyum Chandapennum Undaayathengane*. Thiruvananthapuram: CDS, 2010. Print.

Ganesh, K. N. *Keralathinte Innalekal*. Trivandrum: The State Institute of Languages, 1990. Print.

—. *Exercises in Modern Kerala History*. 2008. Kottayam: Sahithya Pravarthaka Co-operative Society, 2012. Print.

Guru, Nataraja. *The Word of the Guru: Life and Times of Guru Narayana*. New Delhi: D. K. Print World, 2008. Print.

Gurukkal, Rajan. *Social Formation of Early South India*, New Delhi: Oxford UP, 2010. Print.

Jeffrey, Robin. *The Decline of Nair Dominance Society and Politics in Travancore 1847-1908*. New Delhi: Manohar, 1976. Print.

Kumari, A. Krishna. *Samarapadhangalile Pen Peruma*. Thrissur: Samatha: A Collective of Gender Justice, 2012. Print.

Kuroor, Manoj. *Nilam Poothu Malarnna Naal*. Kottayam: DC Books, 2015. Print.

Kurup, K. K. N. *Aspects of Kerala History and Culture*. Vadakara: College Book House, 1977.

Menon, O. Chandu. *Indulekha*. 1889. Trans. Anitha Devasia. New Delhi: Oxford UP, 2005. Print.

Mohan, Sanal. "Searching for Old Histories: Social Movements and the Project of Writing History in Twentieth Century Kerala." *History in the Vernacular*. Ed. Raziuddin Aquil and Partha Chatterjee. New Delhi: Permanent Black, 2008: 357-90. Print.

Nair, Vasudevan M. T. *Naalukettu*. 1958. *Naalukettu: The House Around the Courtyard*. Trans. Gita Krishnankutty. New Delhi: Oxford UP, 2008. Print.

Narayanan, M. G. S. *Perumals of Kerala*. Thrissur: Cosmo Books, 1996. Print.

Nisar, M. and Meena Kandasamy. "Ayyankali and his Movement." *Ayyankali Dalit Leader of Organic Protest*. Calicut: Other Books, 2007. Print.

Padmanabhan, K. P. *History of Kerala*. 4 Vols. New Delhi: Asian Educational Services, 1924. Print.

Panikkar, K. N. *Essays on the History and Society of Kerala*. Trivandrum: Kerala Council for Historical Research, 2015. Print.

Ramanujan, A. K. *Poems of Love and War*. New York: Columbia UP, 1985. Print.

Usha Kumari, T. A., ed. *Thozhil Kendrathilekku*. Thrissur: Samatha: A Collective of Gender Justice, 2014. Print.

Varier, M. R. Raghava and Rajan Gurukkal, eds. *Cultural History of Kerala*. 2 vols. Thiruvananthapuram: Department of Cultural Publications, Government of Kerala 1999. Print.

Veluthat, Kesavan. *Brahman Settlement in Kerala: Historical Studies*. Thrissur: Cosmo, 2013. Print

Vielle, Christophe. “How did Parasurama Come to Rise Kerala?” *Irreverent History, Essays for M. G. S Narayanan*. Ed. Kesavan Veluthat and Donald R. Davis Jr. New Delhi: Primus, 2014. Print.

SEMESTER III

PAPER XI: Choice 5

EL 233.5 – Elective Course: Women’s Writing [6 hours/week]

Objectives:

The objectives of this paper are to:

- introduce students to the different genres and literary themes presented by women writers, especially Indian women writers
- help students to understand the historical and social context in which literary expression by Indian women developed
- help students to appreciate the richness and variety of literary production by women

Learning Outcomes

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

- describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion
- demonstrate an advanced critical understanding of the cultural history of women’s writing
- demonstrate the ability to use and respond to historicist, feminist and other critical approaches to women writers

Course Description

Module I- Introduction to Women’s Writing.

Introduction – definition of women’s writing – emergence as a genre – major women writers – aesthetics of women’s writing – politics of women’s writing – black feminism – Indian feminism – multiracial feminism – post colonial feminism – eco feminism – misogynist writings – Mary Wollstonecraft and her circle – first wave of feminism – second wave – third wave – pro-feminism – new feminism – *écriture féminine*

Required Reading

Eagleton, Mary. Introduction. *Feminist Literary Theory: A Reader*. 1986. London: Blackwell, 2011. 1-8. Print.

Irigaray, Luce. Introduction. *This Sex Which is Not One*. Trans. Catherine Porter and Carolyne Burke. 1977. New York: Cornell UP, 1985. 23-33. Print.

Module II: Poetry

Required Reading

Kamala Das	“Too Late for Making Up”
Shanta Acharya	“Delayed Reaction”
Vijila	“A Place for Me”
Imtiaz Dharker	“Minority”
Judith Wright	“Naked Girl and Mirror”
Sylvia Plath	“Balloons”
Alice Walker	“Before I leave the Stage”
Pratibha Nandakumar	“Poem”
Sugathakumari	“Devadasi”
Carol Ann Duffy	“Eurydice”
Vijayalekshmi	“Thachante Makal”
Temsula Ao	“Heritage”

Module III - Prose and Fiction

Prose

Required Reading

Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. TED talk given in the United Kingdom. London: Fourth Estate, 2014. Print.

Jain, Jasbir. “From Experience to Aesthetics: The Dialectics of Language and Representation.” *Growing Up As A Woman Writer*. Ed. Jasbir Jain. 2006. New Delhi: Sahitya Akademi, 2007. Print.

Niranjana, Tejaswini. “Translation, Colonialism, and the Rise of English.” *Economic and Political Weekly* 25.15(1990): 773-79. Print.

Parker, Dorothy. “Good Souls.” *Dudley.harvard.edu*.

Web. <https://dudley.harvard.edu/files/dudley/files/dorothy_parker_-_good_souls_a_telephone_call.pdf>.

Fiction

Required Reading

Lalithambika Antaranam	“Goddess of Revenge”
Mahaswetha Devi	“The Divorce”
P. Vatsala	“The Nectar of Panguru Flower”
Shashi Deshpande	“Independence Day”
Doris Lessing	“No Witchcraft for Sale”
Katherine Mansfield	“A Doll’s House”
M Saraswati Bai	“Brainless Women”
Kumudini	“Letters from the Palace”
Penelope Fitzgerald	“The Axe”
Mrinal Pande	“A Woman’s Farewell Song”
Sarah Orne Jewett	“A White Heron”

Module IV- Drama and Short Fiction

Drama

Required Reading

Caryl Churchill	<i>Top Girls</i>
Vinodini	<i>Thirst</i>

Short Fiction

Required Reading

Mahasweta Devi	“Draupadi”
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Reading List:

Eagleton, Mary, ed. *Feminist Literary Theory: A Reader*. 1986. Oxford: Blackwell, 1999. Print.

Irigaray, Luce. *This Sex which is Not One*. Trans. Catherine Porter and Carolyn Burke. New York: Cornell UP, 1985. Print.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. 1969. Ed. Leon S. Roudiez. Trans. Thomas Gora and Alice A. Jardine. New York: Columbia UP, 1980. Print.

Mitchell, Juliet. *Psychoanalysis and Feminism: Freud, Reich, Laing and Women*. 1975. New York: Penguin, 2000. Print.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. 1985. New York: Routledge, 2002. Print.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. Princeton, NJ: Princeton UP, 1977. Print.

Swindells, Julia, ed. *The Uses of Autobiography*. Abingdon: Taylor and Francis, 1995. Print.

Tharu, Susie and K. Lalita, eds. *Women Writing in India: 600 BC to the Present*. 2 vols. 1991. Delhi: Oxford UP, 1993. Print.

Weeden, Chris, et al. *Rewriting English: Cultural Politics of Gender and Class*. London: Psychology P, 2003. Print.

SEMESTER III

PAPER XII: Choice 1

EL 234.1 - Elective Course: European Fiction (6 hours/week)

Objectives

The objectives of this paper are to:

- introduce the students to European fiction
- broaden and deepen the understanding of European fiction and its various trends
- introduce the students to some of the classical and modern fictions

Learning Outcomes

At the end of the course students will be able to:

- identify the main themes of the texts and examine them from a different perspective
- display their understanding of the historical, cultural, political, religious, stylistic, structural outlooks that shaped European fiction
- demonstrate the ability to read, enjoy, think about, and respond to European fiction in critical and meaningful ways

Module I – Socio-political and Literary Background

Renaissance – Cervantes, Niccolo Machiavelli, Giovanni Boccaccio, Petrarch – Age of Enlightenment – Voltaire, Jean-Jacques Rousseau, Denis Diderot – Romanticism – Victor Hugo, Goethe, Faust, Hegel – Realism - Gustave Flaubert, Claude Bernard, Emile Zola, Fyodor Dostoyevsky, Leo Tolstoy – Modernism – Immanuel Kant, Clement Greenberg, Baudelaire, Manet, Flaubert, Nietzsche, Wassily Kandinsky – Stream of Consciousness – Dadaism – Cubism – German Expressionism – Futurism – Surrealism – Pop – Minimalism – Postmodernism – Metafiction, Black Humour, Subversion.

Recommended Reading

Bell, Michael, ed. *The Cambridge Companion to European Novelists*. London: Cambridge UP, 2012. Print. (Relevant sections)

Childs, Peter. *Modernism*. Critical Idiom Series. 2000. 2nd ed. London: Routledge, 2007. Print.

Cohen, Walter. *A History of European Literature*. London: Oxford UP, 1999. Print. (Relevant sections)

Woods, Tim. *Beginning Postmodernism*. Manchester: Manchester UP, 1999. Print.

Module 2: Realism and Naturalism

Novel

Cervantes	<i>Don Quixote</i>
Gustave Flaubert	<i>Madame Bovary</i>
Fyodor Dostoyevsky	<i>Crime and Punishment</i>

Short Story

Honore de Balzac	"A Passion in the Desert"
Guy de Maupassant	"A Dead Woman's Secret"

Module 3: Modernism and Postmodernism

Novel

Gunter Grass	<i>Tin Drum</i>
Italo Calvino	<i>If on a Winter's Night a Traveller</i>
Elfriede Jelinek	<i>The Piano Teacher</i>

Short story

Orhan Pamuk	"Distant Relations"
Jose Saramago	"The Chair"

Module 4: Critical Responses

Gay, Peter. "A Climate for Modernism." *Modernism: The Lure of Heresy*. London: W. W. Norton & Company, 2010. Print.

Hutcheon, Linda. "Discourse, Power, Ideology: Humanism and Postmodernism." *A Poetics of Postmodernism: History, Theory and Fiction*. London: Routledge, 1988. 178-200. Print.

Lehan, Richard Daniel. "Realism and Naturalism as the Expression of an Era." *Realism and Naturalism: Love in an Age of Transition*. London: The U of Wisconsin P, 2005. Print.

Reading List

Cascardi, Anthony J. *The Cambridge Companion to Cervantes*. London: Cambridge UP, 2002. Print.

Ferber, Michael. *A Companion to European Romanticism*. Victoria: Blackwell, 2005. Print

Konzett, Matthias Piccolruaz and Margarete Lamb-Faffelberger, eds. *Elfriede Jelinek: Writing Woman, Nation, and Identity: A Critical Anthology*. New Jersey: Associated UP, 2007. Print

Polhemus, Robert M. and Roger B. Henkle, eds. *Critical Reconstructions: The Relationship of Fiction and Life*. Stanford: Stanford UP, 1994. Print.

Samarago, Jose. *The Lives of Things*. London: Verso, 1978. Print

Taberner, Stuart. *The Cambridge Companion to Gunter Grass*. Cambridge: Cambridge UP, 2009. Print.

Unwin, Timothy, ed. *The Cambridge Companion to Flaubert*. London: Cambridge UP, 2004. Print.

SEMESTER III

PAPER XII: Choice 2

EL 234.2 African and Caribbean Literatures (6 hours/week)

Objectives:

The objectives of this paper are to:

- introduce the students to different literary genres from African and Caribbean literature
- familiarize them with the historical and cultural context of literary works
- help students understand the impact of colonialism, race, class, ethnicity and gender
- enable them to gain a broad knowledge of the major texts and major concerns of African and Caribbean literatures

Learning outcomes:

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

- appreciate the diversity of literary voices from Africa and the Caribbean and to enable them to read texts in relation to the historical and cultural contexts

- understand the debates and concepts emerging from the field of African-Caribbean Studies
- develop the ability to think critically about African-Caribbean Diaspora

Course Description

Module I – Socio-political and Literary Background

Impact of colonialism/colonial encounters – race and ethnicity – oral literature – negritude movement – themes of colonialism, liberation – nationalism – tradition – displacement and rootlessness in African and Caribbean literature – creolization – post-colonial literature in Africa – decolonization – African mythology and worldview – humour and satire in African & Caribbean literature – African diaspora – post-apartheid literature – recent trends in African and Caribbean literatures – Anglo-Caribbean & West Indian literature – indentureship and migration

Recommended Reading

Achebe, Chinua. “An Image of Africa: Racism in Conrad’s *Heart of Darkness*.” *The Massachusetts Review* 57.1(2016): 14-27. Web. <https://polonistyka.amu.edu.pl/__data/assets/pdf_file/0007/259954/Chinua-Achebe,-An-Image-of-Africa.-Racism-in-Conrads-Heart-of-Darkness.pdf>.

Spivak, Gayatri Chakravorty. “Can the Subaltern Speak?” *Colonial Discourse and Post-Colonial Theory: A Reader*. Ed. Patrick Williams and Laura Chrisman. New York: Columbia UP, 2004. 66-111. Print.

Module II - Poetry and Drama

Required Reading

Poetry

Louise Bennett	“Colonization in Reverse”
Leopold Sedar Senghor	“Black Woman”
David Diop	“Africa,” “The Vultures”
Chinua Achebe	“Refugee Mother and Child”
Derek Walcott	“A Far Cry from Africa”
Edward Kamau Brathwaite	“South”
Wole Soyinka	“Hamlet”
John Pepper Clark	“Night Rain”
Kofi Awoonor	“Songs of Sorrow”

Drama

Wole Soyinka *Death and the King's Horseman*

Module III - Prose and Fiction**Required Reading****Prose**

Nelson Mandela "Birth of a Freedom Fighter"
George Lamming "The Occasion for Speaking"

Fiction

Chinua Achebe *Things Fall Apart*
J. M. Coetzee *Disgrace*
Chimamanda Ngozi Adichie *Half of a Yellow Sun*
V. S. Naipaul *The Enigma of Arrival*

Module IV – Critical Responses**Required Reading**

Frantz Fanon "The Fact of Blackness"
Frantz Fanon "The Negro and Language"
Ngugi wa Thiong'o. "Decolonising the Mind"

Reading List

Cesaire, Aime. *Discourse on Colonialism*. Trans. Joan Pinkham. New York: Monthly Review P, 2000. Print.

Fanon, Franz. "The Negro and Language." *Black Skin White Masks*. 1952. Trans. Richard Philcox. London: Pluto, 1986. 8-27. Print. .

—. *Black Skin, White Masks*. 1952. Trans. Richard Philcox. New York: Grove, 2008. Print.

—. *Wretched of the Earth*. New York: Grove P, 1968. Print.

Irele, Abiola, Simon Gikandi, ed. *The Cambridge History of African and Caribbean Literature*. 2 vols. Cambridge UP, 2004. Print.

Kelley, Robin D. G. "A Poetics of Anticolonialism." *Monthly Review: An Independent Socialist Review* 51.06 (Nov. 1999). *Monthlyreview.org*. Web. <<https://monthlyreview.org/1999/11/01/a-poetics-of-anticolonialism/>>

Lamming, George. "The Occasion for Speaking." *The Post-Colonial Studies Reader*. Ed. Bill Ashcroft, et al. London: Routledge, 1995. 12-17. Print.

Mandela, Nelson. "Birth of a Freedom Fighter." Part 3 Section 11. *Long Walk to Freedom: The Autobiography of Nelson Mandela*. 1994. London: Abacus, 2003. 109-16. Print.

Ojaide, Tanure. *Contemporary African Literature: New Approaches*. African World Series. Series Ed. Toyin Falola. Durham: Carolina Academic P., 2012. *Cap-press.com*. Web. <<http://www.cap-press.com/pdf/2296.pdf>>.

Olaniyan, Tejumola and Ato Quayson. *African Literature: An Anthology of Criticism and Theory*. 2007. London: Blackwell, 2010. Print.

Ricard, Alain. *The Languages and Literatures of Africa: The Sands of Babel*. Trans. Naomi Morgan. Oxford: James Currey, 2004. Print.

Soyinka, Wole. *Myth, Literature, and the African World*. 1976. Cambridge: Cambridge UP, 2005. Print.

Thiong'o, Ngugi wa. "Decolonising the Mind." *Archive.org*. Web. <https://archive.org/stream/DecolonisingTheMind/Decolonising_the_Mind_djvu.txt>.

Williams, Patrick and Laura Chrisman, ed. *Colonial Discourse and Post-Colonial Theory: A Reader*. 1993. London: Routledge, 2015. Print.

SEMESTER III

PAPER XII: Choice 3

EL 234.3 - Elective Course: Fiction and Film (6 hours /week)

Objectives

The objectives of this paper are to:

- examine the relationship between fiction and cinema by focusing on film adaptations of literary genres such as the novel, short story, novella and graphic novels
- broaden and deepen the understanding of film adaptations and its various trends
- consider classic and contemporary theories of film adaptation

Learning Outcomes

At the end of the course students will be able to:

- demonstrate an understanding of the evolving relation between literature and cinema through adaptations and its history
- apply adaptation theories to read films
- read and critically analyze film adaptations with reference to the medium

Course Description

Module I – Fiction to Film - Theory

‘Sisters Arts’ – Cinema history – Notion of fidelity – Medium specificity and codes – Mise-en-scene – Characters – Literary language and Film language – Techniques and Narrative strategies – Modes of adaptation – Borrowing – Intersecting – Transforming of sources – Dynamics of exchange – A Dialogue – Intertextuality – Authorship and Auteurism – Ideological and Political implications – Assessing adaptations – Transpositions – Commentary – Analogy – Aesthetics of adaptation – Fiction, Films, Television Series, Fairy tales, Animations, Graphic novels

Required Reading

Andrew, Dudley. “Adaptation.” *Concepts in Film Theory*. London: Oxford UP, 1984. 96-106. Print.

Wald, Jerry. “Foreword: Fiction versus Film.” *Fiction, Film and Faulkner: The Art of Adaptation*. Ed. Gene D. Philips. Knoxville: The U of Tennessee P, 1988. Print.

Module II - Novels to Films

Author	Novel	Director	Film
Emily Bronte	<i>Wuthering Heights</i>	Peter Kosminsky	<i>Emily Bronte's Wuthering Heights</i>
Bram Stoker	<i>Dracula</i>	Francis Ford Coppola	<i>Dracula</i>
Ken Kesey	<i>One Flew Over the Cuckoo's Nest</i>	Miloš Forman	<i>One Flew Over the Cuckoo's Nest</i>
Malayattoor Ramakrishnan	<i>Yakshi</i>	K. S. Sethumadhavan	<i>Yakshi</i>

Module III- Short fiction to Films

Author	Novel	Director	Film
Paul Zacharia	“Bhaskara Pattellarum Ente Jeevithavum”	Adoor Gopalakrishnan	<i>Vidheyan</i>
Rabindranath Tagore	“The Broken Nest”	Satyajit Ray	<i>Charulatha</i>

Module IV – Graphic Novels and Fairy Tales to Films

Author	Novel	Director	Film
Alan Moore	<i>From Hell</i>	Allen Hughes, Albert Hughes	<i>From Hell</i>
Brothers Grimm	<i>The Frog Prince</i>	Ron Clements John Musker	<i>The Princess and the Frog</i>

Recommended Reading

Cohan, Keith. *Film and Fiction: The Dynamics of Exchange*. London: Yale UP, 1979.

Hutcheon, Linda, and Siobhan O'Flynn. *A Theory of Adaptation*. New York: Routledge, 2013.

McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Oxford UP, 1996.

Roberge, Gaston. *The Subject of Cinema*. 1985. Calcutta: Seagull, 1990.

Stam, Robert and Alessandra Raengo, eds. *Literature and Film: A Guide to Theory and Practice of Film Adaptation*. London: Blackwell, 2005.

SEMESTER III

PAPER XII: Choice 4

EL 234.4 - Elective Course: Folklore Studies (6 hours/week)

Objectives

The objectives of this paper are to:

- look at folklore and its different forms with specific reference to the cultures in which they are determined
- arrive at methods of analysing folklore with a view to understanding their function within their cultures
- give an idea of early cultural formations including oral culture in founding and sustaining modern societies
- develop an understanding of early cultures and their expressions.

Learning outcomes

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

- display an awareness of the nature and form of folklore and its significance in the cultural formations of a people

- gather and identify different types of folklore and discuss them in the context of the cultures that inform them and are informed by them in turn
- critically analyse and understand folklore using different methodologies available
- think about folklore as a living tradition with contemporary relevance
- conduct fieldwork to collect and analyse folklore and study them in connection with the past and present culture

Course Description

Module I — Fundamentals of Folklore Studies

Definitions of folklore – folklore studies – a historical overview – folk groups and folk culture – the question of what constitutes a folk group – folklore and tradition – folklore as history of the oppressed classes

Required Reading

Bendix, Regina F., and Galit Hasan-Rokem. Introduction & Part 1. *Companion to Folklore. Blackwell Companions to Anthropology*. Oxford: Blackwell, 2012. Print.

Sim, Martha C. and Martine Stephens. Chapters 1-6. *Living Folklore: An Introduction to the Study of People and Their Tradition*. 2005. 2nd ed. Logan, UT: Utah State UP, 2011. Print.

Module II — Forms of Folklore

Folktales — folk narratives - folk songs, peasants and their imagination - folk performances — theatre, rituals - folklore in everyday life — food, clothing, superstitions

Required Reading

Dundes, Alan. “Projection in Folklore: A Plea for Psychoanalytic Semiotics.” *MLN* 91.6 (1976): 1500-1533. Print.

Propp, Vladimir. “The Nature of Folklore.” *Theory and History of Folklore*. Trans. Ariadna Y. Martin and Richard P. Martin. Minneapolis: U of Minnesota P, 1997. 1-63. Print.

Module III — Methodologies for Analysis

Comparative theory – Finnish historical-geographic method – national folklore theories – Russian – Hungarian – American – anthropological theory – Franz Boas – psychoanalytic theory – Freud – *Dreams and Myth* – structural theory – Propp – Levi-Strauss – the contextual theory – Milman Parry and Albert B. Lord – field work and methodology of folklore research

Required Reading

Burns, Thomas A. "Folkloristics: A Conception of Theory." *Western Folklore* 36.2 (1977): 109-34. Print.

Dorson, Richard M. "Current Folklore Theories." *Current Anthropology* 4.1 (1963): 93-112. Print.

Sims, Martha C. and Martine Stephens. Chapter 7. *Living Folklore: An Introduction to the Study of People and Their Tradition*. 2005. 2nd ed. Logan, UT: Utah State UP, 2011. Print.

Module IV —Folklore of Kerala

Description of different forms of Kerala folk-art performances – theyyam, mudiyettu, padayani, thira, thottam, chavittunatakam, pavakkoothu, kakkarassinatakam, vellarinatakam – songs and oral performances – vadakkan and thekkanpattu, brahmanipattu, koythupattu, kuthiyottapattu, vallappattu – *Aithihyamala*

Required Reading

A. K. Ramanujan

- "A Drum" (Hindi)
- "Raja Vikram and Princess of China"
- "Sukhu and Dukhu" (Bengali)
- "A Heron in the Mouth"
- "Teja and Teji" (Assamese)
- "The Priest Who Could See as Far as Mecca"
- "The Lord of Death" (Punjabi)
- "In Another Country"
- "A Tall Tale in Urdu" (Urdu)
- "How the Weaver Went to Heaven"
- "A Story in Search of an Audience" (Telugu)
- "Tenali Rama's Dream"
- "A Flowering Tree" (Kannada)
- "In the Kingdom of Fools"
- "The Clay Mother-in-Law" (Tamil)
- "Crossing a River, Losing a Self"

Kottarathil Sankunni

- "The Market Place of Kozhikode"
- "The Martial Arts Master of Kallanthattil"
- "The Panikkar of the House of Avanangattu and the Evil Spirits"

Namboodiri, Vishnu M. V. *Folklore: Identity of Culture*. Thiruvananthapuram: Department of Information and Public Relations, Government of Kerala, 2012. Print.

Reading List

Bendix, Regina F., and Galit Hasan-Rokem, eds. *Blackwell Companion to Anthropology: Companion to Folklore*. Hoboken: Wiley-Blackwell, 2012. Print.

Dorson, Richard M., ed. *Folklore and Folk Life : An Introduction*. Chicago: The U of Chicago P, 1972. Print.

Dundes, A., ed. *The Study of Folklore*. London: Prentice Hall, 1965. Print.

Handoo, Jawaharlal. *Folklore : An Introduction*. Hyderabad: CIEFL, 1989. Print.

———. *Theoretical Essays in Folklore*. New Delhi: Zooni, 2000. Print.

Leach, Maria, ed. *The Standard Dictionary of Folklore, Mythology and Legend*. 1949. New York: Funk & Wagnalls, 1972. Print.

Ramanujan, A. K. *Selections from Folktales from India*. 1994. Gurgaon: Penguin, 2009. Print.

Sankunni, Kottarathil. *Selections from Aithihamala*. Trans. Leela James. Gurgaon: Hachette, 2015. Print.

Sims, Martha C. and Martine Stephens. *Living Folklore: An Introduction to the Study of People and Their Tradition*. 2005. 2nd ed. Logan, UT: Utah State UP, 2011. Print.

SEMESTER III

PAPER XII: Choice 5

EL 234.5 – Elective Course: Writing Lives, Performing Gender [6 hours/week]

Objectives:

The objectives of this paper are to:

- focus on dancing bodies in performance which may open up enquiries into the behaviours of gendered, raced and sexed bodies within the cultural space.
- open up multiple ways of thinking about bodies in performance, beyond the normalized ways of embodying selves.
- guide the students towards a concrete understanding of how the performers have dealt with gendered roles

Learning outcomes:

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

- display informed ways of understanding lives and bodies in performance.
- describe and explain the agonies of lives that were devoted to experimenting with the self, body and the other
- evaluate critically the relationship between performance and gender

Course Description**Module I - Isadora Duncan**

The extract from the life of Isadora Duncan shall acquaint the students with the persistent struggle of an iconoclastic performer, considered the creator of modern dance in the west, to extend the grammar of female dancing body beyond the codified rigidities of classical ballet. Duncan wanted to restore dance to a high art form instead of entertainment and for this she continually sought to redefine the connection between emotions and movement. Her autobiography tries to capture the agonies of a life that was devoted to experimenting with the self, body and the other.

Required Reading

Duncan, Isadora. *My Life*. 1927. New York: Liveright, 1995. Print.

Module II - Chandralekha

Chandralekha is in many ways an epochal eastern counterpart of Isadora Duncan and hence elaborates the enquiries of the students begun in the first extract to a more familiar cultural scenario. Chandralekha's incessant experiments to widen the idiom of Bharatanatyam to encompass the powerfully fluid movements of limbs in Kalaripayattu and Yoga, to tap multiple ways of erotic expression, her quests to bring out the feminine within the male, and her own postulations of the seamless body shall incite further critical thinking in these directions.

Required Reading

Barucha, Rustom. *Chandralekha: Woman, Dance, Resistance*. New Delhi: Indus, 1995.

Module III – Vaslav Nijinsky

A dancer-choreographer who shocked the classical ballet audience used to stipulated kinesthetics of the moving male body, Vaslav Nijinsky's modes of expression were futuristic in many ways. From dancing *en pointe* which was not expected of men, to extreme sparseness employed in the rendering, his two dimensional movement vocabulary set against lush music

and open expression of physicality on the stage, Nijinsky's life both on and off the stage was riveting. This extract brings in myriad questions into norms of masculinity that popular art and literature promote.

Required Reading

Nijinsky, Vaslav. *The Diary of Vaslav Nijinsky*. Ed. Joan Acocella. New York: Farrar, Straus and Giroux, 1995. Print

Module IV - Sarah Caldwell's Study of *Mudiyettu*

The extract from Sarah Caldwell's study of *Mudiyettu* in many ways consolidates the explorations incited by the other selections in this paper. The remarkable power of this book's analysis of sexualities in performances in a ritual space in Kerala comes from the position of an involved participant that Caldwell takes, as against any supposed objective scholarship on the same. The mix of insight in the form of entries in her journal and letters that generously peppers her academic analysis enables her to pour forth the frustrations within her person as she encounters conventions of female behaviour and gender performance in Kerala. The vividly examined psychological dynamics working behind ritual structures, the conflicts between genders it reflects and the way the same are negotiated through ritual, all narrated with empathy shall encourage students further in their own experiential assessments.

Required Reading

Caldwell, Sarah. *Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali*. New Delhi: Oxford UP, 1999. 104-54. Print.

Reading List

Bahrani, Zainab. "Metaphorics of the Body: Nudity, the Goddess and the Gaze." *Women of Babylon: Gender and Representation in Mesopotamia*. London: Routledge, 2001. 40-69. Print.

Bharucha, Rustom. *Chandralekha: Woman, Dance, Resistance*. New Delhi: Harper Collins, 1999. Print.

Brewer, Carolyn. "'Good' and 'Bad' Women: The Virgin and the Whore." *Shamanism, Catholicism and Gender Relations in Colonial Philippines, 1521-1685*. London: Ashgate, 2004. 39-64. Print.

Burt, Ramsay. "Dissolving in Pleasure: The Threat of the Queer Male Dancing Body." *Dancing Desires: Choreographing Sexualities on and off the Stage*. Ed. Jane Desmond. Wisconsin: U of Wisconsin P, 2001. 562-81. Print.

Caldwell, Sarah. *Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali*. New Delhi: Oxford UP, 1999. Print.

Chatterjee, Ananya. "Chandralekha: Negotiating the Female Body and Movement in Cultural/Political Signification." *Moving History, Dancing Cultures: A Dance History Reader*. Ed. Dils Ann and Ann Cooper Albright. New York: Wesleyan UP, 2001. 389-97. Print.

Coorlawala, Uttara. "Ananya and Chandralekha – A Response to Chandralekha: Negotiating the Female Body and Movement in Cultural/Political Signification." *Moving History, Dancing Cultures: A Dance History Reader*. Ed. Dils Ann and Ann Cooper Albright. New York: Wesleyan UP, 2001. 398-403. Print.

Duncan, Isadora. *My Life*. New York: Liveright, 1995. Print.

Foster, Susan Leigh. "The Ballerina's Phallic Pointe." *Corporealities: Dancing Knowledge, Culture and Power*. New York: Routledge, 1996. 1-26. Print.

Franko, Mark. "The Invention of Modern Dance." *Dancing Modernism: Performing Politics*. New York: IUP, 1995. 1-24. Print.

Hanna, Lynne Judith. "The Sense and Symbol of Sexuality and Gender in Dance Images." *Dance, Sex and Gender: Signs of Identity, Dominance, Defiance and Desire*. Chicago: U of Chicago P, 1998. 150-76. Print.

Hodson, Millicent. "Searching for Nijinsky's Sacre." *Moving History, Dancing Cultures: A Dance History Reader*. Ed. Ann Dils and Ann Cooper Albright. New York: Wesleyan UP, 2001. 17-29. Print.

Joyce, Rosemary. "Goddesses, Matriarchs and Manly-Hearted Women: Troubling Categorical Approaches to Gender." *Ancient Bodies, Ancient Lives: Sex, Gender and Archaeology*. New York: Thames and Hudson, 2008. 46-66. Print.

Kopelson, Kevin. "Nijinsky's Golden Slave." *Dancing Desires: Choreographing Sexualities on and off the Stage*. Ed. Jane Desmond. Wisconsin: U of Wisconsin P, 2001. Print.

Nijinsky, Vaslav. *The Diary of Vaslav Nijinsky*. Ed. Romola Nijinsky. London: U of California P, 1971. Print.

Perry, Elizabeth. M., and Rosemary Joyce. "Providing a Past for Bodies that Matter: Judith Butler's *Impact on the Archaeology of Gender*." *International Journal of Sexuality and Gender Studies*. 6.1/2 (2001): 63-76. *Springer Link*. Web. <<https://link.springer.com/article/10.1023/A:1010142023744>>.

Phelan, Peggy. "Dance and the History of Hysteria." *Corporealities: Dancing Knowledge, Culture and Power*. New York: Routledge, 1996. 90-105. Print.

SEMESTER IV**PAPER XV: Choice 1****EL 243.1 – Elective Course: Comparative Literature [6 hours/week]****Objectives:**

The objectives of this paper are to:

- give a historical overview of the development of the theory of comparative literature
- familiarize students with the theory of comparative literature
- enable students to assess cross-cultural currents in literature and other arts
- train students in the methodologies of comparative analysis

Learning Outcomes

At the end of the course, the students will be able to:

- display an awareness of the major transformations in the concept of comparative literature
- assess the cultural similarities and dissimilarities represented in the literature of different languages
- demonstrate the ability to analyze texts across languages and cultures
- assess the flow of forms and concepts across language and national boundaries
- appreciate the universal character of literature and arts

Course Description**Module I— Socio-political and Literary Background**

The origin and growth of the comparative approach – comparative Indian literature – Malayalam literature – inter-semiotic comparison – the question of adaptations – the translations of the epics – Ezhuthacchan – the lyric impulse and *Krishnagatha* – hymns – Poonthanam – Kunjan Nambiar – romanticism – Kumaran Asan – Vallathol Narayana Menon – modernism – Ayyappa Paniker – M. Govindan – postmodernism – P.P. Ramachandran – S. Joseph – Mohanakrishnan Kalady

Required Reading

Hogan, Patrick Colm. “Beauty, Politics, and Cultural Otherness: The Bias of Literary Difference.” *Literary India: Comparative Studies and Aesthetics, Colonialism and Culture*. Ed. Patrick Colm Hogan and Lalita Pandit. Albany: State University of New York, 1995. 3-44. Print.

Palumbo-Liu, David. "Method and Congruity: The Odious Business of Comparative Literature." *A Companion to Comparative Literature*. Ed. Ali Behdad and Dominic Thomas. London: Wiley-Blackwell. 2011. Print.

Module II — Poetry and Drama

Required Reading

Poetry

Kumaran Asan	"The Fallen Flower"
Ayyappa Paniker	"Kurukshetra"

Drama

N. Krishna Pillai	<i>Investment</i>
C. J. Thomas	<i>Crime 27 of 1128</i>

Module III — Prose and Fiction

Required Reading

O. Chandu Menon	<i>Indulekha</i>
M. T. Vasudevan Nair	<i>The Second Turn</i>
K. P. Ramanunni	<i>What the Sufi Said</i>
Ponkunnam Varkey	<i>The Key of the Store</i>

Module IV — Literature and Other Arts

Required Reading

A. Vincent	<i>Bhargavi Nilayam</i>
G. Aravindan	<i>Kanchana Sita</i>

Reading List

Aravindan, G., dir. *Kanchana Sita*. Perf. Prem Nazir, Keshav Panicker. Release: 21 Dec. 1978. Film. (Intertext: *Kanchana Sita* by C. N. Sreekantan Nair)

Asan, Kumaran. "The Fallen Flower." *Selected Poems*. Trivandrum: U of Kerala, 1975. (Intertext: English Romantics)

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.

Behdad, Ali and Dominic Thomas, eds. *A Companion to Comparative Literature*. London: Wiley-Blackwell. 2011. Print.

Clüver, Claus and Burton Watson. "On Intersemiotic Transposition." *Poetics Today* 10.1 (1989): 55-90. *JSTOR*. Web. <<http://www.jstor.org/stable/1772555>>.

Derrida, Jacques and Eric Prenowitz. "Who or What Is Compared? The Concept of Comparative Literature and the Theoretical Problems of Translation." *Discourse* 30.1/2 (2008): 22-53. *JSTOR*. Web. <<http://www.jstor.org/stable/41389791>>.

During, Simon. "Comparative Literature." *ELH* 71.2 (2004): 313-22. *JSTOR*. Web. <<http://www.jstor.org/stable/30030050>>.

Hogan, Patrick Colm and Lalita Pandit, eds. *Literary India: Comparative Studies and Aesthetics, Colonialism and Culture*. Albany: State University of New York, 1995. Print

Jantz, Harold S. "The Fathers of Comparative Literature." *Books Abroad* 10.4 (1936): 401-03. *JSTOR*. Web. <<http://www.jstor.org/stable/40077574>>.

Lefevere, André. "Introduction: Comparative Literature and Translation." *Comparative Literature* 47.1 (1995): 1-10. *JSTOR*. Web. <<http://www.jstor.org/stable/1771359>>.

Menon, O. Chandu. *Indulekha*. 1889. Trans. Anitha Devasia. New York: Oxford UP, 2005.

Mohan, Chandra, ed. *Aspects of Comparative Literature: Current Approaches*. New Delhi: India Publishers, 1989.

Nair, Vasudevan. M. T. *The Second Turn*. Trans. of *Randaamoozham*. 1984. Trans. P. K. Ravindranath. Madras: Macmillan, 1996.

Paniker, K. Ayyappa. "Kurukshetra." Kottayam: D.C. Books, 1999. (Intertext: Modernism, T. S. Eliot, *The Waste Land*).

Pillai, Krishna N. *Investment*. Trans. of *Mudakkumuthal*. Trans. Dr. S. Velayudhan. Thrissur: Kerala Sahitya Academy, 1981. (Intertext: Henrik Ibsen)

Praver, Siegbert Salomon. *Comparative Literary Studies: An Introduction*. London: Duckworth, 1973.

Ramanunni, K. P. *What the Sufi Said*. 1993. Trans. N. Gopalakrishnan. New Delhi: Rupa, 2002.

Routh, H. V. "The Future of Comparative Literature." *The Modern Language Review* 100 (2005): 5-18. *JSTOR*. Web. <<http://www.jstor.org/stable/3738148>>.

Thomas, C. J. *Crime 27 of 1128*. Trans. C. J. Thomas, Allent Wendt and K. Ayyappa Paniker. *Journal of South Asian Literature* 15.2 (1980): 165-212. *JSTOR*. Web. <http://www.jstor.org/stable/40861190?seq=1#page_scan_tab_contents> (Intertext: Luigi Pirandello)

Vincent, A., dir. *Bhargavi Nilayam*. Perf. Prem Nazir, Madhu, Vijayamala. Release: 22 November 1964. Film. (Intertext: "Neela Velicham" by Vaikom Muhammad Basheer)

Wellek, René. "Comparative Literature Today." *Comparative Literature* 17.4 (1965): 325-37. *JSTOR*. Web. <<http://www.jstor.org/stable/1770091>>.

Yu, Pauline. "Comparative Literature in Question." *Daedalus* 135.2 (2006): 38-53. *JSTOR*. Web. <<http://www.jstor.org/stable/20028031>>.

SEMESTER IV**PAPER XV: Choice 2****EL 243.2 – Elective Course: South Asian Literatures (6 hours/ week)****Objectives**

The objectives of this paper are to:

- introduce South Asian Literatures as a discipline
- introduce the history, culture and literature of South Asia
- explore the writings of the national literatures of India, Pakistan, Bangladesh, Sri Lanka and other South Asian countries

Learning Outcomes

At the end of the course, the students will be able to:

- demonstrate an analytical awareness of the history of European imperialism and the experiences of immigration and diaspora as reflected in South Asian literatures
- identify and differentiate between the distinguishing factors such as culture, class, religion, and other differences amongst South Asians
- explain critically themes of identity, memory, alienation, assimilation, solidarity and resistance

Course Description**Module I – Socio-political and Literary Background**

Socio-political background and growth of national literatures in South Asian countries – classical literatures – impact of national cultures – regional writings – colonial rule – decolonization – nationalistic fervour in literature – freedom struggle – partition literature – features and themes – trauma in partition literature – diasporic literatures – conflict literature

Required Reading

Bhabha, Homi. K. “The Other Question: Stereotype, Discrimination and the Discourse of Colonialism.” *The Location of Culture*. London: Routledge, 1994. 94-120. Print.

Chatterjee, Partha. Chapters 1 and 2. *The Nation and its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton UP, 1993. 3-34. Print.

Course Description

Module II – Poetry and Drama

Required Reading

Poetry

Alamgir Hashmi	“Sun and Moon”
Kaiser Haq	“Ode on a Lungi”
Anne Ranasinghe	“July 1983”
Yasmine Gooneratne	“The Big Match”
Suman Pokhrel	“You are as You are”
Maki Khureishi	“Curfew Summer”

Drama

Ayed Akhtar	<i>Disgraced</i>
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Module III – Prose and Fiction

Required Reading

Prose

D.C.R.A. Goonetilleke	“Sri Lankan Poetry in English: Getting Beyond the Colonial Heritage”
Mohsin Hamid	“Why Migration is a Fundamental Human Right”
Aung San Suu Kyi	“Freedom from Fear”

Fiction

Romesh Gunashekhara	<i>Reef</i>
Taslima Nasreen	<i>The Homecoming</i>
Bapsi Sidhwa	<i>Cracking India</i>
Hanif Kureishi	<i>The Buddha of Suburbia</i>
Kunzang Choden	<i>The Circle of Karma</i>

Module IV – Critical Responses

Required Reading

Lal, Malashri and Sukrita Paul Kumar, eds. “Part I: Partition: Questioning Borders.” *Interpreting Homes in South Asian Literature*. New Delhi: Pearson, 2007. 3-44. Print.

Pollock, Sheldon. Introduction. *Literary Cultures in History: Reconstructions from South Asia*. Ed. Sheldon Pollock. Berkeley: U of California P, 2003. 1-38. Print.

Reading List

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. London: U of Minnesota P, 1996. Print.

Bhabha, Homi. K. *The Location of Culture*. London: Routledge, 1994. Print.

Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton UP, 1993. Print.

Didur, Jill. *Unsettling Partition: Literature, Gender, Memory*. New Delhi: Pearson, 2007. Print.

Goonetilleke, D.C.R.A. "Sri Lankan Poetry in English: Getting Beyond the Colonial Heritage." *ARIEL: A Review of International English Literature* 21.3 (1990): 39-53. *Journalhosting.ucalgary.ca*. Web. <<https://journalhosting.ucalgary.ca/index.php/ariel/article/view/33250/27297>>.

Hall, Stuart and Paul du Gay, ed. *Questions of Cultural Identity*. London: Sage, 1996. Print.

Hamid, Mohsin. "Why Migration is a Fundamental Human Right?" *Discontent and Its Civilizations*. London: Hamish Hamilton, 2014. Print.

Lal, Malashri and Sukrita Paul Kumar, eds. *Interpreting Homes in South Asian Literature*. New Delhi: Pearson, 2007. Print.

Pollock, Sheldon. Introduction. *Literary Cultures in History: Reconstructions from South Asia*. Ed. Sheldon Pollock. Los Angeles: U of California P, 2003: 1-37. Print.

Suu Kyi, Aung Sang. "Freedom from Fear Speech." 1990. *Web*. <<http://www.thirdworldtraveler.com/Burma/FreedomFromFearSpeech.html>>

SEMESTER IV

PAPER XV: Choice 3

EL 243.3 - Elective Course: Screenwriting (6 hours/week)

Objectives

The objectives of this paper are to:

- examine screenplays as literary texts
- understand how a narrative is transformed into a screenplay
- become familiar with ways of "reading" screenplays as texts
- broaden and deepen the understanding of film adaptations and its emerging trends

Learning Outcomes

At the end of the course students will be able to:

- demonstrate an understanding of the elements involved in the construction of screenplays
- understand the elements involved in the creation of adapted screenplays and original screenplays
- review film history and the various theoretical and technical notions associated with screenwriting

Course Description

Module I – Screenplay as Literature – Theory

Screenplays, Screenwriting and Screenwriter – Adapted screenplay and Original screenplay – Spec scriptwriting, Commissioned scriptwriting and Script doctoring – Structure of Screenplays – Three-act structure in Screenwriting – Syd Field and his theory of paradigm – Non-linear narrative and Plot points – Inciting incident in plot – Pinch points – The Sequence Approach – Storyboard – Beat Sheet – Logline – Treatment – Prelap – Tweak – Freeze frame- Voiceover – Flash forward – Flash back – Background – Slugline – Intercut – Montage – Issues of authorship – Copyright law - Auteurism – Auteur – Structuralism – Reconstructed auteurism – Continuity script – Silent film script – Master scene screenplays – Screenwriting manuals – George Polti’s 36 dramatic situations

Required Reading

Monaco, James. “The Language of Film: Signs and Syntax.” *How to Read a Film: Movies, Media, Multimedia*. London: Oxford UP, 2009. 170-251. Print.

Price, Steven. Introduction. *A History of Screenplay*. London: Palgrave Macmillan, 2013. 1-10 (up to ‘An Industrial History of the Screenplay’). Print.

Module II - Adapted Screenplays

William Peter Blatty	<i>The Exorcist</i>
Mario Puzo & Francis Ford Coppola	<i>The Godfather</i>
Ted Tally	<i>The Silence of the Lambs</i>
Joel Coen and Ethan Coen	<i>No Country for Old Men</i>

Module III - Original Screenplays

Quentin Tarantino	<i>Pulp Fiction</i>
Shyam Benegal	<i>Netaji Subhash Chandra Bose: The Forgotten Hero</i>

Andrew Nicol	<i>The Truman Show</i>
Michel Hazanavicius	<i>The Artist</i>
Bob Peterson, Pete Docter & Tom Mccarthy	<i>Up</i>

Module IV Critical Responses

Jenkins, Greg. "Lolita". *Stanly Kubrick and the Art of Adaptation*. London: McFarland, 1952. 31-63. Print.

Tropp, Martin. "Recreating the Monster: Frankenstein and Film." *Mary Shelley's Monster: The Story of Frankenstein*. London: Houghton Mifflin. 1976. Print.

Recommended Reading

Field, Syd. *Screenplay: The Foundations of Screenwriting*. 1979. New York: Bantam Dell, 2005. Print.

Lupus, Barbara Tapa, ed. *Nineteenth-Century Women at the Movies: Adapting Classic Women's Fiction to Film*. Ohio: Bowling Green University Popular P, 1981. Print.

Maras, Stephen. *Screenwriting: History, Theory and Practice*. London: Wallflower, 2009. Print.

Wollen, Peter. "The Auteur Theory". *Artistes.ucsc.edu*.

Web. <<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/wollen.auteur.pdf>>

SEMESTER IV

PAPER XV: Choice 4

EL 243.4 – Elective Course: Introduction to Theatre Studies (6 hours/week)

OBJECTIVES

The objectives of this paper are to:

- introduce students to the concepts and practices of theatre
- familiarise various aspects of theatre studies including the basics, history, genres, and aesthetic theories
- understand the social, cultural, and political functions of theatre
- enhance their aptitude and skills in the field of theatre and performance studies
- ensure their theoretical and practical expertise to be good practitioners of theatre arts

LEARNING OUTCOMES

At the end of the course the students will be able to:

- appreciate theatre as an art and a ‘socio-cultural institution’
- internalise the functions and aesthetic values of each theatre and performance
- differentiate each genre, movement, and its historical significance
- participate creatively in theatrical activities as part of one’s social commitment and as means of self-realisation
- probe into the potential of theatre, performance and related fields
- be able to involve in critical discourses of an interdisciplinary nature

COURSE DESCRIPTION

Module I

Theatre – nature and elements – theatre as a complete art – act – playwright – director – actor – character – audience – dialogue – monologue – soliloquy – aside – text for reading and staging – performance – space, time and action – subplot – subtext – unities – production – chorus - scenography – dramaturgy – improvisation – climax – denouement – catharsis – alienation – carnival – mise-en-scene – play within a play

Module II

Socio-historical context – Classical drama – Greek and Roman drama – Medieval liturgical plays – Renaissance Italy and England – Jacobean drama – Seventeenth century French and Spanish influence on Restoration drama – Melodrama – Realism and Naturalism – Symbolism – Existentialism – American drama - Indian theatre – Classical Theatre – Folk theatre – Regional theatres – Indian English Theatres - recent trends - Major dramatists – Girish Karnad, Vijay Tendulkar, Badal Sarkar, Mahesh Dattani, Manjula Padmanabhan, Poile Sengupta, Dina Mehta

Module III

Comedy – tragedy – commedia dell’arte – Farce – Well-made play – Problem play – Poetic drama – Radio play – Theatre of Cruelty – Theatre of the Absurd – Epic theatre - Meta theatre – Off-Broadway and Off-Off-Broadway – Postcolonial theatre – Theatre of the Roots – Poor and Environmental theatre – Community theatre – Street theatre – Holy theatre – Pantomime – Solo performance – Japanese: Noh and Kabuki theatre – Chinese: Beijing Opera – Indonesian: Wayang Kulit

Module IV

Natyasastra: Rasa theory – nava rasas – rituals and myths from the region of India – Poetics: Tragedy – Performance theory: ritual, culture, ideology and politics – folk theatre – Kathakali – Koodiyattam – Jatra – Tamasha – Swang – Nautangi – Bhand Pather – The Ustad and Jamoora format – Bhavai - Dashavatar – Khayal – Ramlila – Raslila - Therukoothu – Yakshagaana – Chhau – Turra Kalgi – Veedhi Natakam – Burra Katha- Kuravanji – Ankia Nat – Palas and Daskathias – Puppet drama – role of theatre in the Indian freedom struggle – Parsi theatre

Recommended Reading

Aristotle. *Poetics*. Trans. S. H. Butcher. London: Macmillan, 1895. Print.

Awasthi, Suresh. *Performance Tradition in India*. New Delhi: National Book Trust, 2001. Print.

Bentley, Eric, ed. *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*. Harmondsworth: Penguin, 1968. Print.

Brockett, Oscar Gross and Robert J. Ball. *The Essential Theatre*. 1941. 8th ed. Belmont: Thomson-Wardsworth, 2004. Print.

Crow, Brian, and Chris Banfield. *An Introduction to Post-Colonial Theatre*. Cambridge: Cambridge UP, 1996. Print.

Esslin, Martin. *Theatre of the Absurd*. 1961. 3rd ed. New York: Vintage, 2009. e-book.

Fischer-Lichte, Erica. *History of European Drama and Theatre*. Trans. Jo Riley. London: Routledge, 2002. e-book.

Iyengar, K. R. Srinivasa. *Indian Writing in English*. 1962. Rev. ed. 18th rpt. New Delhi: Sterling, 2009. Print.

Kennedy, Dennis, ed. *Oxford Companion to Theatre and Performance*. Oxford: Oxford UP, 2010. Print.

Leech, Robert. *Theatre Studies: The Basics*. London: Routledge, 2008. Print.

Millett, Fred B., and Gerald Eades Bentley. *The Art of Drama*. 1935. New York: Appleton Century Crofts, 1963. Print.

Pickering, Kenneth. *Key Concepts in Drama and Performance*. London: Palgrave, 2010. Print.

Schechner, Richard. *Performance Theory*. Rev. ed. London: Routledge, 2005. Print.

—. *Performance Studies: An Introduction*. Media Ed. Sara Brady. 3rd ed. London: Routledge, 2013. Print.

Vatsyayan, Kapila. *Bharata: The Natyasastra*. 1996. Reprint. New Delhi: Sahitya Akademi, 2007. Print.

Reading List

Behera, Guru Charan. *Appropriating Folk Culture: A Study of the Post-Independence Indian Drama*. Delhi: Authorspress, 2008. Print.

Culpeper, Jonathan, et al., eds. *Exploring the Language of Drama: From Text to Context*. London: Routledge, 1998. Print.

Lal, Ananda. ed. *The Oxford Companion to Indian Theatre*. New Delhi: Oxford UP, 2004, Print.

Rai, Ramanand. *Theory of Drama: A Comparative Study of Aristotle and Bharata*. New Delhi: Classical, 1992. Print.

Richmond, Farley P., et al., eds. *Indian Theatre: Traditions of Performance*. 1990. Delhi: Motilal Banarsidass, 2007. Print.

Schechner, Richard. *Over Under and Around: Essays in Performance and Culture*. Calcutta: Seagull, 2004. Print.

[**Note:** This syllabus is expected to make students proficient in all the aspects of theatre. Students are advised to watch all types of plays in their original space/stage to complement this study.]

SEMESTER IV

PAPER XV: Choice 5

EL 243.5: Elective Course - Travel Writing (6 hours/week)

Objectives

The objectives of this paper are to help:

- understand that travel writing has a chequered history of evolution
- analyse travel texts through critical reading
- acquire familiarity with samples of travel writing from across the world
- place Indian travel writing in a global context
- examine the blend of fact and fiction in travel narratives

Learning Outcomes

At the end of this course student will be able to:

- display an awareness of the evolution of travel writing, its distinctive features, and to distinguish between its various forms

- identify the cross-links between travel writing and other genres such as memoirs, history, ethnography, anthropology and so on
- develop a conscious understanding of the various nuances of the author's subjectivity and perceptions that colour the narrative on place
- undertake a critical reading of travel texts to unearth probable subtexts
- display an awareness regarding the many cultural connotations and prejudices that are embedded in many travel narratives

Course Description

Module I - Departures

Tools: maps and atlas: Mappa Mundi – Mercator's Projection – world atlas; Guides: Karl Baedeker – Lonely Planet – Google maps – travelogues, travel stories, travel guides – GPS

Evolution: Ptolemy's *Geographia* – Pausanias' *Description of Greece* – Marco Polo – Ibn Batuta – Fa Hien – Huan Sang – Gerald of Wales – Petrarch's *Ascent of Mount Ventoux* – Elizabethan voyages of discovery and English explorers – Richard Hakluyt – Purchas' *Pilgrimage* – Captain James Cook – Charles Darwin's voyage on HMS Beagle – Colonial travelers: David Livingston – Richard Burton – Pandita Ramabai – Sleeman – Fisher – Frances Parker Bowles – Thoma Paremmakkal – S. K. Pottekkatt – Contemporary travelers: Jan Morris – Bill Bryson – Michael Palin

Types of Travels: explorations – colonialism – the grand tour — pilgrimages – piracy – war and immigration – exile – tourism

Required Reading

Thompson, Carl. Introduction and Chapters, 2 & 3. *Travel Writing*. London: Routledge, 2011. 1-61. Print.

Module II - The World and Beyond

Multiple purposes in journeys - a plethora of experiences beyond simple sight-seeing - record of personal realization and transformations - attempts to know new people and places - the prejudices of the author - travel as a means of self-realisation - Road movies.

Required Reading

Che Guevara	<i>The Motorcycle Diaries</i>
Cheryl Strayed	<i>Wild</i>
Paul Theroux	<i>The Great Railway Bazaar: By Train through Asia</i>

Pico Iyer *Falling off the Map*

Robert Pirsig *Zen and the Art of Motorcycle Maintenance*

Module III – Home and Away

Travel narratives – instrumental in defining or branding national cultures – the Briton’s view of India as heavily colonial and condescending – branded the nation as “the land of snake charmers and sanyasis” – postcolonial travel narratives from India – complete make-over of the nation’s profile – unique cultural variety and richness – attempts to redefine itself as one of the emerging economies – Indians abroad – attempts to narrate places without colonial burden.

Required Reading

Amitav Ghosh *Dancing in Cambodia*

Pankaj Mishra *Butter Chicken in Ludhiana: Travels in Small Town India*

William Dalrymple *City of Djinns: A Year in Delhi*

Elizabeth Gilbert *Eat, Pray, Love*

Samanth Subramanian *Following Fish*

Module V – Critical Responses

Required Reading

Bartkowski, Frances. “Travel As/Is.” *Travelers, Immigrants, Inmates: Essays in Estrangement*. U of Minnesota P, 1995. xv-xviii. Print.

Campbell, Mary Baine. “Travel Writing and its Theory.” *The Cambridge Companion to Travel Writing*. Ed. Peter Hulme and Tim Youngs Cambridge: Cambridge UP, 2002. 261-78. Print.

Hulme, Peter and Tim Youngs. “Introduction.” *Cambridge Companion to Travel Writing*. Ed. Peter Hulme and Tim Youngs. Cambridge: Cambridge UP, 2002. Print. 1-16.

Iyer, Pico. “Why we Travel.” *Salon.com*. 19 March 2000. Web. <<http://www.salon.com/2000/03/18/why/>> .

Reading List

Hulme, Peter and Tim Youngs, eds. *Cambridge Companion to Travel Writing*. Cambridge: Cambridge UP, 2002. Print.

Miller, Sam. *A Strange Kind of Paradise: India through Foreign Eyes*. London: Vintage, 2014. Print.

Thompson, Carl. *Travel Writing*. London: Routledge, 2011. Print.

SEMESTER IV**PAPER XVI: Choice 1****EL 244.1- Elective Course: Translation Studies (6 Hours/week)****Objectives**

The objectives of this paper are to:

- provide the students with a systematic understanding of the process of translation; and, of different translation types
- familiarize the students with the histories of translation in the East and the West
- provide the students a critical understanding of the concerns, concepts and issues in translation theory
- help the students evaluate translations
- enable the students to develop practical translation skills

Learning Outcomes

At the end of the course, the students will be able to:

- demonstrate an understanding of the nature of translation studies as an independent academic discipline
- reflect critically on the process of translation, and on various translation types
- demonstrate a systematic and critical understanding of the concerns, concepts and issues in translation theory, both modern and traditional
- make critical judgments on the quality of translation
- apply translation techniques and strategies from theoretical essays, and analyses of existing translations

Course Description**Module I – History of Translation**

History of translation in India: translations from Sanskrit – translations in regional languages – translations from and through English translations during the colonial period – History of translation in the West: translations from the classical languages of Latin and Greek – the Bible translation

Required Reading

Dash, Debendra K. and Dipti R. Pattanaik. “Translation and Social Praxis in Ancient and Medieval India.” *Translation – Reflections, Refractions, Transformations*. Ed. Paul St Pierre and Prafulla C. Kar. Philadelphia: Benjamins Translation Library, 2007. 153-73. Print.

Lefevere, Andre. "Translation: Its Genealogy in the West." *Translation, History and Culture*. Ed. Susan Bassnett and Andre Lefevere. London: Pinter, 1990. 14-28. Print.

Ramakrishna, Shantha. "Translation and the Quest for Identity: Democratization of Knowledge in 19th Century India." *Translation and Culture: Indian Perspectives*. Ed. G. J. V. Prasad. New Delhi: Pencraft, 2010. 19-35. Print.

Module II – Translation: Theoretical Issues

Translatability – the concept of equivalence – translation of culture – translation theories – Indian perspectives – translation theories – Western tradition

Required Reading

Devy, G. N. "Translation Theory: An Indian Perspective." *In Another Tongue: Essays on Indian English Literature*. Ed. G. N. Devy. Chennai: Macmillan, 1995. 162- 67. Print.

Gopinathan, G. "Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and other Modern Indian Languages." London: Centre for Asian and African Literatures, SOAS, UCL, 2005. 1-23.

Nida, Eugene A. "Principles of Translation as Exemplified by Bible Translating." In *Language Structure and Translation: Essays by Eugene A. Nida*. Ed. Anwar S. Dil. Stanford, California: Stanford UP, 1975. 24-46. Print.

Simon, Sherry. "Enter the Translatress" & "Aphra Behn: 'The Translatress in Her Own Person Speaks.'" *Gender in Translation: Cultural Identity and the Politics of Transmission*. London: Routledge, 1996. 45-58. Print.

Module III – Translation Types

Retellings – adaptations - translation of knowledge texts – feminist translation - interpretation

Required Reading

Kapoor, Kapil. "Philosophy of Translation: Subordination or Subordinating : Translating Technical Texts from Sanskrit - Now and Then. " *Translation and Multilingualism: Post-colonial Contexts*. Ed. Shantha Ramakrishna. New Delhi: Pencraft International, 1997. 146-66. Print.

Pochhakes, Franz. "Issues in Interpreting Studies." *The Routledge Companion to Translation Studies*. Ed. Jeremy Munday. New York: Routledge, 2009. 128-40. Print.

Sen, Nabaneeta Dev. "When Women Retell The Ramayana." *Manushi* 108 (September-October 1998): 18-27. Print. <<http://www.manushi.in/>>.

Thapar, Romila. "Adaptations: Another Popular Tradition and its Role in Another Court." *Sakuntala: Texts, Readings, Histories*. Ed. Romila Thapar. New Delhi: Kali for Women, 1999. 189-96. Print.

Module IV – Processes of Translation

Practice of translation – strategies and techniques - translation of poetry – translating prose
– translation of drama

Required Reading

Aurobindo, Sri. "On Translating Kalidasa." *The Harmony of Virtue: Early Cultural Writings*. vol. 3. Pondicherry: Sri Aurobindo Ashram, 1972. 236-49. Print.

Paniker, K. Ayyappa. "On Translating T. S. Eliot's Poetry into Malayalam." *International Journal of Translation* 3.1 & 2 (Jan - Dec 1991): 73-81. Print.

Suhrud, Tridip. "Reading Gandhi in Two Tongues." *Reading Gandhi in Two Tongues and Other Essays*. Shimla: Indian Institute of Advanced Study, 2012. 1-19. Print.

Reading List

Bassnett, Susan. *Translation Studies*. 1980. 4th edn. London: Routledge, 2014. Print. *New Accents Series*.

—. *Translation*. 2013. London: Routledge, 2014. Print. *New Critical Idiom Series*.

Boratti, Vijayakumar M. "Rethinking Orientalism: Administrators, Missionaries and the Lingayaths." *Translation in Asia: Theories, Practices, Histories*. Ed. Ronith Ricci and Jan Van Der Putten. Manchester: St. Jerome, 2011. 88-103. Print.

Das, Sunil. "Drama in Translation: Dramatic Collage." *Making of Indian Literature: A Consolidated Report of Workshops on Literary Translation, 1986-1988*. Ed. K. Ayyappa Paniker. New Delhi: Sahitya Akademi, 1991. 229-33. Print.

Dryden, John. "On Translation." *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Ed. Rainer Schulte and John Biguenet. Chicago: U of Chicago P, 1992. 17-31. Print.

Grossman, Edith. "Translating Poetry." *Why Translation Matters*. Ed. Edith Grossman. New Haven: Yale UP, 2010. 89-120. Print.

Nair, Sreedevi K. "One Story, Many Texts: Conceptualising Seed Text in Epics Retold." *Reflections and Variations on The Mahabharata*. Ed. T. R. S. Sharma. New Delhi: Sahitya Akademi. 2009. 301-15. Print.

Pound, Ezra. "Guido's Relations." *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Ed. Rainer Schulte and John Biguenet. Chicago: U of Chicago P, 1992. 83-92. Print.

Reynolds, Mathew. *Translation: A Very Short Introduction*. London: Oxford UP, 2016. Print. *Very Short Introduction* Series.

Trivedi, Harish. "Translating Culture vs Cultural Translation." *Translation – Reflections, Refractions, Transformations*. Ed. Paul St-Pierre and Prafulla C. Kar. Philadelphia: Benjamins Translation Library, 2007. 251-60. Print.

V. P. C., Ubaid. "Translating the Quran : An Analysis of Discourse on Hijab in Selected English Translations." *Translation Today* 9.1 (2015): 157-77. Print.

SEMESTER IV

PAPER XVI: Choice 2

EL 244.2 – Elective Course: Regional Literatures in English Translation [6 hours/week]

Objectives:

The objectives of this paper are to:

- introduce the students to the consciousness of the great linguistic and literary diversity of India
- enable the students to cultivate a political sensitivity not to dismiss these with pejorative labels such as "minor," or "primitive"
- give students a historical awareness of regional literary movements

Learning Outcomes:

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

- demonstrate knowledge of at least a few languages and literatures with a smaller number of native speakers and readers
- demonstrate basic knowledge about the 8th schedule of the Indian Constitution
- show an understanding of the major landmarks and trends in at least a few of India's major literatures from the 19th century to the present day
- analyse critically some of the thematic concerns running through most of the above literatures such as the critical exploration of the idea of nationalism, protest against inequities based on caste, creed, gender and social status, concern for the environment and reworking/ retelling of long established myths and dominant narratives

Course Description

Module I: Socio-political and Literary Background

Major language families in India, their history in brief and their important members – Indo-European – Dravidian – Tibeto-Burman - Khmer-Nancowry – an idea of the oral traditions – myths – fables – ballads - epics – religious myths and legends – bhakti and Sufi devotional traditions – post independence concerns – emergence of marginalized voices – revolutionary voices – ancient Indian poetry, prose – medieval Indian poetry, prose – pre-Independence poetry, prose – post-independence poetry, prose – thematic trends in poetry, prose and drama.

Recommended Reading

Natarajan, Nalini. "Introduction: Regional Literature of India: Paradigms and Contexts." *Handbook of Twentieth Century Literature of India*. Ed. Nalini Natarajan. London: Greenwood, 1996. 1 - 20. Print.

Module II – Poetry

Required Reading

Amrita Pritam	"Street Dog" (Punjabi)
Thanjam Ibopishak Singh	"I Want to be Killed by an Indian Bullet" (Manipuri, Trans. Robin Ngangom)
Namdeo Dhasal	"Tree of Violence" (Marathi, Trans. Dilip Chitre)
Khadar Mohiuddin	"A Certain Fiction Bit Me" (Telugu, Trans. Velcheru Narayan Rao)
S. Joseph	"Identity Card" (Malayalam, Trans. K. Satchidanandan)
Devara Dasimayya:	"Suppose You Cut a Tall Bamboo" (Kannada, Trans. A. K. Ramanujan)
Gulam Mohammed Sheikh	"Jaisalmer 1" (Gujarati, Trans. author and Saleem Peeradina)
Sitanshu Yashaschandra	"Magan's Insolence" (Gujarati, Trans. Saleem Peeradina)
Navakanta Barua	"Measurements" (Assamese, Trans. D. N. Bezbaruah)
Kalidasa	<i>The Cloud Messenger (Meghadutam)</i> [First 10 Stanzas]

Module III - Prose and fiction

Required Reading

A. K. Ramanujan	"Introduction" to <i>Folktales from India</i>
Bama	<i>Karukku</i>

Rabindranath Tagore	<i>The Home and the World</i> (Bengali novel)
Indira Goswami	<i>The Man from Chinnamasta</i> (Assamese novel)
Saadat Hasan Manto	“Toba Tek Singh” (Urdu)
Ambai	“The Calf that Frolicked in the Hall”
Fakir Mohan Senapati	“Rebati” (Odia short story)
M. M. Vinodini	“The Parable of the Lost Daughter”

Module IV – Drama

Required Reading

Girish Karnad	<i>Yayati</i> (Kannada, Trans. the author)
Vijay Tendulkar	<i>Sakharam Binder</i> (Marathi)

Reading List

Ambai (C. S. Lakshmi). “The Calf that Frolicked in the Hall.” Trans. Lakshmi Holmström. *Fish in a Dwindling Lake*. New Delhi: Penguin, 2012. 17-42.

Bama. *Karukku*. 2011. Trans. Lakshmi Holmström. New Delhi: Oxford UP, 2015. Print.

Chaudhari, Amit, ed. *The Picador Book of Modern Indian Literature*. London: Picador, 2001: i-xxxiv. Print.

George, K. M., ed. *Comparative Indian Literatures*. 2 vols. Thrissur: Kerala Sahitya Akademi, 1984. Print.

Gokak, V. K., ed. *Literatures in Modern Indian Languages*. New Delhi: Publications Division, 1957. Print.

—. *Masterpieces of Indian Literature*. 3 vols. New Delhi: National Book Trust, 1997.

Indian Literature. New Delhi: Kendra Sahitya Akademi (relevant issues). 2008.

Kalidasa. *The Cloud Messenger*. *Sacred-texts.com*.

Web. <<http://www.sacred-texts.com/hin/sha/sha17.htm>>.

Manto, Saadat Hasan. “Toba Tek Singh.” 1953. Trans. Tahira Naqvi. *Kingdom’s End: Selected Stories*. New Delhi: Penguin, 2007. 9-17. Print.

Ramakrishnan, E. V., et al., eds. *Interdisciplinary Alter-Native in Comparative Literature*. New Delhi: Sage, 2013.

Venuti, Lawrence, ed. *The Translation Studies Reader*. London: Routledge, 2004. Print.

Vinodini, M. M. “The Parable of the Lost Daughter” Trans. Uma Bhargubanda. *The Exercise of Freedom*. Ed. K Satyanarayana and Susie Tharu. New Delhi: Navayana, 2013.

SEMESTER IV**PAPER XVI: Choice 3****EL 244.3 – Elective Course: Media Studies****[6 hours/week]****Objectives:**

The objectives of this paper are to:

- introduce the students to the world of mass media and the different fields of journalism.
- develop in students an understanding of the mass communication process
- help students develop life skills which enable them to analyse various forms of modern communication
- develop a critical understanding of the role of media in society
- provide basic skills in reporting and editing in the fields of print, electronic and online communication

Learning Outcomes

At the end of the course, students will be able to:

- demonstrate their understanding of basic components of the world of journalism and mass media
- demonstrate their skills at reporting and editing in print and electronic media
- do a critical appraisal of the role of media in society.

Course Description**Module I – Mass Communication**

What is communication? – definitions – elements and process of communication – types of communication – intrapersonal, interpersonal, group and mass communication – types of mass media: print, radio, film, TV, internet – a comparison of the scope and limitations of print and broadcast media, online media and their potential

Module II – Print Media – Reporting and Editing

What is news? – news values – the basics of reporting – news gathering techniques – news structure – types of news – hard news & soft news – editorial - news sources - news conference – meet the press – news agencies - the art of interviewing – feature writing – editing for clarity and accuracy – objectivity – fairness – style book – headline writing – banner, skyline, kicker, deck, strap line, feature heads

Module III – Writing for Electronic Media

Writing for radio – radio formats – internet radio – script - radio talk – interview – structure of news bulletins – characteristics of the television medium – writing for television – camera movements – shot composition – visual language – soap opera – reality shows – game shows – shooting script – story board – live broadcasts

Module IV – New Media

The Internet as mass medium – journalism and new media – internet editions of newspapers and TV channels – open source journalism – participatory journalism – its potential and limitations – hypertextuality – interactivity – convergence – blogs – news portals – social networking sites

Recommended Reading

Baskette, Floyd K., et al. *Art of Editing*. 5th edn. New York: McMillan. 1992. Print.

Chantler, Paul. *Basics: Radio Journalism*. London: Focal P, 2013.

Delancy and Landow. *Hypermedia and Literary Studies*. Cambridge: Massachussets, MIT, 1995. Print.

Dewdney, Andrew, and Peter Ride. *The New Media Handbook*. London: Routledge, 2009. Print.

Donald, Ralph, and Thomas Spann. *Fundamentals of Television Production*. Iowa: Iowa UP, 2000. Print.

Fiske, John. *Introduction to Mass Communication Studies*. London: Routledge. 1996. Print.

Kawamoto, Kevin. “Digital Journalism: Emerging Media and the Changing Horizons of Journalism.” Introduction. *Digital Journalism: Emerging Media and the Changing Horizons of Journalism*. Ed. Kevin Kawamoto. Lanham, Maryland: Rowman and Littlefield, 2003. Print.

McLeish, Robert. *Radio Production*. London: Focal, 2001. Print.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. London: Sphere Books, 1973. Print.

Pavarala, Vinod and Kanchan K. Malik. *Other Voices: The Struggle for Community Radio in India*. New Delhi: Sage, 2007. Print.

Ray, Tapas. *Online Journalism: A Basic Text*. London, Cambridge UP, 2006. Print.

Saxena, Ambrish. *Fundamentals of Editing and Reporting*. New Delhi: Kanishka. 2007. Print.

Saxena, Sunil. *Headline Writing*. New Delhi: Sage, 2006. Print.

Stepp, Carl Sessions. *Writing as Craft and Magic*. New Delhi: Oxford UP, 2007. Print.

Ward, Mike. *Journalism Online*. Oxford: Focal, 2002. Print.

Wetton, Steve. *Writing TV Scripts: Successful Writing in 10 Weeks*. London: Aber, 2010. Print.

Wulfemeyer, K. Tim. *Radio-TV News Writing*. 1995. 2nd ed. Iowa: Iowa State P, 2003. Print.

SEMESTER IV

PAPER XVI: Choice 4

EL 244.4 – Elective Course: Dalit Writing [6 hours/week]

Objectives:

The objectives of this paper are to:

- centre Dalit literature as a significant locus of imaginative and polemical writing
- provide curricular recognition to the experience, art and knowledge of a marginalized community
- expose students to the Dalit renewal of the discussion on democracy, humanism and literature.
- familiarize them with the building up of a counter-canon in the Indian literary context.

Learning Outcomes

At the end of the course, students will be able to:

- come into contact with key modern Dalit writers and thinkers and their varied concepts
- enhance their understanding of the issues at stake in the contemporary Dalit movement
- evolve an in-depth grasp of the field at the levels of experience as well as concept
- extend their awareness of the social and aesthetic questions being raised in the writing.

Course Description

Module I – Key Concepts

Definitions of Dalit – varna and caste hierarchy – opposition to Brahminical hegemony and ideology – bhakti movement – B. R. Ambedkar's contributions to Dalit movement –

Early leaders of Dalit movements – Dalit Panther movement – Adi Dharm movement – Dalit Buddhist movement – role of Brahmo Samaj and Arya Samaj – Dalit movement in Kerala and contributions of Sri Ayyankali – language of the Dalit – Dalit women writers – contemporary Dalit movements and issues - annihilation of caste

Recommended Reading

Limbale, Sharankumar. “Towards a Dalit Aesthetics.” *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. New Delhi: Orient Longman, 2004. 103-21. Print.

Satyanarayana K., and Susie Tharu. Introduction. *From Those Stubs, Steel Nibs are Sprouting: New Dalit Writing from South India: Dossier II: Kannada and Telugu*. Ed. K. Satyanarayana and Susie Tharu. Noida: Harper Collins, 2013. Print.

Module II – Poetry & Drama

Required Reading

Satish Chandar	“Panchama Vedam”
N. D. Rajkumar	“Our Gods do not Hide”
S. Joseph	“Fish Monger”
Poikayil Appachan	“Song”
M. R. Renukumar	“The Poison Fruit”
Prathiba Jeyachandran	“Dream Teller”
N. K. Hanumanthiah	“Untouchable, Yes I am!”
Madduri Nagesh Babu	“A This-Worldly Prayer”/ “What People are You?”
Namdeo Dhasal	“Cruelty”
G. Sasi Madhuraveli	“With Love”
Meena Kandasamy	“Mulligatawny Dreams”

Drama

A. Santhakumar	<i>Dream Hunt</i>
K. Gunashekar	<i>Touch</i>

Module III – Prose & Fiction

Required Reading

Prose

B. R. Ambedkar	“Annihilation of Caste”
Gopal Guru	“Dalit Women Talk Differently”
T. M. Yesudasan	“Towards a Prologue to Dalit Studies”

Fiction

Gogu Shyamala	<i>Father May Be an Elephant and Mother only a Small Basket, But.....</i>
P. Sivakami	<i>The Grip of Change</i>
Paul Chirakkarode	“Nostalgia”
C. Ayyappan	“Madness”
Bandhumadhav	“Poisoned Bread”

Module IV - Autobiography**Required Reading**

Sharan Kumar Limbale	<i>The Outcaste</i>
Om Prakash Valmiki	<i>Joothan</i>
Balbir Madhopuri	<i>Changia Rukh</i>

Reading List

Ambedkar, B. R. “Annihilation of Caste”. *The Essential Writings of B. R. Ambedkar*. Ed. Valerian Rodrigues. New Delhi: Oxford UP, 2002. 263-305. Print.

Appachan, Poikayil. “Song.” M. Dasan, et al., eds. *The Oxford India Anthology of Malayalam Dalit Literature*. New Delhi: Oxford UP, 2012. 5-6. Print.

Ayyappan, C. “Madness.” Trans. Abhirami Sriram. *The Oxford India Anthology of Malayalam Dalit Literature*. Ed. M. Dasan, et al. New Delhi: Oxford UP, 2012. Print.

Bandhumadhav. “Poisoned Bread.” *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Ed. Arjun Dangle. Hyderabad: Orient BlackSwan, 2009. Print.

Basu, Tapan et al., eds. *Listen to the Flames: Texts and Readings from the Margins*. New Delhi: Oxford UP, 2016. Print.

Chandar, Satish. “Panchama Vedam.” *From Those Stubs Steel Nibs are Sprouting: New Dalit Writing from South India: Kannada and Telugu*. Ed. K. Satyanarayana and Susie Tharu. Noida: Harper Collins, 2013. 565-69. Print.

Chirakkarode, Paul. “Nostalgia.” *Counter Cultural Discourse and Dalit Literature in India*. Ed. M. Dasan and Rajesh Karankal. New Delhi: ABD Publishers, 2014. Print.

D’souza, Eunice de, ed. *Both Sides of the Sky: Post-Independence English Poetry*. New Delhi: National Book Trust, 2008. Print.

Dangle, Arjun, ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Hyderabad: Orient BlackSwan, 2009. Print.

Dasan, M. and Rajesh Karankal, eds. *Counter Cultural Discourse and Dalit Literature in India*. New Delhi: ABD Publishers, 2014. Print.

- Dhasal, Namdeo. "Cruelty." *A Current of Blood*. Trans. Dilip Chitre. New Delhi: Navayana, 2011. Print.
- Gunashekar, K. "Touch." *The Oxford Anthology of Tamil Dalit Writing*. Ed. Ravikumar and Azhagarasan. Oxford UP, 2012. 163-68. Print.
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SEMESTER IV

PAPER XVI: Choice 5

EL 244.5: Elective Course – Theorising Sexualities (6 hours/ week)

Objectives

The objectives of this paper are to:

- demonstrate an awareness of biological, social and grammatical gender as being three different categories
- give a basic awareness of struggles and attainments of people with alternative sexualities in civil rights in various parts of the world

- help the students view with scepticism the simplistic conflation of biological sex with socially and culturally conditioned gender

Learning outcomes

At the end of this course the students will be able to:

- appreciate, if not accept the viewing of gender as a continuum
- critically analyse different gender self-identification preferences such as transgender and inter-genders rather than seeing the polar genders male and female as the only 'natural' ones
- show sensitivity to the legal and social persecution faced by persons belonging to the LGBTI or simply, Queer, community in societies across the world and view their rights as human rights
- exercise an enhanced openness and honesty when encountering/ generating discourse on matters of sexuality and gender roles

Course Description

Module I – Introducing Sexuality

The norm of heterosexuality in religious texts and traditions – the Bible, the Quran and Manusmriti – hypermasculine models in classical mythology – Sanskrit, Greek and Roman – the coexistence of characters, models and narratives that can be said to constitute counterpoints to the dominant mythical norm – the androgyny in Christ – the Sufi tradition of viewing God as the lover and the believer as the beloved – the Shiva-Mohini and Ayyappa myths in Hinduism – the tales of Shikhandin and Rishyasringa in the Mahabharata – the colonial encounter and the masculinisation of religion in India

Sexological types: Sexual classifications, sexual development, sexual orientation, gender identity, sexual relationships, sexual activities, paraphilias, atypical sexual interests

Psychoanalytic drives: Freud and Lacan.

Required Reading:

Bristow, Joseph. Introduction. *Sexuality: The New Critical Idiom Series*. 1997. 2nd ed. London: Routledge, 2011. 1-11. Print.

Butler, Judith. Introduction. *Bodies That Matter: On the Discursive Limits of "Sex."* London: Routledge, 1993. xi-xx. Print.

de Beauvoir, Simone. Part II: Chapter 4, "The Lesbian." *The Second Sex*. 1949. Paris: Knopf Doubleday, 2012. Print.

Jagose, Annamarie. "Theorising Same-Sex Desire." *Queer Theory: An Introduction*. New York: New York UP, 1996. 7-21. Print.

Module II - Poetry

The song of songs – the Sufi and Bhakti traditions –the concept of Radha Bhaav

Required Reading

Shakespeare	Sonnet 73
	"That time of the year ... in me behold"
Emily Dickinson	"Her Breast is Fit for Pearls"
Adrienne Rich	"Diving into the Wreck"
Walt Whitman	"The Wound Dresser"
Siegfried Sassoon	"The Last Meeting"

Module III – Prose

Required Reading

Manoj Nair	"Rite of Passage"
Chimamanda N. Adichie	"On Monday of Last Week"
Mukul Kesavan	"Nowhere to Call Home"
Shyam Selvadurai	<i>Cinnamon Gardens</i> (novel)
Ismat Chughtai	"The Quilt" (Urdu short story)

Module IV – Drama and Films

Required Reading

Drama

Edward Albee	<i>The Zoo Story</i>
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Films

Moses Tulasi	<i>Walking the Walk</i> (English –Telugu –Urdu documentary film)
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Reading List

de Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film and Fiction*. Bloomington: Indiana UP, 1987. Print.

Dollimore, Jonathan. *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*. Oxford: Clarendon, 1991. Print.

Foucault, Michel. *A History of Sexuality*. 3 vols. Trans. Robert Hurley. New York: Vintage, 1978. Print.

Kapoor, Shekhar, dir. *Bandit Queen*. Perf. Seema Biswas, Nirmal Pandey, Rakesh Vivek. 1994. DVD. Film.

Mehta, Deepa, dir. *Fire*. Perf. Shabana Azmi, Nandita Das, Karishma Jhalani. 1996. DVD. Film.

Mehta, Hansal, dir. *Aligarh*. Script. Apurva Asrani. Perf. Manoj Bajpayee and Rajkummar Rao. 2016. DVD

Nair, Manoj. "Rite of Passage." *Yaraana: Gay Writing from India*. Ed. Hoshang Merchant. New Delhi: Penguin, 1999. 171-79. Print.

Rao, Raj R. and Dibyajyoti Sarma, eds. *Whistling in the Dark: Twenty-One Queer Interviews*. New Delh: Sage, 2009. Print.

Revathy, A. *The Truth About Me: A Hijra Life Story*. Trans. V. Geetha. New Delhi: Penguin, 2013. Print.

Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia UP, 1985. Print.

Vanita, Ruth and Saleem Kidwai, eds. *Same-Sex Love in India: A Literary History*. New Delhi. Penguin, 2000. Print.

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Revised Syllabus for
M. A. Degree Programme
in
English Language and Literature

Prepared by
The P. G. Board of Studies in English 2014-17

w. e. f. 2017 admission onwards