



**CENTRE FOR ENGLISH STUDIES
SYLLABUS AT A GLANCE**

Semester I

| Course Type | Course No. | Course Title | Credits |
|------------------------------------------------------|------------|----------------------------------------|---------|
| Core | ENG 403 | Literature of the British Renaissance | 4 |
| | ENG 404 | Literature of the Neoclassical Period | 4 |
| Optional | ENG 421 | Indian Writing in English | 4 |
| | ENG 422 | Introduction to Linguistics | 4 |
| | ENG 426 | Social Movements and Literature | 4 |
| | ENG 427 | Graphic Narrative | 4 |
| | ENG 428 | Life Writing | 4 |
| | ENG 429 | Theory and Practice of Women's Writing | 4 |
| Project | ENG 441 | Project Work I | 2 |
| Total Required Number of Credits Per Semester | | | 18 |

Semester II

| Course Type | Course No. | Course Title | Credits |
|------------------------------------------------------|------------|-----------------------------------------------------------------|---------|
| Core | ENG 453 | Literature of the Romantic Period | 4 |
| | ENG 454 | Literary Criticism | 4 |
| Optional | ENG 471 | Modern Indian Literature in English Translation | 4 |
| | ENG 472 | Introduction to ELT | 4 |
| | ENG 474 | Nation and Literature | 4 |
| | ENG 476 | Visual Culture | 4 |
| | ENG 477 | Traditions of Republicanism: Ideas, Practices, and Institutions | 4 |
| | ENG 478 | Multiculturalism and Canadian Literary Imagination | 4 |
| Project | ENG 491 | Project Work II | 2 |
| Total Required Number of Credits Per Semester | | | 18 |

Semester III

| Course Type | Course No. | Course Title | Credits |
|------------------------------------------------------|-------------------|-------------------------------------------|----------------|
| Core | ENG 503 | Literature of the Victorian Period | 4 |
| | ENG 504 | Key Directions in Literary Theory | 4 |
| Optional | ENG 526 | Comparative Literary Studies | 4 |
| | ENG 527 | Discourse Analysis | 4 |
| | ENG 528 | Literatures of the Margins | 4 |
| | ENG 529 | Film Studies | 4 |
| | ENG 530 | Literary Historiography | 4 |
| | ENG 531 | Race in the American Literary Imagination | 4 |
| | ENG 532 | Asian Literatures | 4 |
| Project | ENG 541 | Project Work III | 2 |
| Total Required Number of Credits Per Semester | | | 18 |

Semester IV

| Course Type | Course No. | Course Title | Credits |
|------------------------------------------------------|-------------------|-------------------------------------------------------------------|----------------|
| Core | ENG 553 | Modernism and Beyond | 4 |
| | ENG 554 | Critical Theory for English Studies | 4 |
| Optional | ENG 571 | Translation Studies | 4 |
| | ENG 576 | Literature in the Language Classroom | 4 |
| | ENG 577 | Trauma and Literature | 4 |
| | ENG 578 | Digital Cultures | 4 |
| | ENG 579 | Urban Spaces in Literature | 4 |
| | ENG 580 | Settler Narratives and Aboriginal Counter-narratives of Australia | 4 |
| | ENG 581 | Cultural Studies | 4 |
| Project | ENG 591 | Project Work IV | 2 |
| Total Required Number of Credits Per Semester | | | 18 |



ગુજરાત કેન્દ્રીય વિશ્વવિદ્યાલય
CENTRAL UNIVERSITY OF GUJARAT

CENTRE FOR ENGLISH STUDIES
SYLLABUS IN DETAIL
Semester I

| Course Type | Course No. | Course Title | Credits |
|------------------------------------------------------|------------|----------------------------------------|---------|
| Core | ENG 403 | Literature of the British Renaissance | 4 |
| | ENG 404 | Literature of the Neoclassical Period | 4 |
| Optional | ENG 421 | Indian Writing in English | 4 |
| | ENG 422 | Introduction to Linguistics | 4 |
| | ENG 426 | Social Movements and Literature | 4 |
| | ENG 427 | Graphic Narrative | 4 |
| | ENG 428 | Life Writing | 4 |
| | ENG 429 | Theory and Practice of Women's Writing | 4 |
| Project | ENG 441 | Project Work I | 2 |
| Total Required Number of Credits Per Semester | | | 18 |

Core Paper: ENG 403: Literature of the British Renaissance

Outline:

This course is meant to impart knowledge of the literature, thought and culture of the Renaissance period in England to students. The Renaissance marks the transition from the medieval to the modern which meant radical changes in all spheres of life. The decline of religion and the dissolution of the feudal system impacted culture and literature as a whole. The attributes of early modernity are visible in the literary texts of the period, making this period foundational to subsequent literary developments. It is assumed that students will grasp the larger significance of the period with the help of the texts chosen.

Objectives:

- To introduce students to the making of the Renaissance and its repercussions on the cultural, political and literary fields
- To initiate students into understanding the nature of debates engaging the idea of Humanism and counter Humanism
- To enable students to study the recommended texts in order to understand the intellectual discourse of Renaissance through the literary idiom.

Unit 1: Beginnings of Renaissance

Geoffrey Chaucer. *Canterbury Tales* (Extracts) (1387-1400/1478)

Thomas More. *Utopia* (Extracts) (1516)

Recommended reading:

Baldassare Castiglione. *The Book of the Courtier* (1528)

Unit 2: Early Renaissance

Christopher Marlowe. *Dr Faustus* (1592)

Edmund Spenser. *Selected Sonnets* (1595)

Recommended reading:

Edmund Spenser. *The Faerie Queen* (1590)

Unit 3: High Renaissance

William Shakespeare. *Hamlet* (1599-1602) and *The Winter's Tale* (1611/1623)

Recommended reading:

William Shakespeare. *The Tempest* (1610-11)

Unit 4: Late Renaissance

Francis Bacon. *Selected Essays* (1597)

Ben Jonson. *Volpone* (1605-06)

John Donne. *Selected Poems* (1610-11/1633)

Recommended reading:

Richard Burton. *Anatomy of Melancholy* (1621)

Suggested Readings:

Aers, David, Bob Hodge and Gunther Kress, eds., *Literature, Language and Society in England, 1560-1680*. Dublin: Gill and Macmillan, 1981.

Bartels, Emily and Emma Smith. *Christopher Marlowe in Context*. Cambridge University Press, 2014.

Bradbrook, M. C. *Themes and Conventions in Elizabethan Tragedy*. Cambridge: CUP, 1980.

Bradley, A.C. *Shakespearean Tragedy: Hamlet, Othello, King Lear, Macbeth*. New Delhi: Atlantic Publishers, 2000.

Braunmuller, A.R. and Michael Hattawayeds (ed.). *The Cambridge Companion to English Renaissance Drama*. Cambridge: CUP, 2003.

Brockett, Oscar. *The Theatre: An Introduction*. New York: Holt Rinehart and Winston, 1979.

Browne, Thomas. *Religio Medici*. Greenblatt, Stephen and Ramie Targof. (eds.). New York: NYRB Classics, 2012.

Burton, Richard. *Anatomy of Melancholy*. Jackson, Holbrook. (ed.). New York: Vintage Books, 1977.

Bush, Douglas. *Prefaces to Renaissance Literature*. W. W. Norton, 1965.

Bush, Douglas. *The Renaissance and English Humanism*. University of Toronto Press, 2016.

Corn, Thomas N. (ed.). *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge: CUP, 1993.

Cousins, A.D. and Peter Howarth (ed.). *The Cambridge Companion to the Sonnet*. Cambridge: CUP, 2011.

Esslin, Martin. *An Anatomy of Drama*. London: Hill and Wang, 1977.

Fuller, John. *The Sonnet* (Critical Idiom Series). New York: Routledge, 1979.

Grazia, Margreta de & Stanley Wells, (eds.). *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001.

Greenblatt, Stephen. *Renaissance Self-Fashioning*. The University of Chicago Press, 1980.

Guibory, Achsah. (ed.). *The Cambridge Companion to John Donne*. Cambridge: CUP, 2006.

Larson, Kenneth. (ed.). *Edmund Spenser's Amoretti and Epithalamion: A Critical Edition*.

Tempe, AZ: Medieval & Renaissance Texts & Studies, 1997.

McCabe, Richard A. (ed.). *The Cambridge Companion to Edmund Spenser*. Cambridge:

CUP, 2011.

McEachern, Claire. (ed.). *The Cambridge Companion to Shakespearean Tragedy*.

Cambridge: CUP, 2003.

Norbrook, David. *Politics and Poetry in Renaissance England*. Oxford University Press, 2002.

Orlin, Lena Cowen. *The Renaissance*. Palgrave Macmillan, 2009.

Rowse, A.L. *The Elizabethan Renaissance*. The University of Michigan, 1972.

Spiller, Michael R.G. *The Sonnet Sequence: A Study of the Strategies*. New York: Twayne, 1997.

Core Paper: ENG 404: Literature of the Neoclassical Period

Outline:

The course covers the literature, thought and culture of the Neoclassical period in English literature. The literature of the period will be studied through the different political and cultural transformations of English society in the Commonwealth, Restoration, and the Augustan periods, and going up to the Age of Johnson. The long 18th Century, as it has come to be known, is notable for the rise of the novel, the periodical, and the essay, and for the revival and imitation of the classics of Greece and Rome. The prose writing that appears in the periodicals is constitutive of the democratized public sphere.

Objectives:

- a) To introduce students to the key debates in literature, culture and politics that shaped the institutions of modern democracies and nation states
- b) To provide a historical perspective to students on the Enlightenment as a European intellectual movement of the late 17th and 18th centuries
- c) To initiate an understanding of the spread of colonialism as another feature of the period that would have far-reaching consequences
- d) To enable students to see the emergence of new genres and styles during this historical span as distinct forms of response to the changing socio-economic, legal and political structure of England, especially with the rise of print capitalism
- e) To make students aware of how Industrial Revolution begins to recast the relation between the village and the city

Unit 1: Puritanism during the Commonwealth and Restoration Periods

Texts:

John Milton, *Paradise Lost*, Book 1. (1667)

Recommended Edition:

Lewalski, Barbara K (ed.) *Paradise Lost*. London: Wiley-Blackwell, 2007.

John Bunyan, Selections from *The Pilgrim's Progress*. (1678)

Recommended Edition:

Wall, Cynthia. (ed.). *The Pilgrim's Progress*. New York: W.W. Norton & Co., 2008.

Critical Readings:

Achinstein, Sharon. *Literature and Dissent in Milton's England*. Cambridge: Cambridge University Press, 2003.

Bates, Catherine (ed.) *The Cambridge Companion to the Epic*. NY: Cambridge UP, 2010.

Batson, E. Beatrice. *John Bunyan, Allegory and Imagination*. New Jersey: Barnes & Noble Books, 1984.

Corns, Thomas N (ed.) *A New Companion to Milton: Blackwell's Companions to Literature and Culture*. Chichester, UK: Wiley-Blackwell, 2016.

Danielson, Dennis (ed.) *The Cambridge Companion to Milton*. NY: Cambridge UP, 1999.

- Dunan-Page, Anne (ed.) *The Cambridge Companion to Bunyan*. NY: Cambridge UP, 2010.
- Duran, Angelica (ed.) *A Concise Companion to Milton: Concise Companions to Literature and Culture*. Chichester, UK: Wiley-Blackwell, 2011.
- Fallon, Robert Thomas. *Divided Empire: Milton's Political Imagery*. University Park: Pennsylvania State UP, 1995.
- Greaves, Richard L. *Glimpses of Glory: John Bunyan and English Dissent*. Palo Alto: Stanford UP, 2002.
- . *John Bunyan and English Nonconformity*. London: Hambledon, 1992.
- Laurence, Anne, W. R. Owens, and Stuart Sim, eds. *John Bunyan and His England: 1628-1688*. London: Continuum, 1990.
- Loewenstein, David and Janel Mueller (eds.) *Cambridge History of Early Modern English Literature*. NY: CUP, 2008.
- Loewenstein, David. *Representing Revolution in Milton and His Contemporaries: Religion, Politics, and Polemics in Radical Puritanism*. Cambridge: Cambridge University Press, 2001.
- Lynch, Beth. *John Bunyan and the Language of Conviction*. Woodbridge: Brewer, 2004.
- Manlove, C. N. "The Image of the Journey in *The Pilgrim's Progress*: Narrative versus Allegory." *Journey of Narrative Technique* 10 (1980): 16–38.
- Martin, Catherine G. *Milton among the Puritans: The Case for Historical Revisionism*. Ashgate, 2010.
- McDowell, Nicholas and Nigel Smith (eds.) *The Oxford Handbook of Milton*. Oxford: OUP, 2009.
- Owens, W.R. and S. Sim (eds.). *Bunyan and his England*. Hambledon, 1990.
- Stachniewski, John. *The Persecutory Imagination: English Puritanism and the Literature of Religious Despair*. Oxford: Clarendon, 1991.
- Worden, Blair. *Literature and Politics in Cromwellian England*. Oxford: OUP, 2007.

Unit 2: Royalist Fiction and Restoration Comedy

Texts:

Aphra Behn, *Oroonoko: or, the Royal Slave*. (1688)

Recommended Edition:

Behn, A., Gallagher, C., & Stern, S. *Oroonoko, or, The royal slave*. Bedford cultural editions. Boston: Bedford/St. Martin's, 2000.

William Congreve, *The Way of The World*. (1700)

Recommended Edition:

Sengupta, Kajal. (ed.). *The Way of The World*. New Delhi: OUP, 1997.

Recommended Readings:

Samuel Pepys, *The Diary of Samuel Pepys*. (1665)

Collier, Jeremy. (1698). *A Short View of the Immorality and Profaneness of the English Stage*. ed. Kaneko, Yuji; London: Routledge, 1996.

Critical Readings:

Brown, Laura. *The Romance of Empire: Oroonoko and the Trade in Slaves*. St. Martin's Press, Scholarly and Reference Division, New York, 1990.

Canfield, J. Douglas and Deborah C. Payne (eds.) *Cultural Readings of Restoration and Eighteenth-Century English Theater*. Athens: University of Georgia P., 1995.

Ferguson, Margaret W. *Juggling the Categories of Race, Class and Gender: Aphra Behn's Oroonoko*. St. Martin's Press, Scholarly and Reference Division: New York, 1999.

Fisk, Deborah Payne (ed.) *The Cambridge Companion to English Restoration Theatre*. NY: CUP, 2000.

Hughes, Derek. (ed.) *The Cambridge Companion to Aphra Behn*. NY: Cambridge UP, 2004.

- . *Versions of Blackness: Key Texts on Slavery from the Seventeenth Century*. Cambridge University Press, 2007.
- Hutner, Heidi. *Rereading Aphra Behn: history, theory, and criticism*. University of Virginia Press, 1993.
- Ingrassia, Catherine. (ed.) *The Cambridge Companion to Women's Writing in Britain, 1660-1789*. Cambridge: Cambridge UP, 2015.
- Kewes, Paulina. *Authorship and Appropriation: Writing for the Stage in England, 1660-1710*. New York: Clarendon Press, 1998.
- MacLean, Gerald M. *Culture and Society in the Stuart Restoration: Literature, Drama, History*. Cambridge: CUP, 2005.
- Markley, Robert. *Two-Edg'd Weapons: Style and Ideology in the Comedies of Etherege, Wycherley, and Congreve*. New York: Clarendon Press, 1988.
- Quinsey, Katherine M. *Broken Boundaries: Women & Feminism in Restoration Drama*. Lexington, KY: U of Kentucky P., 1996.
- Todd, Janet. *The Secret Life of Aphra Behn*. London: Pandora Press, 2000.
- Wall, Cynthia. *The Literary and Cultural Spaces of Restoration London*. NY: CUP, 1998.
- Zimbaro, Rose A. *At Zero Point: Discourse, Culture, and Satire in Restoration England*. Lexington, KY: U of Kentucky P., 1998.

Unit 3: Satire and Parody in the Augustan Age

Texts:

Jonathan Swift, *Gulliver's Travels*, Part IV (1726)

Recommended Edition:

Swift, Jonathan. *Gulliver's Travels*. New York: Penguin Classics, 2003.

Alexander Pope. *Epistle to Dr. Arbuthnot*. (1735)

Henry Fielding, *Joseph Andrews*, Books I and II. (1742)

Recommended Edition:

Fielding, Henry. *Joseph Andrews*. New York: Everyman, 1998.

Recommended Readings:

Jonathan Swift, *A Tale of the Tub*. (1704)

----. "A Description of a City Shower" (1710)

----. "A Modest Proposal For Preventing the Children of Poor People From being a Burthen to Their Parents or Country, and For making them Beneficial to the Publick" (1729)

John Gay, "Trivia, or The Art of Walking the Streets of London" (1714)

Alexander Pope, *The Dunciad* Book II. (1728-43)

Critical Readings:

Bender, John. *Imagining the Penitentiary: Fiction and the Architecture of the Mind in Eighteenth-Century England*. University of Chicago P, 1987.

Booth, Wayne C. *The Rhetoric of Fiction*. Chicago: U of Chicago P., 1983.

Downie, J.A. *A Political Biography of Henry Fielding*. London: Pickering and Chatto, 2009.

Fox, Christopher (ed.) *The Cambridge Companion to Jonathan Swift*. NY: Cambridge UP, 2003.

Hunter, J. Paul. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction*. New York: Norton, 1990.

Morse, David. *The Age of Virtue: British Culture from the Restoration to Romanticism*. York: St. Martin's Press, 2000.

Oakleaf, David. *A Political Biography of Jonathan Swift*. London: Pickering and Chatto, 2008.

Pagliaro, Harold. *Henry Fielding: A Literary Life*. New York: St. Martin's Press, 1998.

Poole, Adrian (ed.). *The Cambridge Companion to English Novelists*. NY: Cambridge UP, 2009.

Porter, Roy. *The Creation of the Modern World*. New York: W. W. Norton, 2000.

Rogers, Pat (ed.) *The Cambridge Companion to Alexander Pope*. NY: Cambridge UP, 2007.

----. *The Alexander Pope Encyclopaedia*. Greenwood Press, 2004.

----. *A Political Biography of Alexander Pope*. London: Pickering and Chatto, 2010.

Rawson, Claude (ed.). *The Cambridge Companion to Henry Fielding*. NY: Cambridge UP, 2007.

Richetti, John. (ed.) *The Cambridge Companion to Eighteenth-Century Novel*. NY: Cambridge UP, 1996.

Sambrook, James. *The Eighteenth Century: The Intellectual and Cultural Context of English Literature, 1700-1789*. 2nd ed. London; New York: Longman, 1993.

Todd, Dennis. *Imagining Monsters: Miscreations of Self in Eighteenth-Century England*. University of Chicago Press, 1995.

Watt, Ian. *The Rise of Novel: Studies in Defoe, Richardson & Fielding*. University of California Press, 2001.

Unit 4: The Public Sphere, the Periodical Essay, and the Rise of Print Capitalism

Texts:

Richard Steele, Selections from *The Tatler* (1709/ later revivals)

Society of Ladies, Selections from *Female Tatler* (1709-10)

Joseph Addison, Selections from *The Spectator* (1711/ later revivals)

Eliza Haywood, Selections from *The Female Spectator* (1744-46)

Samuel Johnson, Excerpts from *Lives of the Most Eminent English Poets* (Milton, Cowley, Pope). (1779)

Critical Readings:

Adburgham, Alison. *Women in Print: Writing and Women's Magazines from the Restoration to the Accession of Victoria*. London: George Allen and Unwin, 1972.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 2006.

Berry, Helen. *Gender, Society, and Print Culture in Late Stuart England: The Cultural World of the Athenian Mercury*. Burlington, VT: Ashgate, 2003.

Bond, R. P. *Studies in The Early English Periodical*. North Carolina: University of North Carolina Press, 1957.

----. *The Tatler: The Making of a Literary Journal*. Cambridge, Mass: Harvard University Press, 1971.

Brewer, John. *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. Chicago: University of Chicago Press, 1997.

Calhoun, Bonnie (2012) "Shaping the Public Sphere: English Coffeehouses and French Salons and the Age of the Enlightenment," *Colgate Academic Review*: Vol. 3 , Article 7.

Clingham, Greg (ed.) *The Cambridge Companion to Samuel Johnson*. NY: CUP, 2006.

Cohan, Brian William. "What Was Masculine about the Public Sphere? Gender and the Coffeehouse Milieu in Post-Restoration England." *History Workshop Journal*. No. 51: (2001):127–157.

Cowan, Brian. "Mr. Spectator and the Coffeehouse Public Sphere." *Eighteenth-Century Studies*, vol. 37, no. 3, 2004, pp. 345–366.

Calhoun, Craig. *Habermas and the Public Sphere*. Cambridge Mass.: MIT press, 1992.

DeMaria, Robert, Jr. "The Eighteenth-Century Periodical Essay." *The Cambridge History of English Literature, 1660-1780*. Ed. Richetti, John. Cambridge, England: Cambridge UP, 2005. 527-48.

Ellis, Dayton. *The Penny Universities; A History of the Coffee-houses*. London: Decker & War-burg, 1956.

Gallagher, Catherine. "Crimes and Alibis: Delarivier Manley," in *Nobody's Story: the Vanishing Acts of Women Writers in the Marketplace 1670-1820*. Berkeley: University of California Press, 1994.

- Graham, Walter James. *The Beginnings of English Literary Periodicals; a Study of Periodical Literature, 1665-1715*. New York: Octagon Books, 1972.
- Goldsmith, M. M. *By a Society of Ladies: Essays in The Female Tatler*. England: Thoemmes Press, 1999.
- Habermas, Jürgen and Thomas Burger. *The Structural Transformation of the Public Sphere: An Inquiry Into a Category of Bourgeois Society*. Cambridge, MA.: MIT Press, 1989 (1962).
- Italia, Iona. *The Rise of Literary Journalism in the Eighteenth Century: Anxious Employment*. London; New York: Routledge, 2005.
- Mackie, Erin Skye. *The Commerce of Everyday Life: Selections from the Tatler and the Spectator*. Boston: Bedford/St. Martin's, 1998.
- McDowell, Paula. *The Women of Grub Street: Press, Politics, and Gender in the London Literary Marketplace, 1678-1730*. Oxford: Clarendon Press, 1998.
- Morgan, Fidelis. (ed). *The Female Tatler*. London: J. M. Dent & Sons, 1992.
- Newman, Donald J. (ed.). *The Spectator: Emerging Discourses*. Cranbury, NJ: Associated Universities Press, 2005.
- Reddy, Latha and Rebecca Gershenson Smith. *Issuing Her Own: The Female Tatler*, 2002.
- Shevelow, Kathryn. *Women and Print Culture: The Construction of Femininity in the Early Periodical*. London; New York: Routledge, 1989.
- Siskin, Clifford. "Eighteenth-Century Periodicals and the Romantic Rise of the Novel." *Studies in the Novel* 26 (Summer 1994): 26-39.
- Spacks, Patricia Meyer. (ed). *Selections from The Female Spectator, by Eliza Haywood*. New York: Oxford University Press, 1999.
- Van Horne Melton, James. *The Rise of the Public in Enlightenment Europe*. Cambridge: Cambridge University Press, 2001.

Optional Paper: ENG 421: Indian Writing in English

Outline:

The course offers a survey of Indian Writing in English. Literature written in English in India has a history of about 150 years, during which period it was first categorized as Indo-Anglian, Indo-English, and more recently, as Indian Writing in English. Indian Writing in English reflects the multi-cultural, multilingual society of modern India.

Objectives:

The primary objective of this course is to expose students to the corpus of Indian Writing in English, and acquaint them with socio-political and cultural contexts in which the works were written and received. The course is designed to provide the historical framework for understanding and examining the category of Indian Writing in English. Unit I introduces and contextualizes the prose writings in Indian English Writing, which in the longer run define their role in the larger project of nationalism in India. Units II & III incorporate the texts in the genres of Poetry, Drama and Novel. The critical readings of the texts will enable students to examine the formations of the texts as part of the dialectic between the writer and society within the larger framework of social, political and cultural contexts.

Unit 1: Prose

- M.K. Gandhi. *Hind Swaraj*. Cambridge: Cambridge UP, 1997 [1909]
- Sri Aurobindo. *Essays on Gita*. [1922] (Selected)
- Rabindranath Tagore. [1861-1941] (Selected Essays)
- Rushdie, Salman. *Imaginary Homelands: Essays and Criticism: 1981-1991*. London: Granta, 1981. (Selections)

Unit 2: Poetry

Selections from *The Oxford India Anthology of Twelve Modern Indian Poets*. A K Mehrotra (ed.), New Delhi: Oxford University Press, 1992

Unit 3: Drama

Girish Karnad. *Naga-Mandala*. New Delhi: OUP, 2012.

Mahesh Dattani, *Dance Like A Man*. in *Collected Plays*. New Delhi: Penguin, 2000

Unit 4: Novel (any two)

Anita Desai. *Clear Light of Day*. New York: Harper and Row, 1980.

Amitav Ghosh. *Sea of Poppies*. Penguin India, 2008. (Part 1)

Kiran Nagarkar. *Cuckold*. New Delhi: HarperCollins, 2003.

Suggested Readings:

Amitav Ghosh. *The Hungry Tide*. New Delhi: Orient Longman, 2005.

Anand, Mulk Raj. *The Kind Emperor's English or The Role of the English Language in Free India*. Bombay: Hind Kitabs, 1947.

Bharucha, N.E. and Vrinda Nabar, Eds. *Mapping Cultural Spaces: Postcolonial Indian Literature in English*. New Delhi: Vision Books, 1998.

Bhatnagar, M.K., Ed. *Commonwealth English Literature*. New Delhi: Atlantic Publishers and Distributors, 1999.

Bhatnagar, Vinita, Dhondiyal. *Readings in Indian English Literature: Nation, Culture and Identity*. New Delhi: Harman Publishing House, 2001.

Bloom, Harold. *Salman Rushdie*. Chelsea House Publishers: Philadelphia, 2003.

Chindhade, Shirish. *Five Indian Poets: Nissim Ezekiel, A K Ramanujan, Arun Kolatkar, Dilip Chitre, Parthasarathy*. Atlantic Publishers, New Delhi, 2001.

Dwivedi A. N. *Toru Dutt*. New Delhi: Arnold-Heinemann, 1977.

Iyengar, K. R. Srinivasa. *Indian Writing in English*. Revised edition, New Delhi: Sterling, 1962.

Jain, Jasbir. *Colonial Encounter: Henry Derozio*. Mysore: C C L R, 1982.

King, Bruce. *Modern Indian Poetry in English*. Oxford University Press, New Delhi, 2005.

M. K., Naik. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 2009.

Mehrotra, A. K. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.

----. *An Illustrated History of Indian Literature in English*. New Delhi: Orient Blackswan Private Limited, 2005.

Mukherjee, Meenakshi. *Twice born fiction*. Arnold-Heinemann Publishers (India), 1974.

Mulk Raj Anand. *Untouchable*. New Delhi: Pearson Longman, 2009.

Nanavati, U.M. and Prafulla C. Kar, Eds. *Rethinking Indian English Literature*. Delhi: Pencraft International, 2000.

Ramakrishnan, E. V. ed. *Narrating India: The Novel in Search of the Nation*. New Delhi: Sahitya Akademi, 2005.

Raveendran, P. P. 'Genealogies of Indian Literature'. *Economic and Political Weekly*. Vol. 41.No. 25. June 24-26, 2006.

Optional Paper: ENG 422: Introduction to Linguistics

Outline:

This course deals with questions such as what is language and what does knowledge of a language consist of. It takes into consideration the following: how languages are learnt and whether language is unique to humans; why there exist several languages; how languages change; whether any language or dialect is superior to another; and whether speech and writing are related. A basic examination of the internal organization of sentences, words, and sound systems provides the driving force for these and similar questions.

Objectives:

- a) To introduce students to the core concepts in linguistics with reference to English Language Studies;
- b) To bring together in a meaningful way both the theory and practice of linguistics;
- c) To enable students to use the concepts taught during the course in their contexts of language-use.

Unit 1: Language and Signs

- A. Language as a sign system: structure of linguistic sign; the sign within the structure of language
- B. Features of language: operative nature of the sign across different domains of language

Unit 2: Morphology

- A. Basic concepts in lexical formation: word, word-forms, lexemes, morphemes, allomorphs
- B. Word inflection/derivation, affixation, blends

Unit 3: Syntax and Semantics

- A. Clause structure: Nominal group, Verbal group, Finites, Complements, Adjuncts, Modifiers
- B. Structure manifestations: Generative structures with special reference to Chomsky

Unit 4: Phonetics and Phonology

- A. Segmental and supra-segmental features
- B. Phonology in a multilingual context

Essential Readings:

Radford, Andrew, Martin Atkinson, David Britain, Harald Clahsen, and Andrew Spencer (1999). *Linguistics: An Introduction*. Cambridge: Cambridge University Press, Print.

Yule, George. (2010, 4th ed). *The Study of Language*. Cambridge: Cambridge University Press, Print.

Recommended Readings:

Ashby, Michael & John Maidment. (2003). *Introducing Phonetic Science*. Cambridge: Cambridge University Press.

Radford, Andrew. (1997). *Syntactic Theory and the Structure of English*. Cambridge University Press: Cambridge

Roach, Peter. (1991). *English Phonetics and Phonology*. Cambridge: Cambridge University Press

Carstairs-McCarthy, Andrew. (2002). *An Introduction to English Morphology*. Edinburgh: Edinburgh University Press, Print.

Huddleston, Rodney and Geoffrey K. Pullum. (2005). *A Student's Introduction to English Grammar*. Cambridge: Cambridge University Press, Print.

Optional Paper: ENG 426: Social Movements and Literature

Outline:

This paper seeks to cross disciplines keeping literature as the focus, as a vehicle of that reflection that society can bring about. The course seeks to examine how social realism and transitions in movements within society are brought about. There is a deliberate India focus in this course as the multitude of languages and communities within India need to be interrogated as the challenges to the ideas of the Indian nation and the idea of personal identity is constantly under threat. How the Indian writers address the challenges of society is the larger thrust of this course.

Going into the short lyric forms, confessions and the short story, this course seeks to bring about the voices within the multitude, especially the voices that have been silenced through the centuries or the voices that bring about the modern predicament within a changing society. The subjects within the course range from the silenced adivasis to the predicaments of the Dalits within Indian society to the common man beset by a changing scenario.

These texts need to be read within disciplines that range from sociology, political science to cultural anthropology. A reading list of critical secondary readings will be made available by the course instructor.

Objectives:

- a) Understanding the formation of society and groups
- b) To explore the pluralities of expressions and formations of resistance
- c) Understanding the self, people and social movements
- d) Analysing the nature of social movements

Unit 1: Social Movements in India: An Introduction

Shah, Ghanshyam. (2004) *Social Movements in India* (Chapters 3-6)

Roy, Raja Rammohan. *Sati: A Writeup of Raja Ram Mohan Roy About Burning of Women Alive*. (Edited by Mulk Raj Anand. 1999)

Phule, Jotirao. *Selected Writings of Jotirao Phule*. (Compiled by G.P. Deshpande 2012)

Zelliot, Eleanor. (1996) *From Untouchable to Dalit: Essays on the Ambedkar Movement* (Selections)

Khullar, Mala (Ed) (2005) *Writing the Women's Movement: A Reader*. (Selections)

Unit 2: Adivasi and Dalit Movements

Devy, Ganesh. (2002) *Painted Words: An Anthology of Tribal Literature*. (Selections)

Stories from:

Dangle, Arjun. (1992) *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. (Selections)

Life Narratives:

Pawar, Urmila. (2009) *The Weave of My Life: A Dalit Woman's Memoirs*.

Drama:

Datta Bhagat, "Routes and Escape Routes" translated by Maya Pandit. in Mee, Erin B. *Drama Contemporary: India*. (2005)

Selected Poems:

Namdeo Dhasal, Siddalingaiah, Meena Kandasamy, Vijila Chirappadu

Recommended Readings:

Kamble, Baby. (2009) *Out-Caste: The Prisons We Broke*.

Gopal Guru. "Dalit Movement in Mainstream Sociology." *Economic and Political Weekly* Vol. 28, No. 14: pp. 570-573 (Apr. 3, 1993).

Lovely, Stephen. "The Issue of Self-Liberation." In *The Oxford India Anthology of Malayalam Dalit Writing*. Edited by Dr. M. Dasan, V. Pratibha, C.S. Chandrika and Pradeepan Pampirikunnu (2012).

Raj, Rekha. "Dalit Women and Political Empowerment" in *The Oxford India Anthology of Malayalam Dalit Writing*. Edited by M. Dasan, V. Pratibha, Pradeepan Pampirikunnu, and C.S. Chandrika (2012).

Rege, Sharmila. "Introduction." *Writing Caste/ Writing Gender: Narrating Dalit Women's Testimonios* (1999).

Visvanathan, Shiv. "Listening to Pterodactyl" & Deb, Nilanjana. "People-Centric Histories of Indigenous Literature: Thoughts on Theory and Praxis" in Devy, G.N.; Geoffrey V. Davis and K.K. Chakravarty. *Indigeneity: Culture and Representation*. (2009)

Unit 3: Progressive Writers Movement

Ali, Ahmed, Snehal Shingavi, Rashid Jahan, Sajjad Zaheer, Mahmud-uz-Zafar (2014)
Angaaray (Selections)

Selected stories of Munshi Premchand, Rabindranath Tagore, Rajinder Singh Bedi

Poems by Kaifi Azmi, Faiz Ahmed Faiz, Sahir Ludhianvi

Recommended Readings:

Jalil, Rakhshanda (2014). *Liking Progress, Loving Change: A Literary History of the Progressive Writers' Movement in Urdu*.

Zaheer, Sajjad (2006). *The Light: The History of the Movement for Progressive Literature in the Indo-Pakistan Subcontinent*.

Unit 4: Women's Movement

Stories of Ismat Chughtai, Krishna Sobti, Lalithambika Antharjanam, Amrita Pritam, Mahasweta Devi, Maitreyi Pushpa

Recommended Readings:

Menon, Nivedita. (2012) *Seeing Like a Feminist* (Selections)

Sahgal, Gita.(2006) "Legislating Utopia? Violence Against Women: Identities and Interventions" in *The Situated Politics of Belonging*. Edited by Nira Yuval-Davis, Kalpana Kannabirān, Ulrike Vieten.

Tharu, Susie and K. Lalitha. (1991) *Women Writing in India: 600 BC to Early 20th Century*.

Suggested Readings:

Banks, J. A. (1972). *The Sociology of Social Movements*. London, Macmillan.

Bem, Sandra Lipsitz. (1994). *Lenses of Gender: Transforming the Debate on Sexual Inequality*. Yale University Press.

Chodorow, Nancy. (1978) [1999]. *The Reproduction of Mothering*. Berkeley: University of California Press.

Collins, Patricia Hill. (2006). *From Black Power to Hip Hop: Racism, Nationalism, and Feminism*.

Collins, Patricia Hill. (2005). *Black Sexual Politics: African Americans, Gender, and the New Racism*.

Connell, R. W. (1987). *Gender and Power: Society, the Person, and Sexual Politics*. Stanford: Stanford University Press.

Connell, R. W. (2002). *Gender: Short Introductions*. Blackwell.

Desai, A. R. (ed.) (1979) *Peasant Struggle in India*, Bombay, OUP

Dhanagare, D. N. (1983) *Peasant Movements in India 1920 – 50*, Delhi, Oxford

Gore, M. S. (1993) *The Social Context of an Ideology: Ambedkar's Political and Social Thoughts*, N. Delhi, Sage

- Oomen, T. K. (1990) *Protest and Change: Studies in Social Movements*, Delhi, Sage
- Rao, M.S.A. (1979) *Social Movements in India*, N. Delhi, Manohar
- Rao, M.S.A. (1979) *Social Movements and Social Transformation*, Delhi, Macmillan
- Shah, Ghanshyam (1977) *Protest Movements in Two Indian States*. N. Delhi, Ajanta
- Shah, Ghanshyam (1990) *Social Movements in India: A review of the Literature*, Delhi, Sage
- Shah, Nandita (1992) *The Issues of Stake: Theory and Practice in the Contemporary Women's Movements in India*, N. Delhi, Kali for Women
- Shiva, Vandana (1991) *Ecology and the Politics of Survival*, New Delhi, Sage
- Singh, K. S. (1982) *Tribal Movements in India*, N. Delhi, Manohar
- Comte, Auguste (2009) [1865]. *Discours sur l'ensemble du positivisme* [A General View of Positivism]. Translated by J. H. Bridges (Reprint ed.). Cambridge University Press.
- Marx, Karl; Engels, Frederick (1998) [1846]. *The German Ideology*. Including Theses on Feuerbach and introduction to *The critique of political economy* (1st ed.). Prometheus Books.
- Marx, Karl (2007) [1867]. *Das Kapital*. Gardners Books.
- Weber, Max (2002) [1904]. *Die protestantische Ethik und der 'Geist' des Kapitalismus* [The Protestant Ethic and the Spirit of Capitalism]. Translated by Peter Baehr and Gordon C. Wells. Penguin.
- Durkheim, Emile (1997) [1893]. *De La Division Du Travail Social* [The division of labor in society] (1st paperback ed.). New York: Free Press.
- . (1997) [1897]. *Le Suicide* [Suicide : a study in sociology]. The Free Press.
- . (2008) [1912]. *Les formes élémentaires de la vie religieuse* [The elementary forms of religious life]. Translated by Carol Cosman (Reissue ed.). Oxford: Oxford University Press.
- . (1982) [1919]. *Les Règles de la Méthode Sociologique* [The rules of sociological method] (in French). transl. by W. D. Halls with an introduction by Steven Lukes (1st American ed.). New York, N.Y.: Free Press.

Optional Paper: ENG 427: Graphic Narrative

Outline:

Eric Rabkin suggests that "Graphic Narrative is a general term for Comic Books, Graphic Novels, Manga, Bandes Dessinées, Novelas Em Quadrinhos, Sequential Art..." Comprising narrative that interweaves the visual and the verbal, graphic narratives are a genre of a form that operates in a multimodal framework. Focusing on both, the visual and the verbal, the course offers an entry into the graphic narrative from across diverse historical contexts.

Objectives:

The course intends to equip the student with the ability to

- a) Analyse formally a range of graphic narratives, both verbally and visually
- b) Locate graphic narratives in historical and ideological contexts
- c) Map the broad contours of the theoretical field in which graphic narratives are located

Unit 1: Theorizing the Visual

Scott McCloud. *Understanding Comics: The Invisible Art*. New York: Harper Perennial, 1994. (Selections)

WGT Mitchell: *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1995.

Jan Baetens, Ed. *The Graphic Novel*. Lovain, Belgium: Leuven University Press, 2001.

Cohn, Neil. *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*. London: Bloomsbury Academic, 2013.

Unit 2: Holocaust and the Graphic Narrative

Spiegelman, Art *Maus I: A Survivor's Tale: My Father Bleeds History*. New York: Pantheon Books, 1986.

Spiegelman, Art *Maus II: A Survivor's Tale: And Here My Trouble Began*. New York: Pantheon Books, 1992.

Arendt, Hannah. *The Portable Hannah Arendt*. New York: Penguin Classics, 2003 (Selections).

Unit 3: Identity and the Graphic Narrative

Sacco, Joe. *Palestine*. Seattle: Fantagraphics, 2003 [1996].

Satrapı, Marjane. *Persepolis: The Story of a Childhood*. New York: Pantheon, 2003.

Satrapı, Marjane. *Persepolis: The Story of a Return*. New York: Pantheon, 2004.

Said, Edward. *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*. New York: Vintage, 1997 [1981].

Unit 4: Graphic Narrative and the Margins of India

Sajad, Malik. *Munnu: A Boy from Kashmir*. London: Fourth Estate, 2015.

Vyam, Durgabai, Subhash Vyam, Srividya Natarajan and S. Anand. *Bhimayana: Experiences of Untouchability*. New Delhi: Navayana, 2011.

Arnold, David and Stuart Blackburn, eds., *Telling Lives in India: Biography, Autobiography, and Life History*. Bloomington, Indiana: Indiana University Press, 2005.

Recommended Reading:

Ball, David, and Martha B. Kuhlman. *The Comics of Chris Ware: Drawing Is a Way of Thinking*. Edited by David M. Ball and Martha B. Kuhlman. Jackson: University Press of Mississippi, 2010.

Barry, Lynda. *Syllabus: Notes from an Accidental Professor*. Montréal: Drawn and Quarterly, 2014.

Beatty, Bart. *Comics versus Art*. Toronto; Buffalo: University of Toronto Press, 2012.

Brocka, Bruce. "Comic Books: In Case You Haven't Noticed, They've Changed." *Media and Methods* 15.9 (1978): 30-32. Print.

Carrier, David. *The Aesthetics of Comics*. University Park: Pennsylvania State University Press, 2000.

Carter, James Bucky. Ed. *Building Literacy Connections with Graphic Novels: Page by Page, Panel by Panel*. Urbana, IL: NCTE, 2007. Print.

Chute, Hillary L. *Graphic Women: Life Narrative and Contemporary Comics*. New York: Columbia University Press, 2010.

Cohn, Neil. *The Visual Narrative Reader*. London ; New York: Bloomsbury Academic, 2016.

Duncan, Randy, and Matthew J. Smith. *The Power of Comics: History, Form and Culture*. New York: Continuum, 2009.

Eisner, Will. *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist*. New York: W. W. Norton & Company, 2008a.

———. *Expressive Anatomy for Comics and Narrative: Principles and Practices from the Legendary Cartoonist*. First Edition. New York: W. W. Norton & Company, 2008b.

———. *Graphic Storytelling and Visual Narrative*. New York: W. W. Norton & Company, 2008c.

Frey, Nancy and Douglas Fisher. Eds. *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*. Thousand Oaks, CA: Corwin, 2008. Print.

- Groensteen, Thierry. *The System of Comics*. Translated by Bart Beaty and Nick Nguyen. Jackson: University Press of Mississippi, 2009.
- . *Comics and narration*. Translated by Ann Miller. Jackson: University Press of Mississippi, 2013.
- Hague, Ian. *Comics and the Senses: A Multisensory Approach to Comics and Graphic Novels*. New York: Routledge, 2014.
- Harvey, Robert C. *The Art of the Comic Book: An Aesthetic History*. Jackson: University Press of Mississippi, 1996.
- Heer, Jeet, and Kent Worcester. *A Comics Studies Reader*. Jackson: University Press of Mississippi, 2009.
- Horrocks, Dylan. “Inventing Comics: Scott McCloud’s Definition of Comics.” *Hicksville*. <http://www.hicksville.co.nz/Inventing%20Comics.htm>. 2001.
- . “THE PERFECT PLANET: Comics, Games and World-Building.” *Hicksville*. <http://www.hicksville.co.nz/PerfectPlanet.htm>. 2003.
- Kress, Gunther, and Theo van Leeuwen. *Reading Images: The Grammar of Visual Design*. 2nd ed. London: Routledge, 2006.
- Kukkonen, Karin. ‘Comics as a Test Case for Transmedial Narratology’. *SubStance: Graphic Narratives and Narrative Theory* Vol. 40, No. 1, Issue 124 (2011), pp. 34-52
- Lightman, Sarah, ed. *Graphic Details: Essays on Confessional Comics by Jewish Women*. Jefferson, North Carolina: McFarland & Co Inc. 2014.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperPerennial, 1993.
- . *Reinventing Comics: [how Imagination and Technology Are Revolutionizing an Art Form]*. New York: Perennial.,2000.
- . *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*. New York: Harper, 2006.
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Cambridge, Massachusetts: The MIT Press, 1994.
- Meskin, Aaron, and Roy T Cook. *The Art of Comics: A Philosophical Approach*. Malden, MA: Wiley-Blackwell, 2012.
- Miller, Ann, and Bart Beaty, eds. *The French Comics Theory Reader*. 1 edition. Leuven: Leuven University Press, 2014.
- Nicholas Mirzoeff: *Introduction to Visual Culture*. Hove, UK: Psychology Press, 1999
- Miodrag, Hannah. *Comics and Language: Reimagining Critical Discourse on the Form*. Jackson: University Press of Mississippi, 2013.
- Mitchell, W.J.T.. “Word and Image.” *Critical Terms for Art History*. Eds. Robert S. Nelson and Richard Shiff. Chicago: The University of Chicago Press, 2003.
- Moore, Alan, and Eddie Campbell. *Disease of Language, A*. London: KNOCKABOUT, 2010.
- Parille, Ken, and Daniel Clowes. *The Daniel Clowes Reader: A Critical Edition of Ghost World and Other Stories, with Essays, Interviews, and Annotations*. 1 edition. Seattle, Wash: Fantagraphics, 2013.
- Postema, Barbara. *Narrative Structure in Comics: Making Sense of Fragments*. New York: RIT Press, 2013.
- Refaie, Elisabeth El. *Autobiographical Comics: Life Writing in Pictures*. Jackson: University Press of Mississippi, 2012.
- Rothschild, D. Aviva. *Graphic Novels: A Bibliographic Guide to Book-Length Comics*. Englewood, Colorado: Libraries Unlimited, Inc., 1995.
- Sabin, Roger. *Comics, Comix & Graphic Novels*. London: Phaidon Press Limited, 1996.
- Saraceni, Mario. *The Language of Comics*. New York: Routledge, 2003.

Smith, Matthew J., and Randy Duncan, eds. *Critical Approaches to Comics: Theories and Methods*. New York: Routledge. 2011.

Sousanis, Nick. *Unflattening*. Cambridge, Massachusetts: Harvard University Press, 2015.

Spiegelman, Art. *MetaMaus: A Look Inside a Modern Classic, Maus*. Har/Dvdr edition. New York: Pantheon, 2011.

Tabachnick, Stephen E., Ed. *Teaching the Graphic Novel*. New York: MLA, 2009. Print.

Stephen Weiner. *The Rise of the Graphic Novel*. New York: NBM Publishing, Inc., 2003.

Wertham, Fredric. *Seduction of the Innocent*. First Edition. New York: Rinehart, 1954.

Pat Grant's web-comics BLUE <http://www.boltonblue.com/>

Situation Comics in India: <https://www.bluejackal.net/>

Optional Paper: ENG 428: Life Writing

Outline:

The course aims at introducing students to different modes/genres of Life Writing; the field is rapidly proliferating with forms like the biography, autobiography, diary, memoir, letter, journals, etc. Through examining these different modes of writing the course aims at understanding the collision between self and world. It also opens up avenues of thinking about the collision between self and world and their modes of representations in the context of Postmodern and Postcolonial tenets of thinking. The course aims at engaging students with the close analytical reading of the texts recommended here and examining how they are informed by the context in which they were written and received.

Objectives:

- a) To introduce students to the genres of life writing in their diversity, flexibility and complexity
- b) To acquaint students with the main theoretical constructs relating to life writing
- c) To develop students' critical and analytical skills in analysing the intricacies of different positions in the field of life writing

Unit I : Theorizing Life Writing

Eva Kushner. 'Erasmus and the Paradox of Subjectivity', In *Living Prism: Itineraries in Comparative Literature*. McGill-Queen's University Press, 2001.

Michel Foucault. 'Subjectivity and Truth', In *About the Beginning of the Hermeneutics of the Self*. Chicago: University of Chicago Press, 2016.

Judith Butler. *Giving an Account of Oneself*. (excerpt) Fordham University Press, 2005. (Reader)

Chakrabarty Dipesh. "The Birth of Subject", in *Provincializing Europe*, Princeton: Princeton University Press, 2000.

Recommended Reading:

Carl Thompson. "Writing the Self: Travel Writing's Inward Turn". In *Travel Writing*. Critical Idiom, 2011.

K. Satchidanandan. 'Reflections: Autobiography Today'. *Indian Literature*, Vol. 54, No. 2, April, 2010.

Unit II : Orality, History and Life Writing

Tridip Suhrud. 'Narmadashankar Lalshankar: Towards History and Self-knowing', In *Writing Life*. New Delhi: Orient Blackswan, 2009.

Francesca Orsini. 'The Reticent Autobiographer: Mahadevi Varma's Writings', In *Telling Lives in India*, Delhi, Permanent Black, 2004.

Kirin Narayan. 'Honor is Honor, After all:" Silence and Speech in the Life Stories of Women in Kangra, North-West India', In *Telling Lives in India*, Delhi, Permanent Black, 2004.

Recommended Readings:

Christian Lee Novetzke. *History, Bhakti, and Public Memory*. Permanent Black, 2009.
Bharucha, Rustom, Excerpts from *Rajasthan, an Oral History: Conversations with Komal Kothari*, Penguin, 2003.

Unit III: Gender, Power and Life Writing

Virginia Woolf, "A Sketch of the Past". In *Moments of Being*. Harcourt Brace Jovanovich, 1985.
Joan Kelly, "Did Women have a Renaissance?" In *Women, Family and Society in Medieval Europe: Historical Essays, 1978-1991*. Ed. David Herlihy, Berghahn Books, 1977.
Rokeya Sakhawat Hossain. *Padamarg*. Trans. Barnita Bagchi. New Delhi: Penguin, 2005.
Vatuk, Sylvia. "Hamara Daur-i-Hayat: An Indian Muslim Woman Writes Her Life", ed. David Arnold and Stuart Blackburn, *Telling Lives in India*, Delhi, Permanent Black, 2004.

Recommended Readings:

Lalithambika Antharjanam, *Cast Me Out If You Will*. Stree, 1998.
Virginia Woolf, "The New Biography", *Collected Essays*, New York, 1967.

Unit IV Intersecting forms of Life Writing

Chandrabhan. *Chahar Chaman* (Seventeenth century work) (Selections) ed. M. Y. Ja'fri, New Delhi, 2007.
Bankimchandra Chattopadhyay. *Krishna Charit* (1886) trans. Alo Shome. V & S Publishers, 2011.
J. M. Coetzee. *Boyhood*. Vintage, 1998.
Mahatma Gandhi. *The Story of My Experiments with Truth*. Penguin, 2007.

Recommended Readings:

Michal Madhusudan Dutt. *The Heart of a Rebel Poet*. ed. Ghulam Murshid (Selections) Oxford University Press, 2004.
Omprakash Valmiki. *Joothan*. Samay, 2003.
Jamaica Kincaid, *The Autobiography of My Mother*. Farrar, Straus and Giroux, 2013.
E V Ramakrishnan. 'Self and Society: The Dalit Subject and the Discourse of Autobiography'. In *Locating Indian Literature*. Orient Blackswan, 2011.

Suggested Readings:

Michael Foucault, *The Order of Things*, Routledge, 2002.
St. Augustine, *Confessions*, New City Press, 1997.
Philippe Lejeune, *On Autobiography*. University of Minnesota Press, 1989.
Andrei Codrescu. "Adding to My Life". In *Autobiography and Postmodernism*, ed. Kathleen Ashley, Leigh Gilmore and Gerald Peters, 1994.
Judith Barrington. "What is Memoir?" In *Writing the Memoir*. The Eighth Mountain Press, 1997.
Barbara Caine. *Biography and History* Chapters 1 & 2, Palgrave, 2010.
Narmad's *Mari Hakikat* (Autobiography in English translation)
William Wordsworth, *Prelude*.
Paul de Man, "Time and History in Wordsworth" (Reader)
Paul de Man, "Autobiography as Defacement" (Reader)
Ramkrishnan, E V. *Locating Indian Literature: Texts, Traditions, Translations*. New Delhi: Orient Blackswan, 2011.
Ramaswamy, Vijay and Sharma, Yogesh. *Biography as History: Indian Perspectives*. New Delhi: Orient Blackswan, 2009.

Pandian, M S S. Writing ordinary lives, *Economic and Political weekly*, Vol. 43, Issue No. 38, September 20, 2008: 34-40.

Murshid, Gulam. *Lured By Hope: A Biography of Michal Madhusudan Dutt*. Delhi: OUP, 2003.

Strachey, Lytton. *Eminent Victorians*. Oxford World Classics, ed. John Sutherland. Oxford: OUP, 2003.

Benton, Michael . *Literary Biography: An Introduction*. John Wiley & Sons, 2010.

Kendall, Paul Murray. *The Art of Biography*. London: George Allen & Unwin Ltd., 1965.

Mourois, Andre. *Aspects of Biography*. Tran. S. C. Roberts. London: Cambridge, 1929.

P. Rajani. *The Poetry of Sylvia Plath*. Hyderabad: Orient Blackswan, 2000.

Optional Paper: ENG 429: Theory and Practice of Women's Writing

Outline:

This paper seeks to provide an understanding of women's writing in conjunction with feminist thought. Reading the entry of women's writing into the literary canon as an effect of the changing contours of the women's movement in general and feminist thought in particular, the paper seeks to integrate women's writing with feminist perspectives. More specifically, the paper also offers a cross-cultural perception on women's writing and feminist theory with its focus on writings both Indian and Western.

Objectives:

The course intends to equip the student with the ability to

- a) Analyse thematically a range of women's writing, both canonical and contemporary
- b) Locate women's writing in historical and ideological contexts of the women's movement in general and feminist thought in particular
- c) Map the broad contours of the theoretical field in which feminist narratives are located

Unit 1: Theory: Feminism and the Literary Canon

Virginia Woolf. *A Room of One's Own*. Harmondsworth: Penguin, 1973.

Elaine Showalter. "Towards a Feminist Poetics." *The New Feminist Criticism: Essay on Women, Literature, and Theory*, ed. Elaine Showalter. New York: Pantheon, 1985. pp. 125-143.

Unit 1: Practice:

Charlotte Perkins Gilman. *The Yellow Wallpaper*. New York: The Feminist Press, 1973.

Emile Bronte. *Wuthering Heights*. Harmondsworth: Penguin, 1981

Elizabeth Barrett Browning. *Aurora Leigh*.

Unit 2: Theory: Women Writing and Race

Toni Morrison. "Black Matters." *Playing in the Dark: Whiteness and the Literary Imagination*. New York: Vintage Books, 1993. pp. 3-28.

Barbara Smith. "Towards a Black Feminist Criticism." *The New Feminist Criticism: Essays on Women, Literature, and Theory*, ed. Elaine Showalter. New York: Pantheon, 1985. pp. 168-185.

Elizabeth Abel "Black Writing, White Reading: Race and the Politics of Interpretation" in *Feminisms: An Anthology of Literary Theory and Criticism*, (Ed.). Robyn R. Warhol and Diane Price Herndl (New Jersey: Rutgers UP, 1997)

Unit 2: Practice:

Bessie Head. *A Question of Power*. London: Heinemann, 1974

Nadine Gordimer. *Selected Stories* (Harmondsworth: Penguin, 1983)

Unit 3: Theory: Women Writing in the Third World

- Gayatri C. Spivak. "Three Women's Texts and a Critique of Imperialism." *"Race," Writing and Difference*. Ed. Henry Louis Gates, Jr. Chicago: Chicago UP, 1985.
- Chandra T. Mohanty. "Under Western Eyes: Feminist Scholarship and Colonial Discourses" *Third World Women and the Politics of Feminism*. Eds. Chandra Mohanty et al. Bloomington: Indiana UP, 1991
- Meyda Yegenoglu. 'Veiled Fantasies: Cultural and Sexual Difference in the Discourse of Orientalism.' *Colonial Fantasies: Towards a Feminist Reading of Orientalism*. Cambridge: Cambridge UP, 1998

Unit 3: Practice:

- Sara Suleri. *Meatless Days*. Chicago: U of Chicago P, 1991
- Kamila Shamsie. *Kartography*. London: Bloomsbury, 2002

Unit 4: Theory: Women Writing and the Subcontinent

- Jasodara Bagchi. "Introduction" *Indian Women: Myth and Legend*. Hyderabad: Sangam, 1995. pp. 1-15.
- Kumkum Sangari and Sudesh Vaid, eds. "Introduction." *Recasting Women: Essays in Colonial History*. New Delhi: Kali, 1999 [1989]. pp. 1-26.
- Partha Chatterjee. "The Nationalist Resolution of the Women's Question" in *Recasting Women: Essays in Colonial History*, eds, Kumkum Sangari & Sudesh Vaid (New Delhi: Kali for Women, 1989)

Unit 4: Practice:

- Krupabai Sathianadhan. *Saguna: The First Autobiographical Novel Written in English by an Indian Woman*. Ed. Chandani Lokuge. New Delhi: Oxford UP, 1998 [1887-8]
- Amrita Pritam. *Revenue Stamp* (New Delhi: Advent Books, 1983)
- Selected short stories from *Women Writing in India, Volume II* ed. Susie Tharu and K. Lalita. Delhi: Oxford UP, 1995.

Suggested Readings:

- Belsey, Catherine and Jane Moore, eds. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. London: Macmillan, 1989.
- Bhasin, Kamla; Menon, Ritu. *Borders and Boundaries: Women in India's Partition*, New Delhi: Kali for Women, 1998.
- Bowlby, Rachel. *Feminist Destinations and Further Essays on Virginia Woolf*. Edinburgh: Edinburgh Univ. Press, 1997.
- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*, Durham: Duke University Press, 2000 .
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York and London: Routledge, 1990.
- Cameron, Deborah, ed. *The Feminist Critique of Language: A Reader*. Second Edition. London: Routledge, 1998.
- Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*, Princeton: Princeton University Press, 1993.
- Chaudhuri, Maitrayee, ed. *Feminism in India*. Delhi: Kali, Women Unlimited and the Book Review Literary Trust, 2004.
- Davis, Miranda (ed.) (1983) *Third World, Second Sex: Women's Struggles and National Liberation*, London: Zed Books.

Felman, Shoshana. *What Does a Woman Want? Reading and Sexual Difference*. Johns Hopkins Univ. Press, 1993.

Fendler, Susanne, ed. *Feminist Contributions to the Literary Canon: Setting Standards of Taste*. Mellen, 1997.

Gilmore, Leigh. *Autobiographics: A Feminist Theory of Women's Self-Representation*. Cornell: Cornell Univ. Press, 1994.

hooks, bell (2003) 'The oppositional Gaze: Black Female Spectators', in Reina Lewis & Sara Mills (eds.), *Feminist Postcolonial Theory: A Reader*, New York: Routledge, pp. 207-21.

Humm, Maggie. *A Reader's Guide to Contemporary Feminist Literary Criticism*. Harvester Wheatsheaf, 1994.

Kumar, Radha. *The History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India, 1800-1990*. Delhi: Kali, 1993.

Lorde, Audre (2003) 'The Master's Tools Will Never Dismantle the Master's House', in Reina Lewis & Sara Mills (eds.), *Feminist Postcolonial Theory: A Reader*, New York: Routledge, pp. 25-8.

Menon, Nivedita. *Gender and Politics in India*. Delhi: Oxford UP, 1999.

Mitchell, Juliet. *Woman's Estate*. New York: Pantheon, 1971

Moers, Ellen. *Literary Women*. Oxford: Oxford Univ. Press, 1985.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London & New York: Methuen 1985

Montefiore, Jan. *Feminism and Poetry: Language, Experience, Identity in Women's Writing*. 1994.

Mora, Gabriela and Karen S. Van Hooft, ed. *Theory and Practice of Feminist Literary Criticism*. Bilingual Review Press, 1982.

Mufti, Aamir (2000) 'A Greater Story-writer than God: Genre, Gender and Minority in Late Colonial India', in Ranajit Guha (ed.), *Subaltern Studies XI*, pp. 1-36.

O'Hanlon, Rosalind [translator] (1994) *A Comparison between Women and Men: Tarabai Shinde and the Critique of Gender Relations in Colonial India*, Oxford: Oxford University Press.

Omvedt, Gail (1980) *We Will Smash This Prison: Indian Women in Struggle*, London: Orient Longman.

Parker, Alice A. and Elizabeth A. Meese, ed. *Feminist Critical Negotiations*. Blackwell Pub., 1992.

Payant, Katherine B. *Becoming and Bonding: Contemporary Feminism and Popular Fiction by American Women Writers*. Greenwood Pub. Group, 1993.

Poovey, Mary. *Uneven Developments: The Ideological Work of Gender in mid-Victorian England*. Chicago: Chicago UP, 1988.

Rajan, Rajeshwari Sunder. *Real and Imagined Women*. London: Routledge, 1993.

Roe, Sue, Susan Sellers, Nicole Ward Jouve, and Michele Roberts. *The Semi-Transparent Envelope: Women Writing -- Feminism and Fiction*. Marion Boyars, 1994.

Rose, Jacqueline. *Sexuality in the Field of Vision*. London: Verso, 1986.

Sangari, Kumkum and Sudesh Vaid, eds. *Recasting Women: Essays in Colonial History*. New Delhi: Kali, 1999 [1989].

Sarkar, Tanika (1993) 'A Book of Her Own, a Life of Her Own: Autobiography of a Nineteenth Century Woman', *History Workshop*, 36, pp. 35-65.

Sarkar, Tanika (1999) *Words to Win: the Making of Amar Jiban—A Modern Autobiography*, New Delhi: Kali for Women.

Sarkar, Tanika (2001) *Hindu Wife, Hindu Nation: Community, Religion, and Cultural Nationalism*, London: Hurst.

Sellers, Susan, ed. *Feminist Criticism: Theory and Practice*. Univ. of Toronto Press, 1991.

Showalter, Elaine. *Sister's Choice: Traditions and Change in American Women's Writing*. Clarendon Press, 1991.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. London: Virago, 1978.

Spivak, Gayatri C. (1994) 'Can the Subaltern Speak?', in Laura Chrisman & Patrick Williams (eds.), *Colonial Discourse and Post-Colonial Theory: A Reader*, New York: Columbia University Press, pp. 66-111, [1988].

Stephens, Julie (1989) 'Feminist Fictions: A Critique of the Category 'Non-Western Woman' in Feminist Writing on India', in Ranajit Guha (ed.), *Subaltern Studies VI*, New Delhi: Oxford University Press, pp. 92-125.

Talpade Mohanty, Chandra (2003) *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*, Durham: Duke University Press.

Tharu, Susie; Lalita, K. (1991) *Women Writing in India (2 vol.)*, New Delhi: Oxford University Press.

Warhol, Robyn R. and Diane Price Herndl, ed. *Feminisms: An Anthology of Literary Theory and Criticism*. Rutgers Univ. Press, 1991.

Semester II

| Course Type | Course No. | Course Title | Credits |
|-----------------------------------------------|------------|-----------------------------------------------------------------|---------|
| Core | ENG 453 | Literature of the Romantic Period | 4 |
| | ENG 454 | Literary Criticism | 4 |
| Optional | ENG 471 | Modern Indian Literature in English Translation | 4 |
| | ENG 472 | Introduction to ELT | 4 |
| | ENG 474 | Nation and Literature | 4 |
| | ENG 476 | Visual Culture | 4 |
| | ENG 477 | Traditions of Republicanism: Ideas, Practices, and Institutions | 4 |
| | ENG 478 | Multiculturalism and Canadian Literary Imagination | 4 |
| Project | ENG 491 | Project Work II | 2 |
| Total Required Number of Credits Per Semester | | | 18 |

Core Paper: ENG 453: Literature of the Romantic Period

Outline:

The Romantic period was path-breaking in several respects. As "an age of revolution" (The French Revolution and the Industrial Revolution altered the course of human history), this period radicalized artistic expression and emancipated human mind. Imagination was a key word in the discourse of Romanticism. Perhaps no other period of English literature has had so much influence on Indian writers. Further, the rise of industrial capitalism, of the natural sciences, and nationalism mark this period as particularly significant.

Objectives:

- To introduce students to some of the basic issues in the literature and social thought of the period.
- To initiate them into understanding the discourse of Romanticism.

- c) To enable them to understand the literature of the period in the light of the broader framework of Western intellectual discourse.

Unit 1: Age of Transition

Edward Young. Selected Poems [*The Poetic Works of Edward Young*. Forgotten Books 2017]

William Cowper. "The Diverting History of John Gilpin" (1782)

William Blake. Selected Poems and Paintings (1790's)

Recommended reading:

Oliver Goldsmith. *The Deserted Village* (1770)

Unit 2: Early Romanticism

Mary Wollstonecraft. *A Vindication of Rights of Woman* (Extracts) (1792)

Olaudah Equiano. *The Interesting Narrative of the life of Olaudah Equiano* (1789)

Recommended reading:

William Godwin. *Memoirs of the Author of A Vindication of the Rights of Woman*. (1798)

Unit 3: High Romanticism

Anna Letitia Barbauld (1770-80's), Felicia Hemans (1810-20's), Joanna Baillie (1820-30's) – Selected Poems

S. T. Coleridge. *The Rime of the Ancient Mariner* (1798); "Kubla Khan" (1816)

William Wordsworth (1790-1850), P. B. Shelley (1810-1822), John Keats (1815-1820), – Selected Poems

Recommended reading:

S.T. Coleridge. *Road to Xanadu*

Lord Byron. *Childe Harold's Pilgrimage*

Unit 4: Late Romanticism

Thomas De Quincey. Selected essays (1820-40's)

Mary Shelley. *Frankenstein* (1818)

Jane Austen. *Emma* (1815)

Recommended reading:

William Hazlitt. Selected essays (1810-1825)

Suggested Readings:

Bowra, C. M. *The Romantic Imagination*. London: Oxford University Press, 1949.

Berlin, Isaiah. *The Roots of Romanticism*. USA: Princeton University Press, 1999.

Wallace, Miriam. *Enlightening Romanticism and Romancing the Enlightenment*. USA: Ashgate, 2009.

Roe, Nicholas. *Romanticism*. Oxford University Press, 2005.

Dart, Gregory. *Cambridge Studies in Romanticism: Rousseau, Robespierre and English Romanticism*. Cambridge: Cambridge University Press, 1999.

Ferber, Michael. *A Companion to European Romanticism*. USA: Blackwell, 2008.

Curran, Stuart. *The Cambridge Companion to British Romanticism*. Cambridge: Cambridge University Press, 2010.

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Galaxy Books. 1972.

Abrams, M. H. *Natural Supernaturalism*. New York: Norton, 1973.

Marilyn Butler, *Romantics, Rebels and Reactionaries*. Oxford University Press, 1982.

Boris Ford, ed., *New Pelican Guide to English Literature*, Vol. 5. London: Cassell, 1965.
 E.J. Hobsbawm, *The Age of Revolutions 1789-1848*. London: Phoenix, 2010.
 Jerome McGann, *The Oxford Book of Romantic Period Verse*. Oxford University Press, 1993.
 William St Clair. *The Godwins and the Shelleys*. John Hopkins University Press, 1991.
 Mellor, Anne K. *Romanticism and Gender*. New York: Routledge, 1993.
 Adams, Hazard. *William Blake on His Poetry and Painting*. McFarland, 2010.
 Garnett, Richard. *William Blake: Painter and Poet*. New York: Haskell House. 1895.
 Eaves, Morris. *The Cambridge Companion to William Blake*. Cambridge: Cambridge University Press, 2003.

Core Paper: ENG 454: Literary Criticism

Outline:

The course will historically locate the development of English (and European) literary criticism and related concepts within western frameworks. It will also try to look at the interrelationships between the critical concepts and their philosophical underpinnings.

Objectives:

- a) To introduce students to literary criticism
- b) To provide a historical perspective to students on the development of literary criticism
- c) To initiate an understanding of genre and literary criticism to students
- d) To enable students to relate the concepts taught during the course to critical theory

Unit 1: Classical Theory

- A. Plato, *Ion*; Chapter III, VIII and X of *The Republic*
- B. Aristotle, *Poetics*
- C. Longinus, *On the Sublime* (Selections)

Recommended Reading:

Horace, *Ars Poetica*.

Unit 2: Enlightenment and Romanticism

- A. Philip Sidney, *The Defence of Poesy* (1595)
- B. John Dryden, *Essay of Dramatic Poesy* (1668)
- C. Samuel Johnson, *Preface to Shakespeare* (1765)
- D. Immanuel Kant, "What is Enlightenment" (1784)
- E. Jean-Jacques Rousseau, Excerpts from *The Confessions* (1789)
- F. William Wordsworth and S T Coleridge, Preface to *The Lyrical Ballads* (1802) and Appendix (1802)

Recommended Readings:

David Hume, "Of the Standard of Taste" (1757)
 Friedrich Schiller, "On the Sublime" (1793)
 Samuel Taylor Coleridge, Selections from *Biographia Literaria* (1817)
 P.B. Shelley, "Apology for Poetry" (1840)

Unit 3: Victorian

- A. Walter Pater, 'Conclusion' in *Studies in the History of Renaissance* (1873); "Aesthetic Poetry" (1889)
- B. Emile Zola, "The Experimental Novel" (1893)
- C. Benedetto Croce, Selections from *Aesthetic as Science of Expression and General Linguistic* (1902)

Recommended Readings:

John Ruskin, Excerpts from *Modern Painters* (1843)

T.E. Hulme, "Imagist Manifesto"

Unit 4: Later Victorian and Modern

A. Matthew Arnold, *Culture and Anarchy* (1867-1866) (Selections)

B. T.S. Eliot, "Tradition and Individual Talent" (1919) & "The Metaphysical Poets" (1921)

C. F.R. Leavis, *The Great Tradition* (Selections)(1948)

D. I.A. Richards, *Practical Criticism* (Selections)(1930)

Recommended Readings:

Matthew Arnold, *Function of Criticism at the Present Time* (1865)

T.E. Hulme, "The Imagist Manifesto"

William Empson. *Seven Types of Ambiguity* (1930)

Suggested Readings:

- Abrams, M.H. Geoffrey Harpham. *A Glossary of Literary Terms*. Delhi: Akash Press, 2007.
- Aristotle. *Poetics*. Trans. S.H. Butcher. New York: Courier Dover Publications, 1997.
- Aristotle. *Poetics*. Trans. Samuel H. Butcher. *Theory of Poetry and Fine Art*. New York: Courier Dover Publications, 1951.
- Atkins, J.W.H. *English Literary Criticism: 17th and 18th Centuries*. Massachusetts: Methuen, 1966.
- Bennett, Andrew and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Third edition. Pearson Longman, 2004.
- Blackwell, M.A.R. Habib. *A History of Literary Criticism and Theory, from Plato to the Present*. Blackwell: 2007.
- Daiches, David. *Critical Approaches to Literature*. London: Prentice-Hall, 1956.
- Daiches, David. *English Literature*. California: University of California Press, 1968.
- Daiches, David. *The Penguin Companion of English Literature*. London: McGraw-Hill, 1971.
- Dixon, W. Macneile. *Tragedy*. London: Edward Arnold, 1938.
- Durham, W.H. *Critical Essays of the Eighteenth Century*. UK: Russell & Russell, 1961.
- Else, Gerard. *Aristotle's Poetics: The Argument*. Cambridge: Harvard University Press, 1957.
- Habib, M.A.R. *Modern Literary Theory and Criticism*. Wiley-Blackwell. 2008
- Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley-Blackwell. 2005
- Lucas, F.L. *Tragedy: Serious Drama in Relation to Aristotle's 'Poetics'*. New York: Vintage, 1928.
- Plato. Republic. *Critical Theory Since Plato*, Revised Edition. Ed. Hazard Adams. Orlando, Fla: Harcourt Brace Jovanovich, Inc., 1992.
- Scott-James, R.A. *Personality in Literature*. London: Xinware Corporation, 2007.
- Warburton, Nigel. *A Little History of Philosophy*. New Haven : Yale University Press: 2011.
- Wellek, Rene. Stephen G. Nicholas. *Concepts of Criticism*. Connecticut: Yale University, 1963.
- Werner, Jaeger. *Aristotle*, 2nd ed. Oxford: Oxford University Press, 1948.
- Wimsatt, WK, Jr., and Cleanth Brooks. *Literary Criticism: A Short History*. New York: Knopf, 1957.

Optional Paper: ENG 471: Modern Indian Literature in English Translation

Outline:

Profound sociological changes in the half century following India's independence, with English continuing its hold as the socially privileging language, have made Indian Literature in English Translation an indispensable

component of literary and cultural studies in India. The course will examine a selection of texts from a variety of Indian languages available in English translation. The translated texts will be studied with reference to issues of resistance and representation. Attention will be given to the contextualization, theorization and canonization of Indian literature in English translation.

Objectives:

To introduce the works of some of the significant Indian writers which are available in English translation and also to create an awareness of subcultural variations in translated works. To open up the treatment of different themes and styles in the genres of fiction, poetry and drama as reflected in the prescribed translations.

Unit 1: Poetry

Selected Poems of Gopalakrishna Adiga, Sachchidananda Hirananda Vatsyayana (Agyeya), Gajanan Madhav Muktibodh from Dharwadker, Vinay and A.K. Ramanujan. *The Oxford Anthology of Modern Indian Poetry*. New Delhi: OUP, 1994.

Dhasal, Namdeo. "Mandakini Patil: A Young Prostitute: The Collage I Intend". Trans. Dilip Chitre. *Poetry Festival India*. Ed. Shrikant Verma. New Delhi: ICCR, 1985.

De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. OUP, 2001. (Selections)

Suggested Readings:

Satchidanandan, K. *One Hundred Indian Poets: Signatures*. New Delhi: NBT, 2006.

Mehrotra, Aravind Krishna. *A History of Indian Literature in English*. UK: C. Hurst & Co, 2003.

Unit 2: Novel

Tagore, Rabindranath. *The Home and the World* (1916) Intro Sanjukta Das Gupta. Sage, 2013.

Senapati, Fakir Mohan. *Six Acres and a Third: The Classic Nineteenth-century Novel about Colonial India*, Trans. Rabi Shankar Mishra, Satya P Mohanty and others. University of California Press, 2005.

Premchand. *Godan: A Novel of Peasant India*. Trans. Jai Ratan and P. Lal, Bombay: Jaico, 1979.

U.R. Ananthamurthy. *Samaskara: A Rite for a Dead Man*. OUP, 1997

Suggested Readings:

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Arnold-Heinemann Publishers, 1974.

Singh, Avadhesh Kumar and Sanjay Mukherjee. Eds. *Critical Discourse and Colonialism: Indian Critical Discourse in the Colonial period in Hindi, Gujarati and English*. New Delhi: Creative Books. 2005.

Kunhambu, Potheri. *Saraswativijayam*. Trans. Dilip Menon. Book Review Literacy Trust, 2002.

Hyder, Qurratulain (self-translation). *River of Fire (Aag Ka Dariya)*. India: New Directions Publishing, 2003.

Das, Sisir Kumar. *A History of Indian Literature 1800- 1910 Western Impact: Indian Response*. New Delhi: Sahitya Akademi, 1991.

Unit 3: Drama

Tendulkar, Vijay. "Ghashiram Kotwal". *Collected Plays in Translation*. New Delhi, 2003, Oxford University Press

Parthasarathi, Indira. *Aurangzeb*. Trans.T. Sriraman. India: Seagull Books, 2004.

Suggested Readings:

Bhasa. "Svapna-Vasavadattam or the Vision of Vasavadatta". *Thirteen Plays of Bhasa*. Trans. A.C. Woolner and Lakshman Swarup. New Delhi: Motilal Banarasidas, 1985.

Chatterjee, Partha. "The Colonial Stage." *Nation and its Fragments*. Princeton: Princeton University Press, 1993.

Mahasweta Devi. *Mother of 1084*. Trans. Samik Bandyopadhyay. Seagull Books, 2010.

Optional Paper: ENG 472: Introduction to ELT**Outline:**

The course will introduce communicative approaches to English language teaching and the theories and methodologies that underpin them. Students will explore core components of communicative language teaching.

Objectives:

- a) To introduce students to the nature of English language learning and its theoretical implications;
- b) To enable students to evaluate a variety of language learning methods and approaches;
- c) To enable students to situate ELT in their contexts of language learning;
- d) To introduce to students the ideology operative within the domain of ELT.

Unit 1: Historical Perspective

- A. ELT and its beginnings: development of reading approach, oral method and audio-lingual method
- B. ELT and post WWII developments: the structural turn

Unit 2: Contemporizing ELT

- A. Communicative Language Teaching (CLT): the concept of 'communicative competence'; approaches within CLT
- B. ELT and India: a historical trajectory and recent developments

Unit 3: Linguistics and English Language Teaching

- A. Systemic Functional Linguistics and ELT: Halliday's notion of 'transitivity' and 'metafunctions'
- B. Corpus Linguistics and ELT: corpus studies and how it can be used for language teaching

Unit 4: 'World Englishes' and ELT

- A. Model of the 'concentric circles' and its impact on ELT
- B. The concept of 'linguistic imperialism': problematizing ELT

Essential Reading:

Maybin, Janet and Swann, Joan. (2009). *The Routledge Companion to English Language Studies*. London: Routledge, Print.

Richards, J. & T.S. Rogers. (1986). *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, Print.

Ur, Penny. (1996). *A Course in Language Teaching: Practice and Theory*. Cambridge: Cambridge University Press, Print.

Suggested Readings:

Bloor, Thomas and Meriel Bloor. (2004). *The Functional Analysis of English: A Hallidayan Approach*. London: Arnold, Print.

Carter, Ronald and David Nunan. (eds) (2001). *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge: Cambridge University Press, Print.

Kachru, Braj. (1990). *The Alchemy of English: The Spread, Functions, and Models of Non-native Englishes*. Illinois: University of Illinois Press, Print.

O’Keeffe, Anne Maria and Michael McCarthy. (2012). *The Routledge Handbook of Corpus Linguistics*. London and New York: Routledge, Print.

Phillipson, Robert. (2009). *Linguistic Imperialism Continued*. Hyderabad: Orient Blackswan Private Ltd., Print.

Optional Paper: ENG 474: Nation and Literature

Outline:

This course examines contemporary literatures from across the world that inquire into and resist formations and sentiments of nationalism through an in-depth analysis of diverse literatures. The selections address the complexities of nation and nation-formation involving issues of language, community, otherness, power/privilege, and inequality.

The course has been divided into four sections genre-wise. A wide range of texts from India, Africa, Australia, Canada and America have been included.

Objectives:

- a) To help students gain an understanding of the development of key themes and images in literature and culture and their role in the shaping and critiquing of the national identity in the 20th and the 21st centuries
- b) To familiarize students with the critical and theoretical frameworks which help illuminate the texts at hand

Unit 1: Non-Fiction

Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London and New York: Verso. 1983. (Selections)

Homi Bhabha, ‘Dissemination: Time, Narrative, and the Margins of the Modern Nation’ in Homi Bhabha (ed.) *Nation and Narration*. London: Routledge, 1990.

Rabindranath, Tagore. *Nationalism*. Niyogi Books, 2012.

Partha Chatterjee, ‘Nationalism as a Problem’ *Nationalist Thought and the Colonial World: A Derivative Discourse*. Japan and London: Zed Books for United Nations University, 1996

Unit 2: Poetry

Achebe, Chinua. *Collected Poems*. New York: Random House, 2004.

Extracts from:

a) Ravikumar and R. Azhagarasan (ed.) *The Oxford India Anthology of Tamil Dalit Writing*. New Delhi: OUP, 2012. (OR)

b) K. Satyanarayana and Susie Tharu. *from those stubs, steel nibs are sprouting: New Dalit Writing from South India: Dossier II: Kannada and Telugu*. Noida, U.P: HarperCollins, 2013.

Walcott, Derek. *Selected Poems of Derek Walcott*. Faber 2007.

Wright, Judith. *Collected poems, 1942-1985*. Sydney: Angus & Robertson, 1994.

Recommended Readings:

Soyinka, Wole. *Selected Poems*. Michigan: Methuen, 1989.

Unit 3: Fiction

Thiongo, Ngugi Wa. *A Grain of Wheat*. New Delhi, Penguin Books, 1986.

(First published by William Hienemann Ltd. 1967)

Rushdie, Salman. *Midnight's Children*. New York: Penguin Books, 1980.

Sidhwa, Bapsi. *Ice Candy Man*. New Delhi, Penguin Books, 1989.

(First published by William Hienemann Ltd. 1980)

Coetzee, J.M. *Disgrace*. Great Britain: Martin Secker & Warburg, 1999

Recommended Readings:

Ghosh, Amitav. *The Shadow Lines*. New Delhi: Ravi Dayal Publishers, 1988

Gordimer, Nadine. *My Son's Story* (1990). London: Bloomsbury, 1991

Suggested Readings:

Franz Fanon, *Black Skin, White Masks*. Paladin edition, 1970.

Said, Edward. *Orientalism*, London: Routledge, 1978.

Ngugi wa Thiongo, from 'The Language of African Literature', in *Decolonising the Mind*, Chapter 1.

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez : New Readings*, eds. Bernard McGuirk and Richard Cardwell. Cambridge: Cambridge University Press, 1987.

V.S. Naipaul, 'East Indian', in *The Overcrowded Barracoon*. Penguin, 1976.

C. L. R. James 'Beyond a Boundary', in *The Arnold Anthology of Post-Colonial Literatures in English*.

Ahmad, Aijaz (1987) 'Jameson's Rhetoric of Otherness and the "National Allegory"', *Social Text* 17:3–25.

Chakrabarty, Dipesh (1992) 'Postcoloniality and the Artifice of History: Who Speaks for "Indian" Pasts?', *Representations* 32 (Winter): 1–26.

Optional Paper: ENG 476: Visual Culture

Outline:

In this course we will explore the significant role of visual forms such as photography, poster art, advertisements, and paintings in framing our experience of ways of seeing. The course will address the concept of visibility as the process through which different ways of looking organizes our life-worlds. It will enable students to engage with the productive relationship between print and visual cultures since the Renaissance to the present.

Objectives:

The course will enable students to develop critical skills to analyse

- a) the form of visual representations such as photographs and advertisements,
- b) the history of development and circulation of these popular cultural forms,
- c) the key theoretical concepts and frameworks in visual culture studies.

Unit 1: Unpacking the Concept of Visuality

Walter Benjamin. 1936. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*. Pimlico, 1999.

John Berger. Selections from *Ways of Seeing*. 1972.

W. J. T. Mitchell. 2005. *What do Pictures Want?: The Lives and Loves of Images*. Chicago: University of Chicago Press. 28-57.

Recommended Reading:

Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, Oxford University Press, 2008.

Unit 2: Photography, Poster-Art and Advertising

Roland Barthes. "Rhetoric of the Image". 1964.

Susan Sontag. Selections from *On Photography*. 1977.

Sabeena Gadihoke. "The Home and Beyond: Domestic and Amateur Photography by Women in India (1930-1960)." *Sarai Reader* 2003: 61-69. 2003.

Christopher Pinney. *The Photos of the Gods: The Printed Image and Political Struggle in India*. London: Reaktion Books. 7-24.2004.

Recommended Reading:

Nicholas Mirzoeff, ed., *The Visual Culture Reader*, Routledge, 2013.

Unit 3: Visuality, Power and Realism

Nicholas Mirzoeff, *The Right to Look: A Counterhistory of Visuality*, Introduction. 2011.

Anne McClintock, "The Lay of the Land: Genealogies of Imperialism". In *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest*, (excerpt), 1954.

Michael Foucault, *Episteme* (excerpt from *The Order of Things*)

Recommended Reading:

Ariella Azoulay, "The (In)Human Spatial Condition: A Visual Essay". In *The Power of Inclusive Exclusion*. Zone Books, 2009.

Unit 4: Art as Visual

Visual culture in the Renaissance: case study of Botticelli, "Primavera": Lilian Zirpolo, "Botticelli's Primavera: A Lesson for the Bride," *Woman's Art Journal* 12.2 (Fall 1991-Winter 1992): 24-28.

Power and spectatorship in the Baroque era: Foucault, "Las Meninas". In *The Order of Things*. Psychology Press, 2002.

Cubism--new ways of seeing in the early 20th century; case study: Picasso's *Demoiselles d'Avignon* Read: Anna C. Chave, "New Encounters with Les Demoiselles d'Avignon: Gender, Race, and the Origins of Cubism" *The Art Bulletin* Vol. 76, No. 4 (Dec., 1994), pp. 596-611: DOI: 10.2307/3046058

Debating the role(s) of public art—case study: Serra, *Tilted Arc* Read: Caroline Levine, "The Paradox of Public Art: Democratic Space, the Avant Garde, and Richard Serra's Tilted Arc"

Recommended Reading:

Egginton William. 'The Theatre of Truth', In *The Theater of Truth: The Ideology of (Neo)Baroque Aesthetics*. California: Stanford University Press, 2010.

Suggested Readings:

Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, Oxford University Press, 2008.

Nicholas Mirzoeff, ed., *The Visual Culture Reader*, Routledge, 2013.

Nicholas Mirzoeff, *An Introduction to Visual Culture*, Routledge, 2009.

Roland Barthes, "The Death of the Author". In *Image Music Text*. Farrar, Straus and Giroux, 1978.

Ben Singer, "Modernity, Hyperstimulus, and the Rise of Popular Sensationalism". In *Cinema and Invention of Modern Life*. University of California, 1995.

Robert Harriman and John Lucaites, *No Caption Needed*. The University of Chicago Press, 1992.

Alex Galloway, *Gaming*. University of Minnesota Press, 2006.

Tonney Bennett, "The Exhibitionary Complex". In *The Birth of Museum*. Routledge, 1995.
 Marita Sturken, "The Wall, the Screen and the Image". *Representations* 35 (Summer 1991).
 Alison Trope and Lana Swartz, "The Visual Culture of the Occupation". *Civic Paths* (blog) October 26.
 Sarah Banet-Weiser, *Authentic*. New York University Press, 2012.
 Pieere Bourdieu, *Distinction*. Routledge, 2010.
 Marianne Hirsch. *The Generation of Postmemory*. Columbia University Press, 2012.
 Marita Sturken, "Camera Images and National Meaning". In *Tangled Memories*. University of California Press, 1997.

Optional Paper: ENG 477: Traditions of Republicanism: Ideas, Practices, and Institutions

Outline:

The tradition of republicanism is articulated around certain central concepts – citizenship, virtue, sovereignty, self-determination, suspicion of commerce, and freedom from domination. The course examines both historical figures (like Aristotle, Cicero, Machiavelli, Harrington, Milton) and ideas (about liberty, citizenship, self-determination and critique of monarchy), to investigate how the literary and political debates in 17th and 18th century England drew upon the earlier strands of classical and Italian republicanism. The course readings will attend to philosophical treatments of republican government, re-interpretations of juridical institutions, historical investigations into the emergence of monarchies and other forms of governance, revival of humanistic practices and corresponding pedagogical genres.

The course traces the history of republicanism through the Greek, Roman, Italian and the English Commonwealth periods. Questions include: What is the role of virtue in a republic, and in a sovereign republic? Is it possible for representative institutions to promote such virtue while simultaneously empowering the people? How can republicanism ensure the "rule of the wise" without fostering autocratic power? How does republicanism differ from classical liberalism? Does republicanism provide a constructive solution or a coherent set of arguments to the paradoxes of liberalism which would enable us to see the limits of liberalism?

Objectives:

To introduce students to the theory and practice of republicanism; to provide a historical perspective on the sources, development and relevance of republican ideas; to introduce students to the significance of the civic humanists' rediscovery of Cicero and the development of interest in the classical theories of rhetoric, and further, an examination of the mediums through which these ideas and modes of argument are circulated in Italy and England; to enable students to relate the trajectory of republicanism that is examined in the course to the federalism in America

Unit 1: Classical Republicanism

Texts:

Aristotle *Politics* Book III (350 BC)

Polybius, *Histories, Volume III, Book VI* (in Fragments), Sections 2 through 18 (c. 146 BC)

Selections from Cicero, *On the Commonwealth*, (54-51 BC)

On the ends of good and evil (45 BC)

Selections from Sallust, *The War with Catiline*. (c. 40-44 BC)

Selections from Livy, *History of Rome, Books I-X* (29-9 BC)

Selections from Tacitus, *Annals* (c. 116 AD)

Selections* from *The Digest* (Compendium of Roman Law) (530-33 AD)

*Note: Only short extracts from each of these texts will be assigned as course readings.

Critical Readings:

- Richard Bauman, *Human Rights in Ancient Rome*. (Routledge 2000).
- Michael Davis, *The Politics of Philosophy: A Commentary on Aristotle's Politics*. Lanham: Rowman & Littlefield (1996).
- Moses Finley, *Politics in the Ancient World* (Cambridge U.P. 1983) pp. 50-96.
- Harriet I. Flower, ed., *The Cambridge Companion to the Roman Republic*. New York: Cambridge University Press, 2004.
- Daniel J. Kapust. *Republicanism, Rhetoric and Roman Political Thought*. (University of Wisconsin, Madison 2014)
- Andrew Lintott. *The Constitution of the Roman Republic Chapters V and XII* (OUP 1999)pp. 40-65, 214-232.
- Carnes Lord, *Education and Culture in the Political Thought of Aristotle*. Ithaca: Cornell University Press (1982).
- Robert Mayhew, *Aristotle's Criticism of Plato's Republic*. Lanham: Rowman & Littlefield. (1997).
- Fergus Millar, *The Roman Republic in Political Thought* (Brandeis University Press 2002) pp. 135-182.
- Salkever, Stephen (ed.). *The Cambridge Companion to Ancient Greek Political Theory*. Cambridge UP, 2009.
- Peter L. Simpson, *A Philosophical Commentary on the Politics of Aristotle*. Chapel Hill: University of North Carolina Press. (1998).
- E.S. Staveland, *Greek and Roman Voting and Elections* (Thames and Hudson 1972). pp. 157-216.

Unit 2: Republicanism in Italy**Texts:**

- Dante, Selections* from *De Monarchia* Book III (1312-21)
- Selections from Marsilius (Marsiglio) of Padua, *Political Writings of Marsilius Padua: Defensor pacis* (1324)
- Ambrogio Lorenzetti, *The Allegory of Good and Bad Government* (1338-39).
- Leonardo Bruni, *Panegyric on the City of Florence* (c. 1403-1404)
- Michelangelo Buonarroti, *David* (1501-1504)
- Machiavelli, *Prince*, Chapter 25 (1513/32); *Discourses on Livy*; *Book I Chapters 1-7, 9, 11-14, 24-30, 34-44*; *Book II, Chapters 1-3, 7-8*. (c. 1517)
- *Note: Only short extracts from each of these texts will be assigned as course readings.

Critical Readings:

- Guicciardini's Reply to Machiavelli in James B. Atkinson and David Sices, eds. and trans. *The Sweetness of Power: Machiavelli's Discourses and Guicciardini's Considerations*, DeKalb, 2002, pp. 381-438.
- J. R. Hale. *The Literary Works of Machiavelli*. London: English Universities Press, 1961.
- James Hankins. (ed.). *The Cambridge Companion to Renaissance Philosophy*. Cambridge: Cambridge UP, 2007.
- James Hankins. *Renaissance Civic Humanism: Reappraisals and Reflections*. Cambridge: Cambridge UP, 2000.
- Jill Kraye. *The Cambridge Companion to Renaissance Humanism*. Cambridge: Cambridge UP, 2004.
- John McCormick, *Machiavellian Democracy*. New York: Cambridge UP, 2011.
- J.G. A. Pocock, *The Machiavellian Moment: Florentine Political Thought and the Atlantic Republican Tradition*. Princeton: Princeton UP, 1975.
- J.G.A. Pocock, "Virtues, rights and manners" in *Virtue, Commerce and Industry*. New York: Cambridge UP, 1985.

Quentin Skinner, *Foundations of Modern Political Thought* (2 Vol.). Cambridge: Cambridge UP, 1978.

----. "Machiavelli on the Maintenance of Liberty." *Politics* 18 (1983): 3- 15.

----. "The republican ideal of political liberty" in *Machiavelli and Republicanism* ed. Gisela Bock, Quentin Skinner and Maurizio Viroli. New York: Cambridge UP, 1990. pp 293-309.

Unit 3: Republicanism in England

Texts:

Selections* from Thomas Elyot, *The Book of the Governor* (1531)

Selections from Roger Ascham, *The Schoolmaster* (1563-70)

Selections from May's Translation of Lucan's *Pharsalia* (1627)

John Milton, "John Milton an Englishman His Defence of the People of England" (1651); and "The readie and easie way to establish a free Commonwealth" (1660)

Gerrard Winstanley, *The Law of Freedom* (1652)

Selections from James Harrington, *The Commonwealth of Oceana* (1656)

*Note: Only short extracts from each of these texts will be assigned as course readings.

Recommended Readings:

John Milton, "Areopagitica," (1644); "The Tenure of Kings and Magistrates" (1649); "Eikonoklastes" (1649);

Levellers' Manifestos. *An Agreement of the People*. (1647-49)

Marchamont Nedham. *The Case of the Commonwealth of England Stated*. (1650)

Selections from Thomas Hobbes, *Leviathan* (1651)

----. *Mercurius Politicus* no. 92, March 1652

Poems by Edmund Waller, John Hall and George Wither (1640-1660)

Critical Readings:

D. Armitage, A. Himy, and Q. Skinner, ed., *Milton and Republicanism*. Cambridge, 1995.

Hans Baron, *The Crisis of the Early Italian Renaissance*. 2 vols. Princeton, 1955.

Andrew Bradstock, ed., *Winstanley and the Diggers 1649-1999*. Portland, Oregon: Frank Cass, 2000.

Stephen M. Fallon. "'Nascent Republican Theory in Milton's Regicide Prose" in Laura Lunger Knoppers, ed. *The Oxford Handbook of Literature and the English Revolution*. Oxford: Oxford University Press, 2012.

Zera S. Fink, *The Classical Republicans: an Essay in the Recovery of a Pattern of Thought in Seventeenth Century England*. Evanston, Ill., 1945.

Martin van Gelderen and Quentin Skinner (eds.), *Republicanism: a Shared European Heritage*: 2 vols. Cambridge: Cambridge UP 2002.

Sean Kelsey. *Inventing a Republic: The Political Culture of the English Commonwealth 1649-1653*. Manchester, 1997.

Frank Lovett, "Republicanism", *The Stanford Encyclopedia of Philosophy* (Spring 2017 Edition), Edward N. Zalta (ed.), <<https://plato.stanford.edu/archives/spr2017/entries/republicanism/>>.

Moulakis, Athanasios, "Civic Humanism", *The Stanford Encyclopedia of Philosophy* (Winter 2011 Edition), Edward N. Zalta (ed.), <<https://plato.stanford.edu/archives/win2011/entries/humanism-civic/>>.

David Norbrook. *Writing the English Republic: Poetry, Rhetoric, and Politics, 1627-1660*. Cambridge, England: Cambridge UP, 1999.

Anthony Pagden, (ed.), *The Languages of Political Theory in Early-Modern Europe*. Cambridge: Cambridge UP, 1987.

Thomas Pangle, *The Spirit of Modern Republicanism*. Chicago: Chicago UP, 1988.

- Alan Patten, "The Republican Critique of Liberalism." *British Journal of Political Science*, Vol. 26 No. 1 (Jan. 1996): 25-44.
- Tom Paulin, "Milton-One of Us" in Anthony Barnett ed. *Power and the Throne: The Monarchy Debate*. 1994.
- Mark Philp, "On Politics and Its Corruption," *Political Theory Newsletter*, 6 (1994): 1-18.
- J. G. A. Pocock, 'Historical Introduction', in *The Political Works of James Harrington*, ed. Pocock. New York: Cambridge UP, 1977.
- Felix Raab, *The English Face of Machiavelli: A Changing Interpretation*, 1964.
- Pau Rahe, *Republics Ancient and Modern. Volume II: New Modes and Orders in Early Modern Political Thought*. Chapel Hill, N.C., 1994.
- Barbour Reid, "Recent Studies in Seventeenth-Century Literary Republicanism." *English Literary Renaissance*. Volume 34, Issue 3 September 2004. pp. 387-417.
- Caroline Robbins, *The Eighteenth Century Commonwealthsman*. New Haven, Conn., 1959.
- Caroline Robbins (ed.), *Two English Republican Tracts*. New York: Cambridge, 1969.
- Daniel Rodgers, 'Republicanism: the Career of a Concept', *Journal of American History* 79 June 1992.
- Richard Rorty, J. B. Schneewind and Quentin Skinner ed. *Philosophy in History*. Cambridge: CUP, 1984. pp. 193-221.
- Jonathan Scott. *Commonwealth Principles: Republican Writing of the English Revolution*. Cambridge: Cambridge UP, 2004.
- Quentin Skinner, *Liberty before Liberalism*. New York: Cambridge UP, 1997.
- . 'Classical Liberty, Renaissance Translation and the English Civil War', in Skinner, *Visions of Politics. Volume II: Renaissance Virtues*. New York: Cambridge UP, 2002.
- Nigel Smith. *Literature and Revolution in England 1640-1660*. New Haven: Yale University Press, 1997.
- Blair Worden. "Classical Republicanism and the Puritan Revolution." In *History and Imagination: Essays in Honor of H.R. Trevor-Roper*. Ed. Hugh Lloyd-Jones, Valerie Pearl and Blair Worden. 1981. pp.182-200.

Optional Paper: ENG 478: Multiculturalism and Canadian Literary Imagination

Outline:

An important aspect of the "idea" of Canada is its policy of multiculturalism, which was adopted in the 1970s and then became official state policy with the passing of the Multiculturalism Act in 1988. This course will examine the hopeful, and somewhat sentimentalized, view of Canada as a multi-cultural nation that is 'tolerant' of people of diverse ethnic and minority groups. This popular perception of Canada is complicated by the writings of Canadian writers of various ethnicities, among them those from the many different First Nations.

In this course we will examine the "official" discourse of Canadian Multiculturalism through the study of literary texts and selected works of literary criticism. Questions to be explored include the following: When did Canada become multicultural? What does the oft-repeated metaphor of the multicultural "mosaic" mean? Are Native Canadians a part of the mosaic? How and when do immigrants become Canadian? How do Canadians from within specific cultural contexts write about their communities and their experiences? The course will also historically contextualize the debates about multiculturalism in Canada and forge an understanding of the role literature plays in those ongoing debates.

Objectives:

- a) To focus on Multiculturalism and its representation in Canadian Literature through major literary forms like fiction, poetry, drama
- b) To have an overview of the significant writing of Canada, viz., English, French, Immigrant, Native and Women
- c) To familiarize students with Canadian cultural and literary history as well as the important cultural and literary issues and concepts
- d) To understand the discourse on cultural pluralism through political/historical/literary positions
- e) To relate texts to socio-political contexts and cultural processes

Unit 1: Fiction

Aritha Van Herk, *No Fixed Address: An Amorous Journey* (1986)

Michael Ondaatje, *In the Skin of a Lion* (1987)

(Or)

Dionne Brand, *What We All Long For: A Novel* (2005)

Eden Robinson, *Monkey Beach* (2000)

Alice Munro, "Eskimo" in *The Progress of Love* (1986)

Unit 2: Drama

Sharon Pollock, *The Komagata Maru Incident* (1992)

Tomson Highway *The Rez Sisters* (1986)

Unit 3: Poetry

Sherman Alexie, Selections from *The Summer of Black Widows* and *First Indian on the Moon*
Cyril Dabydeen, "Multiculturalism"

Leah Lakshmi Piepzna-Samarasinha, Selections from *Bodymap*

Dionne Brand, Selections from *Land to Light On*

Lillian Allen, "Colors," "I Fight Back," "Unnatural causes", "Stereotype Friggin'— The Ethnic and the Visible Minority ... in Stereo-Typed to Fit," "In these Canadian Bones"

Ahdri Zhina Mandiela, "ice culture," "afrikan by instinct"

Nilofar Shidmehr, "Without English"

Unit 4: Essays

Daniel David Moses, "One Generation from Extinction"

Henry Kreisel, "The Prairie: A State of Mind"

Suggested Readings:

1. The Canadian Multiculturalism Act (available online at <http://laws.justice.gc.ca/en/C-18.7>: especially the "Multiculturalism Policy")
2. Bannerji, Himani. *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism and Gender*. Toronto: Canadian Scholars Press, 2000.
3. Bissoondath, Neil. "The Uses of Ethnicity" from *Selling Illusions: The Cult of Multi Culturalism in Canada*. Toronto: Penguin Random House, 2002.
4. Coleman, Daniel. *White Civility: The Literary Project of English Canada*. University of Toronto Press, 2006.
5. Davey, Frank. *Surviving the Paraphrase: Eleven Essays on Canadian Literature*. Winnipeg: Turnstone, 1983.

6. Frye, Northrope. *The Bush Garden: Essays on the Canadian Imagination*. Concord: Anansi, 1997.
 7. Goldberg, David Theo. *Multiculturalism: A Reader*. Blackwell Publishing, 1997.
 8. Gunew, Sneja M. *Haunted Nations: the Colonial Dimensions of Multiculturalisms*. London and New York: Routledge, 2004.
 9. Gutmann, A.. ed. *Multiculturalism and the Politics of Recognition*. Toronto: University of Toronto Press, 1992.
 10. Hutcheon, Linda & Mario J. Valdes, Ed.. *Rethinking Literary History: A Dialogue on Theory*. OUP, 2002.
 11. Hutcheon, Linda and Richmond Marian. (eds). *Other Solitudes: Canadian Multicultural Fictions*. Toronto; Oxford University Press, 1990.
 12. Kamboureli, Smaro (ed.). *Making a Difference: Canadian Multicultural Literatures in English*. Don Mills, ON: OUP Canada, 2006.
 13. Kymlicka, Will. *Multicultural Odyssey*. Oxford: OUP, 2007.
 14. Kudshedkar, Shirin. (ed). *Postmodernism and Feminism: Canadian Context*. New Delhi: Pencraft International, 2005.
 15. Li, Peter S. "The Multiculturalism Debate," in Peter S. Li (Ed.), *Race and Ethnic Relations in Canada*, Oxford et al.: Oxford University Press, 1999, 148-156.
 16. Mackey, Eva. *The House of Difference: Cultural Politics and the National Identity in Canada*. Toronto: University of Toronto Press, 2002.
 17. Mandel, Elli. (ed). *Contexts of Canadian Criticism*. Chicago: University of Chicago Press, 1997.
 18. Miki, Roy. "'What's a Racialized Text Like You Doing in a Place like This?': Reforming Boundaries, Negotiating Borders in English and CanLit Studies." In *Broken entries: race, subjectivity, writing; essays*. Toronto: Mercury, 1998.
 19. Moss, Laura and Cynthia Sugars. (ed.). *Canadian Literature in English: Texts and Contexts*. Vol. II. Toronto: Pearson-Longman, 2008.
 20. Neuman, Shirley and Robert Wilson. *Labyrinths of Voice: Conversations with Robert Kroetsch*. Edmonton: New West Press, 1982.
 21. New, W.H. (ed). *Native Writers and Canadian Writing*. Vancouver B.C.: University of British Columbia Press, 1990.
 22. Nothof, Anne F. (ed). *Sharon Pollock: Essays on her works*. Toronto: Guernica, 2000.
 23. Paranjape, Makarand. *In Diaspora; Theories, Histories, Texts*. 2001. New Delhi: Indialog Publications, 2001.
 24. Philip, M. Nourbese. *Frontiers: selected essays and writings on racism and culture, 1984-1992*. Stratford, Ont. : Mercury Press, 1992.
 25. Taylor, Charles. *Sources of the Self: The Making of the Modern Identity*. Harvard, 1989.
 26. Taylor, Charles, K. Anthony Appiah, Jürgen Habermas, Steven C. Rockefeller, Michael Walzer, and Susan Wolf. *Multiculturalism*. (Ed.). Gutmann Amy. Princeton, New Jersey: Princeton University Press, 1994.
 27. Vevaina, Coomi & Barbara Godard. (eds). *Intersections: Issues of Race and Gender in Canadian Women's Writing*. New Delhi: Creative Books, 1996.
 28. Young, Judy. "No Longer 'Apart'? Multiculturalism Policy and Canadian Literature," *Canadian Ethnic Studies* 33, no. 2 (2001):88–116.
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Semester III

| Course Type | Course No. | Course Title | Credits |
|-----------------------------------------------|------------|-------------------------------------------|---------|
| Core | ENG 503 | Literature of the Victorian Period | 4 |
| | ENG 504 | Key Directions in Literary Theory | 4 |
| Optional | ENG 526 | Comparative Literary Studies | 4 |
| | ENG 527 | Discourse Analysis | 4 |
| | ENG 528 | Literatures of the Margins | 4 |
| | ENG 529 | Film Studies | 4 |
| | ENG 530 | Literary Historiography | 4 |
| | ENG 531 | Race in the American Literary Imagination | 4 |
| | ENG 532 | Asian Literatures | 4 |
| Project | ENG 541 | Project Work III | 2 |
| Total Required Number of Credits Per Semester | | | 18 |

Core Paper: ENG 503: Literature of the Victorian Period

Outline:

The course will introduce students to the major aspects of British literature and culture during Queen Victoria's long reign. The Victorian period was one of immense social, ideological and cultural change: urbanization, steam power, class conflict, religious crisis, imperial expansion, information explosion, bureaucratization, and changing notions of femininity and domesticity were just some of the many concerns addressed in texts of the period. The advent of narrative genres such as detective and fantasy fiction has been linked to specific cultural and social anxieties fuelled by these changes. Experimentation with form in poetry is seen in the dramatic monologue which drew upon romantic models, and the ballad that revives medieval cultural sources.

Objectives:

- To familiarise students with canonical and more obscure Victorian texts, and contextualise them within the social, political, economic and cultural shifts that take place
- To facilitate an understanding of the relationship of the Victorian novel to empire, political history, gender, industrialization and bourgeoisie capitalism
- To introduce students to the satires of bourgeoisie social institutions and manners that emerged from the Aesthetic Movement
- To introduce students to the specific notions of high vs. low art/ culture that begin to permeate English society during this period
- To introduce students to the realist and naturalist styles and their politics of representation

Unit 1: Early Victorian

Texts:

Thomas Carlyle. "Signs of the Times." (1829)

Alfred Lord Tennyson, "Ulysses," (1833/42) "Lady of Shalott" (1833/42) Selections from "In Memoriam" (1850)

Robert Browning, "My Last Duchess," (1842) "Andrea Del Sarto" (1855)

John Henry Newman, Selections from *The Idea of a University*. (1852)

Recommended Readings:

Mary Hutton, "The Happy Isle" (1836)
Robert Lowery, "The Collier Boy" (1839)
Elizabeth Barrett Browning, "The Cry of the Children" (1842)
Ernest Jones, "A Chartist Chorus" (1846)
Eliza Cook, "People Who Do Not Like Poetry," (1846) "A Song: To 'The People' of England" (1848)
Burgoyne, Montague. *Address to the governors and directors of public charity schools*, 1830.
Alison, Archibald. "The Chartists and Universal Suffrage." *Blackwood's Edinburgh*, 1839.
Ellis, Sarah Stickney. *The Women of England: Their Social Duties and Domestic Habits*, 1839.
Lovett, William and John Collins, *Chartism: A new organization of the people*, 1840.
1842 and 1848 Chartist Petitions.
Gammage, R.G. (1854). *History of the Chartist Movement: 1837-1854*.
Pre-Raphaelite Art (1848- 1870's) by William Holman Hunt, John Everett Millais, Dante Gabriel Rossetti (Tate Britain and The National Gallery of Art, Washington D.C)

Unit 2: Mid Victorian

Texts:

Charlotte Bronte, *Jane Eyre*. (1847)
Recommended Edition:
Mason, Michael (ed.). *Jane Eyre*. London: Penguin Classics, 2003.
Charles Dickens, *Hard Times*. (1854)
Recommended Edition:
Collins, Phillip (ed.). *Hard Times*. London: Wordsworth Classics, 1995.
Robert Lowery, Articles from *The Temperance Weekly Record* (1856/7)
J.S. Mill, Selections from *Utilitarianism*.(1861)

Recommended Readings:

Benjamin Disraeli, *Sybil*.(1845)
Engels, Frederick. *The Condition of the Working Class in England* (1845).
Henry Mayhew, *London Labour and the London Poor* (3 Vol.) (1851).
Coventry Patmore. *The Angel in the House*. London: George Routledge & Sons, 1854.
Elizabeth Gaskell, *Mary Barton* (1848); *North and South*(1855).
Norton, Caroline. *The Wife and Woman's Reward*. 3 vols. London, 1835.
_____. *English Laws for Women in the Nineteenth Century*. London, 1854.
_____. *A Letter to the Queen on Lord Chancellor Cranford's Marriage and Divorce Bill*. London, 1855.
May, Thomas Erskine. *A Practical Treatise on the Law, Privileges, Proceedings, and Usage of Parliament*. 4th ed. London: Butterworths, 1859.
Cox, Homersham. *A History of the Reform Bills of 1866 and 1867*. London: Longmans, Green, 1868.
J.S. Mill, (1873). *Autobiography*. NY: Penguin, 1990.
Mill, J.S., Dale E. Miller and J.B. Schneewind. *The Basic Writings of John Stuart Mill: On Liberty, The Subjection of Women & Utilitarianism*. NY: Random House, 2002.

Unit 3: Late Victorian I

Texts:

Dante Gabriel Rossetti, "The Blessed Damozel" (1850/56/70/73)
George Eliot, *Silas Marner*: The Weaver of Raveloe (1861)
Christina Rossetti, "Goblin Market" (1862)
Mathew Arnold, "Dover Beach" (1867)

Lewis Carroll, *Through the Looking Glass* (1871)

Recommended Edition:

Carroll, Lewis. *Through the Looking Glass*. New York: Puffin Books, 1996.

Recommended Readings:

Mathew Arnold, (1869). Extracts: "Sweetness and Light" and "Doing as one Likes" from *Culture and Anarchy with Friendship's Garland and Some Literary Essays*. R.H. Super (ed.). Ann Arbor: University of Michigan, 1965.

Charles Darwin, *The Descent of Man* (1871).

Patmore, Coventry. "1867." In *The Unknown Eros*. London: George Bell, 1878.

Unit 4: Late Victorian II

Texts:

Gerard Manley Hopkins, "The Windhover" (1877), "Pied Beauty" (1877)

Thomas Hardy, *Jude the Obscure* (1895). [Preferable Edition: Hardy, Thomas. *Jude the Obscure*. London: Wordsworth Classics, 1998.]

Oscar Wilde, "Ballad of Reading Gaol" (1898).

Recommended Readings:

Walter Pater, Extracts: "La Gioconda" (1668-9) and "Conclusion" from *The Renaissance: Studies in Art and Poetry* (1877).

Michael Field, "La Gioconda" (1892), "A Girl" (1893)

Lord Alfred Douglas, "Two Loves" (1894)

Victoria Cross, *Anna Lombard* (1901)

Olive Custance, "Statues" (1905)

Oscar Wilde, *De Profundis*. (1905)

Suggested Readings:

Boos, Florence. S. *Working Class Women Poets in Victorian Britain: An Anthology*. Broadview Press, 2008.

Cummings, Elizabeth and Nancy Kaplan. *The Arts and Crafts Movement*. London: Thames and Hudson, 1991.

Dowling, Linda. "Aestheticism." and Sartwell, Crispin. "Art for Art's Sake." *Encyclopaedia of Aesthetics*. Ed. Michael Kelly. Oxford: Oxford University Press, 1998. Vol. I, 32-37; 118-20.

Goodridge, John. *Nineteenth-Century English Labouring-Class Poets: 1800–1900*. Pickering and Chatto, 2005.

Hall, Robert. *Voices of the People: Democracy and Chartist Political Identity*. The Merlin Press, 2007.

Ker, Ian. (ed.). *The Cambridge Companion to John Henry Newman*. Cambridge: Cambridge UP, 2009.

Maidment, Brian. *The Poorhouse Fugitives: Self-taught poets and poetry in Victorian Britain*. Manchester: Carcanet Press Limited., 1987.

Martin, Loy D. *Browning's Dramatic Monologues and the Post Romantic Subject*. Baltimore: Johns Hopkins UP, 1985.

Sanders, Michael. 'Poetic Agency: Metonymy and Metaphor in Chartist Poetry 1838-1852', *Victorian Poetry* Vol. 39, No. 2 (2001).

Sanders, Mike. *The Poetry of Chartism: Aesthetics, Politics, History*. Cambridge, 2009.

Schwab, Ulrich. *The Poetry of the Chartist Movement: A Literary and Historical Study*. Dordrecht, 1993.

Schwarzkopf, Jutta. *Women in the Chartist Movement*. New York: St. Martin's P., 1991.

“Pre-Raphaelites: An Introduction,” “Victorian Political History: Timelines, Corn Laws, Reform Acts, Poor Law, Chartism and the Chartist Movement” on the Victorian Web.

Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. London: Oxford UP, 1989.

Breton, Rob. *The Oppositional Aesthetics of Chartist Fiction: Reading Against the Middle-Class Novel*. London: Routledge, 2016.

Clark, Anna. *The Struggle for the Breeches: Gender and the Making of the British Working Class*. Berkeley: University of California Press, 1995.

Deirdre, David. (ed.). *The Cambridge Companion to the Victorian Novel*. Cambridge: Cambridge UP, 2001.

De Lamotte, Eugenia. *Perils of the Night: a Feminist Study of Nineteenth-Century Gothic*. New York: Oxford U.P., 1990.

Gallagher, Catherine. *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832-1867*. University of Chicago P, 1985.

Gilbert Sandra and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 2nd ed. Yale University Press: New Haven and London, USA and U.K., 2000.

Glen, Heather (ed.). *The Cambridge Companion to the Brontes*. Cambridge UP, 2002.

Hughes, Kathryn. *The Victorian Governess*. London and Rio Grande: The Hambledon Press, 1993.

Jordan, John O. (ed.) *The Cambridge Companion to Charles Dickens*. Cambridge: Cambridge UP, 2006.

Jusova, Iveta. *New Woman and the Empire*. Columbus: Ohio State University Press, 2005.

Ketabgian, Tamara. *The Lives of Machines: The Industrial Imaginary in Victorian Literature & Culture*. Michigan, 2011.

Kranidis, Rita S. *Subversive Discourse: The Cultural Production of Late Victorian Feminist Novels*. London: Macmillan, 1995.

Logan, Deborah. *Fallenness in Victorian Women's Writing: Marry, Stitch, Die, or Do Worse*. London: University of Missouri Press, 1998.

Meyer, Susan. *Imperialism at Home: Race and Victorian Women's Fiction*. London: Cornell U. P., 1996.

Peterson, Linda H. (ed.). *The Cambridge Companion to Victorian Women's Writing*. Cambridge UP, 2015.

Phillips, Roderick. *Putting Asunder: A History of Divorce in Western Society*. Cambridge: Cambridge University Press, 1988.

Poovey, Mary. *Uneven Developments: The Ideological Work of Gender in mid-Victorian England*. Chicago: University of Chicago Press, 1988.

Said, Edward. “Narrative and Social Space,” from *Culture and Imperialism*. London: Vintage, 1993.

Shattock, Joanne. (ed.) *The Cambridge Companion to English Literature 1830-1914*. Cambridge: Cambridge UP, 2010.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. London: Virago, 1978.

Skorupski, John. *The Cambridge Companion to Mill*. Cambridge: Cambridge UP, 2006.

Vanden Bossche, Chris. *Reform Acts: Chartism, Social Agency, and the Victorian Novel, 1832-1867*. Baltimore: The John Hopkins University Press, 2014.

West, Katharine. *Chapter of Governesses: A Study of the Governess in English Fiction, 1800-1949*. London: Cohen, 1949.

Williams, Raymond. “Metropolitan Perceptions and the Emergence of Modernism” from *The Politics of Modernism: Against the New Conformists*. Verso, 1989.

- Bloom, Harold, et.al (ed.), *Modern Critical Views: Matthew Arnold*. New York: Chelsea House Publishers, 1987.
- Bristow, Joseph (ed.) *The Cambridge Companion to Victorian Poetry*. NY: Cambridge UP, 2000.
- Carlisle, Janice. "On the Second Reform Act, 1867." *BRANCH: Britain, Representation and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of Romanticism and Victorianism on the Net.
- Carlisle, Janice. *Picturing Reform in Victorian Britain*. Cambridge: Cambridge UP, 2012.
- Hall, Catherine, Keith McClelland, and Jane Rendall. *Defining the Victorian Nation: Class, Race, Gender and the Reform Act of 1867*. Cambridge: Cambridge UP, 2000.
- Hodge, Jonathan (ed.). *The Cambridge Companion to Darwin*. Cambridge UP, 2006.
- O'Gorman, Francis (ed.). *The Cambridge Companion to Victorian Culture*. Cambridge UP, 2010.
- Saunders, Robert. *Democracy and the Vote in British Politics, 1848-1867: The Making of the Second Reform Act*. Farnham, Surrey: Ashgate, 2011.
- Smith, F. B. *The Making of the Second Reform Bill*. Cambridge: Cambridge UP, 1966.
- Thurston, Luke. *Literary Ghosts from the Victorians to Modernism: The Haunting Interval*. Routledge, 2012.
- Kaylor, Michael M. *Secreted Desires: The Major Uranians: Hopkins, Pater and Wilde*. Brno, CZ: Masaryk University Press, 2006.
- Kramer, Dale (ed.). *The Cambridge Companion to Thomas Hardy*. Cambridge UP, 1999.
- Pomplun, Trent, "The Theology of Gerard Manley Hopkins: From John Duns Scotus to the Baroque," *Journal of Religion* (January 2015) 95#1 pp: 1-34.
- Raby, Peter (ed.). *The Cambridge Companion to Oscar Wilde*. Cambridge UP, 1997.
- Stokes, Anthony, *Pit of Shame: The Real Ballad of Reading Gaol*. Winchester UK: Waterside Press, 2007.
- Veblen, Thorstein. *The Theory of the Leisure Class: An Economic Study of Institutions*. London: Macmillan, 1899.
- Weber, Carl J. *Hardy of Wessex, His Life and Literary Career*. New York: Columbia U Press, 1965.

Core Paper: ENG 504: Key Directions in Literary Theory

Outline:

The course introduces students to the debates in the twentieth-century: What is the nature, function, and value of literature? What is the function of the artist, the critic, and of criticism and theory itself? Can we know the artist's true intentions in a work? How do we account for multiple interpretations of a text? What is the relationship between the content and the form of a literary work? Does literary language differ from ordinary language? The course traces the history of twentieth-century theory across various frameworks involving concepts like reader, history, text, and the self.

Objectives:

- a) To introduce students to the concepts in literary theory;
- b) To initiate students into the idea of the interdisciplinary nature of current debates in literary theory;
- c) To enable students to use the concepts taught during the course to interrogate ideas like the 'literary', the 'political' etc.

Unit 1: New Criticism and Reader Response Criticism

- A. Ransom, John Crowe. "Criticism, Inc." (1937)
- B. Wimsatt, William K. and Monroe Beardsley, "The Intentional Fallacy" and "The Affective Fallacy" (1946)
- C. Brooks, Cleanth. "The Language of Paradox" in *The Well Wrought Urn* (1947)

D. Jung, Carl Gustave. *Archetypes and the Collective Unconscious* (Selections) (1969)
E. Fish, Stanley. "Literature in the Reader: Affective Stylistics." In *Is There a Text in This Class?* (1980).

Recommended Reading:

Ingarden, Roman. "The Basic Structure of the Literary Work" from *The Literary Work of Art* (1973)
Brooks, Cleanth. "Keats's Sylvan Historian: History without Footnotes." In *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt Brace & Company, 1975.

Unit 2: Structuralism

- A. Saussure, Ferdinand De. Selections from *Course in General Linguistics* (1916). Columbia University Press, 2011.
- B. Barthes, Roland. "Myth Today" from *Mythologies* (1957)
- C. Todorov, Tzvetan. "Structural Analysis of Narrative" (1969)
- D. Bremond, Claude. "Morphology of the French Folktale" (1970), *Semiotica* 2 (3)

Recommended Reading:

Bakhtin, Mikhail. "From the Pre-history of Novelistic Discourse" from *The Dialogic Imagination* (1981)

Unit 3: Marxist Critical Theory

- A. Benjamin, Walter. "On Some Motifs in Baudelaire" (1940)
- B. Althusser, Louis. "Ideology and Ideological State Apparatuses" in *Lenin and Philosophy and Other Essays* (1970)
- C. Eagleton, Terry. Selections from *Marxism and Literary Criticism* (1976)
- D. Williams, Raymond. 'Alienation', 'Bourgeois', 'Capitalism' and 'Dialectic' in *Keywords* (1976, 1983)

Recommended Reading:

Jameson, Frederick. Excerpts from *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism* (1975)

Unit 4: Psychoanalytic Theory

- A. Freud, Sigmund. "Creative Writers and Day Dreaming" (1908); "On Narcissism" (1914); "The Ego and the Id" (1923); Lacan, Jacques. "The Seminar on *The Purloined Letter*." *Yale French Studies* 48 (1972)
- B. Rabaté, Jean-Michel "Freud's Theatre of the Unconscious: Oedipus, Hamlet, and 'Hamlet'" in J. M. Rabaté, *The Cambridge Introduction to Literature and Psychoanalysis* (2014)

Recommended Reading:

Mitchell, J. "Freud: the Making of a Lady" in *Psychoanalysis and Feminism* [1974]

Suggested Readings:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester and New York: Manchester University Press, 2002.
Barthes, Roland. 'The Death of the Author', in *Image-Music-Text*. Trans. Stephen Heath. New York: Noonday Press, 1977.
Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Harlow: Pearson Education Limited. 2009.
Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: OUP, 2011.
Eagleton, Terry. (2008). *Literary Theory: An Introduction*. University of Minnesota Press, Print.

Rylance, Rick. *Debating Texts: A Reader in Twentieth-Century Literary Theory and Method*. Milton Keynes: Open University Press, 1987.

Wagh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006

Optional Paper: ENG 526: Comparative Literary Studies

Outline:

The course will introduce students to the methods of comparative literary studies by defining the concepts and analyzing the theoretical frameworks that contribute towards the making of the discipline. It also intends to explore the ideological vicissitudes of comparative literary studies in processing post-colonial identities, and thereby examining alter-natives of understanding comparison as a tool. The selected texts and essays will acquaint students with the methods of comparative literary studies and with the concerns which are addressed by the discipline in current debates about the literary studies at large.

Objectives:

- a) To introduce students to the concepts and models of comparative literary studies
- b) To initiate students into understanding the role of comparative literary studies in orientating ideological underpinnings in the making of post-colonial identities
- c) To enable students to engage with the nature of issues and debates which define the discipline at large.

Unit 1: Paradigms of Comparative Literary Studies

César Domínguez, Haun Saussy and Darío Villanueva. 'Comparative Literature and the future of literary studies'. In *Introducing Comparative Literature: New Trends and Applications*. London: Routledge, 2015.

David Ferris. 'Why Compare?'. In *A Companion to Comparative Literature*. ed. Ali Behdad and Dominic Thomas. Wiley Blackwell, 2001.

Eva Kushner. 'Comparative Literary History as Dialogue among Nations'. In *Living Prism: Itineraries in Comparative Literature*. London: McGill-Queen's University Press, 2001.

Recommended Readings:

Susan Bassnett. "What is Comparative Literature Today?" *Comparative Literature: A Critical Introduction*, Blackwell, 1993.

Rey Chow. 'Discipline of Tolerance'. In *A Companion to Comparative Literature*. ed. Ali Behdad and Dominic Thomas. Wiley Blackwell, 2001.

Haun Saussy. 'Comparisons, World Literature, and the Common Denominator'. In *A Companion to Comparative Literature*. ed. Ali Behdad and Dominic Thomas. Wiley Blackwell, 2001.

P P Raveendran. 'Literature as Supermarket: Mapping World Literature Today'. In *Interdisciplinary Alter-natives in Comparative Literature*. ed. E V Ramakrishnan, Harish Trivedi and Chandra Mohan, Sage, 2013.

Hans Robert Jauss. *Towards an Aesthetic of Reception*. Minneapolis: University of Minnesota Press, 1981.

Unit 2: Comparative Literary Studies in Indian Context

Sisir Kumar Das. 'Why Comparative Indian Literature?'. *Comparative Literature: Theory and Practice*. ed. Sisir Kumar Das, Amiya Dev. Indian Institute of Advanced Study, 1989.

Amiya Dev. 'Comparative Literature in India.' Purdue University, 2000. (CLCWeb: Comparative Literature and Culture 2.4 (2000): <http://docs.lib.purdue.edu/clcweb/vol2/iss4/10>)

Avadhesh Kumar Singh. 'Comparative Literature in India: Editorial Note'. *Critical Practice*, 2014.

Recommended Readings:

Bhalchandra Nemade. 'Indian Literature and Universalism'. In *Interdisciplinary Alternatives in Comparative Literature*. ed. E V Ramakrishnan, Harish Trivedi and Chandra Mohan, Sage, 2013.

Jaidev. 'Intertextuality and Influence: Connections and Boundaries'. In *Comparative Literature: Theory and Practice*, ed. Amiya Dev and Sisir Kumar Das, Indian Institute of Advanced Study, 1981.

Unit 3: Genealogy

Jonathan Culler. 'Theories of Lyric: Performative and Performance'. In *Theory of Lyric*. Harvard University Press, 2015.

Earl Miner. 'Why Lyric?'. In *The Renewal of Song*. Seagull, 2000.

E. V. Ramakrishnan. 'The Enduring Song: The Lyrical Tradition in Literature'. In *Literary Studies in India: Genealogy*. Department of Comparative Literature, Jadavpur University, 2004.

Recommended Readings:

Earl Miner. *Lyric*. In *Comparative Poetics*. Princeton University Press, 1990.

Amiya Dev. 'Literary Genres: An Epilogue.' In *Literary Studies in India: Genealogy*. Department of Comparative Literature, Jadavpur University, 2004.

Unit 4: Methodology in Comparative Literary Studies

Subha Chakraborty Dasgupta. 'Towards an Understanding of the Baromasi and Aspects of Lyric Poetry in Bengal'. In *The Renewal of Song*. Seagull, 2000.

Study of selected poems by Narsinh Mehta, Surdas, Lal Ded and Akka Mahadevi

Ipshta Chanda. *Tracing Charit as a Genre*. Jadavpur University, 2003.

Recommended Readings:

C M Bowra. 'Composition and Performance'. In *Primitive Song*. Weidendeld and Nicolson.

C M Bowra. 'Technique'. In *Primitive Song*. Weidendeld and Nicolson.

Christian Lee Novetzke. *History, Bhakti, and Public Memory*. Permanent Black, 2008.

Sisir Kumar Das. 'Temple and Home: The Lyric in Medieval India.' Seagull, 2000.

Suggested Readings:

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

Bernheimer, Charles. Ed. *Comparative Literature in the Age of Multiculturalism*. Baltimore: The Johns Hopkins University Press, 1995.

Bowra C M. *Primitive Song*. World Publishing Company, 1963.

Dev, Amiya and Sisir Kumar Das. *Comparative Literature; Theory and Practice*. IAS: Shimla, 1989.

Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*. Oxford: Clarendon Press, 1982.

Guillen C. *The Challenge of Comparative Literature*. London: Harvard University Press, 1993.

Jost, Francois. *Introduction to Comparative Literature*. Pegasus: New York, 1974.

Miner, Earl. *Comparative Poetics: An Intercultural Essay on Theories of Literature*. Princeton, New Jersey: Princeton University Press, 1990.

Praver, S S. *Comparative Literary Studies: An Introduction*. London: Duckworth, 1973.

The Kojiki: Records of Ancient Matters (Tuttle Classics of Japanese Literature Series) Basil Hall Chamberlain, Tuttle Publishing, 2013.

Weisstein, U. *Comparative Literature and Literary Theory*. Bloomington Indiana University Press, 1973.

Optional Paper: ENG 527: Discourse Analysis

Outline:

The course will offer a linguistic and interdisciplinary perspective on the concept of 'discourse' by tracing the developments in discourse theory. The course will endeavour to engage, through its readings, with discourse analysis, sociolinguistics, and qualitative research methodologies. The course, thus, is a mix of theory and actual data analysis.

Objectives:

- a) To provide a theoretical grounding in the field of discourse studies/analysis which will enable students to analyse written and spoken text for various teaching and research related purposes;
- b) To equip students with an awareness of text features which are necessary for creating cohesion and coherence;
- c) To enable students to explore features of spontaneous conversational discourse;
- d) To enable students to identify characteristic features of longer texts, genres, registers and the rhetorical devices used in prepared discourse;
- e) To train students to critically reflect on the uses of discourse analysis in language teaching contexts.

Unit 1: An Introduction to Text and Discourse

a. 'Text', 'Discourse' and Cultural Practices

Readings:

1. Hymes, D. (1972). Models of the interaction of language and social life. In: J. Gumperz & D. Hymes (Eds.), *Directions in Sociolinguistics: The ethnography of communication*. New York: Holt, Rinehart & Winston
2. Silverstein & Urban. (1996). 'Introduction' in Silverstein, M. & Urban, G. Eds.). *Natural histories of discourse*. Chicago: University of Chicago Press.

b. Genre, utterance and narrative

Readings:

1. Bakhtin, M. M. (1999). The problem of speech genres.
2. Gee, J. P. (1991). A linguistic approach to narrative. *Journal of Narrative and Life History* 1 (1)
3. Georgakopoulou, A. & Goutsos, D. (2000). Revisiting discourse boundaries: The narrative and non-narrative mode. *Text* 20 (1)

c. Poetics and discourse

Readings:

1. Bauman, R. & Briggs, C. (1990). Poetics and performance as critical perspectives on language and social life. *Annual Review of Anthropology* 19
2. Jakobson, R. (1999). Linguistics and poetics.
3. Selections from Hymes, D. (1996). *Ethnography, linguistics, narrative inequality: Toward an understanding of voice*. London: Taylor & Francis.

Unit 2: Discourse, Speech Acts, Pragmatics

a. The theory of speech acts

Readings:

1. Searle, J.R. (1969). *Speech Acts: an Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
2. Selections from Lakoff, R. B. (2000). *The Language War*. Berkeley, California: University of California Press.

3. 'Introduction' from Butler, J. and A. Athanasiou (2013). *Dispossession: the performative in the political*. Cambridge, UK, Polity.

b. Pragmatics and discourse

Readings:

1. Grice, H.P. (1957) 'Co-operative Principle'
2. Brown, P. and Levinson, S.C. (1987). 'Politeness: Some Universals in Language Use'
3. Stivers et.al. (2009). 'Universals and cultural variation in turn-taking in conversation.'

c. Discourse and Conversation Analysis

Readings:

Phillips, L. & Jorgensen, M. (2001). Chapter 2: Laclau and Mouffe's discourse theory. In *Discourse Analysis as Theory and Method*. London: Sage.

Wetherell, M. 1998. Positioning and interpretive repertoires: Conversation analysis and post-structuralism in dialogue. *Discourse & Society* 9, 387-412.

Unit 3: Intertextuality, Cohesion and Interaction

a. Intertextuality and cohesion

Readings:

1. Fairclough, N. (1999). Linguistic and intertextual analysis within discourse analysis.
2. Halliday, M. A. K. & Hasan, R. (1976). Introduction. *Cohesion in English*. London: Longman.
3. Hyland, K. (2002). Genre: Language, context, and literacy. *Annual Review of Applied Linguistics* 22.

b. Interaction in discourse

Readings:

1. Gumperz, J. (1999). Sociocultural knowledge in conversation.
2. Schegloff, E. & Sacks, H. (1999). Opening up closings.

c. Identity and social participation

Readings:

1. Irvine, J. (1996). Shadow conversations: The indeterminacy of participant roles. .
2. Goffman, E. (1999). On face work.

Unit 4: Critical Discourse Analysis (CDA)

a. The 'critical' in CDA

Readings:

1. Gee, J. (2004). Discourse analysis: What makes it critical?
2. Giddens, A. (1999). Modernity and self-identity: Tribulations of the self.
3. Latour, B. (1999). Circulating reference. In *Pandora's Hope*.

b. Ideology, power, discourse

Readings:

1. Bourdieu, P. (1999). Language and symbolic power.
2. Caldas-Coulthard, C. R. (1999). 'Women who pay for sex. And enjoy it': Transgression versus morality in women's magazines.

c. CDA and the classroom

Readings:

1. Rogers, R. (2004). A critical discourse analysis of literate identities across contexts: Alignment and conflict.
2. Woodside-Jiron, H. (2004). Language, power, and participation: Using critical discourse analysis to make sense of public policy.

Suggested Readings:

- Gee, J. P. (2005). *An introduction to discourse analysis: Theory and method*. New York: Routledge.
- Jaworski, A. & Coupland, N. (Eds.). (1999). *The discourse reader*. London: Routledge.
- Mills, Sara. (2004). *Discourse*. London: Routledge.
- Phillips, Louise, & Jorgensen, Marianne. (2001). *Discourse analysis as theory and method*. London: Sage.
- Rogers, R. (2004). *An introduction to critical discourse analysis in education*. Mahwah, NJ: Malden, MA: Blackwell.
- Schiffrin, D. Tannen, D. & Hamilton, H. (2003) *The handbook of discourse analysis*. Lawrence Erlbaum Associates.
- Silverstein, M. & Urban, G. (Eds.). (1996). *Natural histories of discourse*. Chicago: University of Chicago Press.
- Wetherell, Margaret, Taylor, Stephanie, and Yates, Simeon (eds.) *Discourse theory and practice: A reader*. London: Sage.
- Wooffitt, Robin. 2005. *Conversation analysis and discourse analysis: A Comparative and critical introduction*. London: Sage.

Optional Paper: ENG 528: Literatures of the Margins**Outline:**

The course introduces a whole range of texts that deal with marginality. It aims to develop sensitivity amongst students towards the underprivileged and deprived sections of society. The course examines a wide range of texts from different countries and communities. These texts deal with different issues related to marginalized sections such as caste, gender, indigeneity and race.

Objectives:

1. To introduce students to the concept of margins and marginality
2. To study literatures of the margins
3. To develop a sensitivity and a sensibility towards the underprivileged sections and their representations in literature
4. To critically evaluate issues related to representation and resistance.

Unit 1: Prose

- Ambedkar, B.R. (1935) *Annihilation of Caste*. New Delhi: Bluemoon books, 2001.
- Morrison, Toni. *Playing in the Dark: Whiteness and Literary Imagination*. New York, Vintage: 1992. (Selected portions)
- Goldie, Terry. "The Representation of the Indigene" in *Fear and Temptation: The Image of the Indigene in Canadian, Australian and New Zealand Literatures*. Kingston: McGill-Queens University Press, 1989.

Unit 2: Poetry

- Angelou, Maya. *Shaker, Why Don't you Sing?* Toronto: Random House, 1983.
- Selected poems of Bhakti Poets. *Bhakti Poetry of India*. CreateSpace Independent Publishing Platform: 2013.
- Schelling, Andrew. *The Oxford Anthology of Bhakti Literature*. New Delhi, OUP: 2011. (Namdev, Ravidas, Kabir).
- Noonuccal, Oodegeroo (Kath Walker). *The Dawn is at Hand*. Hertfordshire: Campion Press, 1989.

Unit 3: Life-Narrative and Play

Leane, Jeanine. *Purple Threads*. Queensland, University of Queensland Press: 2011.

Budhan Theatre. *Budhan Bolta Hai*. Published in Devy, G. *Painted Words: An Anthology of Tribal Literature*. New Delhi, Penguin Books India: 2003.

Unit 4: Fiction

G. Kalyana Rao, *Untouchable Spring*. New Delhi: Orient Blackswan: 2010.

Jane Harrison, *Becoming Kerali Lewis*. Magabala Books Aboriginal Corporation: 2016

Suggested Readings:

Bama. *Karukku*. Translated by Lakshmi Holmström. Chennai: Macmillan India, 2000.

Devi, Mahasweta. *Chotti Munda and his Arrow*. Translated by Gayatri Chakravorty Spivak. Oxford: Blackwell. (2003).

Elder, Arlene (1992). 'Silence as Expression: Sally Morgan's *My Place*'. *Kunapipi* 14(1): 16–24.

Gopal Guru. *Humiliation: Claims and Context*. New York: Oxford University Press, 2009.

Guha, Ranajit. 'On Some Aspects of the Historiography of Colonial India'. In Ranajit Guha (ed.) *Subaltern Studies Volume One* (pp. 1–8). Delhi: Oxford University Press, 1982.

Huggan, Graham. *The Post-Colonial Exotic: Marketing the Margins*. London: Routledge, 2001.

Krishnaswamy, Revathi. 'Globalization and its Postcolonial (Dis)contents: Reading Dalit Writing'. *Journal of Postcolonial Writing* 41(1): 69–82, 2005.

Ruffo, Armand Garnet. 'Introduction'. In Armand Garnet Ruffo (ed.) *(Ad)dressing our Words: Aboriginal Perspectives on Aboriginal Literatures* (pp. 5–16). Penticton: Theytus Books, 2001.

Trinh T. Minh-ha. *Woman, Native, Other: Writing, Postcoloniality and Feminism*. Bloomington and Indianapolis: Indiana University Press, 1989.

Whitlock, Gillian. 'In the Second Person: Narrative Transactions in Stolen Generations Testimony'. *Biography* 24(1): 197–214, 2001.

Optional Paper: ENG 529: Film Studies

Outline:

This course will explore the specificities and significance of the medium of cinema and the critical skills required to analyse cinema. It will give an outline of the emergence of cinema as a popular cultural form in the early 20th century and the impact this form has in defining our experience of modernity.

Objectives:

- To introduce students to some of the main components such as mise-en-scene, camera, editing and sound that should be paid attention to in order to analyse films.
- Students will engage with some of the key concepts of film studies such as genre and spectatorship.
- Students will explore the process of adaptation and come to an understanding of how cinema interacts with other cultural forms such as theatre and fiction.

Note: In the case of the films listed below film clips or complete films may be used according to the need of the course.

Unit 1: The Medium of Cinema

Richard Dyer. 2000. "Introduction to Film Studies" from *Film Studies: Critical Approaches*. ed. John Hill and Pamela Church Gibson. Oxford: Oxford University Press.

Tom Gunning. 1995. "An Aesthetic of Astonishment: Early Film and the Incredulous Spectator." In *Viewing Positions: Ways of Seeing Film*. ed. Linda Williams. New Brunswick: Rutgers University Press. 114-133.

Satyajit Ray. 1976. "A Long Time on the Little Road" In Satyajit Ray *Our Films, Their Films*. Bombay: Orient Longman.

M.S.S. Pandian. 1996. "Tamil Cultural Elites and Cinema: Outline of an Argument." *Economic and Political Weekly* 31:15 (April 13-20). 950-955.

Reference film texts:

Pathar Panchali. 1955. Dir. Satyajit Ray

Harishchandrachi Factory. 2009. Dir. Paresh Mokashi.

Sita Sings the Blues. 2008. Dir. Nina Paley

Film before Film. 1986. Dir. Werner Nekes.

Unit 2: Elements of Cinema

Mise-en-scene

Maria Pramaggiore and Tom Wallis. 2005. *Film: A Critical Introduction*. London: Laurence King. Chapter 4. 58-88.

Reference film text:

In the Mood for Love. Dir. Wong Kar Wai. 2000.

Camera

Maria Pramaggiore and Tom Wallis. 2005. *Film: A Critical Introduction*. London: Laurence King. 98-117.

Excerpts from "Masters of Light, Servants of Shadow: Reflections on the History and Practice of Cinematography in India" by Shuddhabrata Sengupta, Raqs Media Collective. <http://cameraworking.raqsmediacollective.net/pdf/presentation/shuddha.PDF>

Reference film texts:

Pyasa. Dir. Guru Dutt. 1957.

Citizen Kane. Dir. Orson Welles. 1941.

Editing

Maria Pramaggiore and Tom Wallis. 2005. *Film: A Critical Introduction*. London: Laurence King. Chapter 6. 160-169.

Battleship Potemkin. Dir. Sergei Eisenstein. 1925.

Reference film text:

Psycho. Dir. Alfred Hitchcock. 1960.

Sound

Maria Pramaggiore and Tom Wallis. 2005. *Film: A Critical Introduction*. London: Laurence King. 98-117.

Rick Altman. 1992. "The Material Heterogeneity of Recorded Sound" In *Sound Theory, Sound Practice*. New York: Routledge.

Reference film text:

The Artist. Dir. Michel Hazanavicius. 2011.

Unit 3: Film and Genre

Christine Gledhill. 2000. "Rethinking Genre" in *Reinventing Film Studies* Eds. Christine Gledhill and Linda Williams. New York: Oxford University Press. 221-244

Gita Vishwanath. 2007. "The Multiplex: Crowd, Audience and the Genre Film" *Economic and Political Weekly* 42(32).

Madhava Prasad. "This Thing Called Bollywood" *Seminar* (525). May 2003. <http://www.india-seminar.com/2003/525/525%20madhava%20prasad.htm>

Reference film texts:

Breathless. Dir. Jean Luc-Godard. 1960.

Kill Bill I. Dir. Quentin Tarantino. 2003.

Aaranya Kaandam. Dir. Thiagarajan Kumararaja. 2011.

West Side Story. Dir. Robert Wise and Jerome Robbins. 1961

Satya. Dir. Ram Gopal Varma. 1998.

Unit 4: Adaptation

Andrew Dudley. 2009. "Adaptation" In *Film Theory and Criticism*. ed. Leo Braudy, Marshall Cohen. Oxford: Oxford University Press. 420-424

Sergei Eisenstein. 2009. "Dickens, Griffith and the Film Today" In *Film Theory and Criticism*. ed. Leo Braudy, Marshall Cohen. Oxford: Oxford University Press.

Moinak Biswas. "Mourning and Blood-ties: Macbeth in Mumbai" *Journal of the Moving Image* 5. Online. http://www.jmionline.org/film_journal/jmi_05/article_04.php

Keiko I MacDonald. 1987. "Noh into Film: Kurosawa's *Throne of Blood*" *Journal of Film and Video*. 39 (1). 36-41.

Mahesh Dattani. 2000. *Dance Like a Man*. In *Collected Plays*. New Delhi: Penguin.

Vaidehi. 2006. "Gulabi Talkies" In *Gulabi Talkies and Other Stories*. Trans. Tejaswini Niranjana. New Delhi: Penguin.

Reference film texts:

Gulabi Talkies. Dir. Girish Kasaravalli. 2008.

Hamlet Dir. Michael Almereyda. 2000.

Maqbool . Dir. Vishal Bharadwaj 2003.

Throne of Blood. Dir. Akira Kurosawa 1957.

Suggested Readings:

Altman, Rick. *Film/Genre*. London: BFI, 1999.

Andrew, Dudley *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.

Ashish Rajadhyaksha and Paul Willemen, ed. *Encyclopaedia of Indian Cinema*. London: British Film Institute.

Bazin, Andre. *What is Cinema?* Foreword by Francois Truffaut. Berkeley: University of California Press, 2005.

Biswas, Moinak. "Early Films: The Novel and Other Horizons." In *Apu and After: Re-Visiting Ray's Cinema*, ed. Moinak Biswas, 37-79. Calcutta: Seagull Books, 2006.

Braudy, Leo & Cohen, Marshall (eds.). *Film Theory and Criticism*. 5th ed..NY & Oxford: Oxford University Press, 1999.

Christine Gledhill and Linda Williams. Eds. *Reinventing Film Studies* New York: Oxford University Press.

Etherington-Wright, Christine & Doughty, Ruth. *Understanding Film Theory*. London: Palgrave, 2011

Gledhill, Christine. "The Melodramatic Field." In *Home is Where the Heart is: Studies in Melodrama and the Woman's Film*, ed. Christine Gledhill. London: BFI, 1987.

Prasad, Madhava. *The Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford University Press, 1998.

Rajadhyaksha, Ashish. "Indian Cinema: Origins to Independence" & "India: Filming the Nation." In *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith, 398-408 & 678-689. New York: Oxford University Press, 1996.

Optional Paper: ENG 530: Literary Historiography

Outline:

Literary historiography deals with the defining and the making of the 'literary' and 'history'. The course hinges on the interdisciplinary collision of the two disciplines. The course aims at introducing students to the nature of this collision and the relevance of it in understanding any "literary phenomenon". As the making of the "literary" and of "history" are intricately related to questions of ideology, identity and representation, the course explores these issues to understand the nature of the discipline in the context of contemporary scholarship.

Objectives:

- a) To acquaint students with the making of discipline of literary historiography
- b) To familiarize them with the ideological premises and the theoretical frameworks engaging the discipline of literary historiography
- c) To equip students with the critical tools to engage with the issues related to literary historiography

Unit 1: History and Literary History

Walter Benjamin, *Theses of Philosophy*. In *Illuminations*. Pimlico, 1999.

Hans Robert Jauss, "Literary History as Challenge to Literary Theory". In *Toward an Aesthetic of Reception*. University of Minnesota Press, 1982.

Dipesh Chakrabarty and Henning Truper, "Introduction: Teleology and History: Nineteenth-Century of an Enlightenment Project". In *Historical Teleologies in the Modern World*. Bloomsbury Academic, 2015.

Mario J. Valdes, "Rethinking the History of Literary History". In *Rethinking Literary History: A Dialogue on Theory*. Oxford University Press, 2002.

Recommended Reading:

Linda Hutcheon, "Rethinking the National Model". *Rethinking Literary History: A Dialogue on Theory*. Oxford University Press, 2002.

Hans Gumbrecht Ulrich, "Shall we Continue to Write Histories of Literature?" *New Literary History* 39. 3 (Summer 2008): 519-532. *Project Muse*.

David Perkins, "The Construction of English Romantic Poetry as a Literary Classification". In *Is Literary History Possible?* The John Hopkins University Press, 1993.

Unit 2: Issues in Ideology, Identity and Representation

Bernard Cohn, "The Command of Language and the Language of Command" in *Subaltern Studies IV: Writings on South Asian History and Society*, ed. Ranajit Guha, Oxford University Press, Delhi, 1994.

Veena Naregal, "Colonial Power, Print and the Remaking of Literate Sphere". In *Language Politics, Elites and the Public Sphere*. Permanent Black, 2014.

Dipesh Chakrabarty, "Minorities Histories, Subaltern Pasts". *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton University Press, 2000.

Recommended Reading:

Gauri Viswanathan, "Lessons of History" In *Masks of Conquest*, Oxford University Press, 2000.

Unit 3: Literary Historiography in India

Ganesh Devy, "Jnanadev's Agenda". In *Of Many Heroes: An Indian Essay In Literary Historiography*. Mumbai: Orient Longman, 1998.

Sisir Kumar Das, "The Idea of Literary History". In *Historiography: Literary Studies in India*, ed. Ipshta Chanda, DSA Comparative Literature, Jadavpur University, 2004.

Amiya Dev, "Literary History from Below". In *Comparative Literature: Theory and Practice*. Eds. Amiya Dev and Sisir Kumar Das. Shimla: Indian Institute of Advanced Study, 1989.

Shubha Chakraborty Dasgupta, "Issues in Periodization: Derivative Patterns and New Configurations in Indian Histories of Literature." In *Literary Studies in India: Literary Historiography*. Ed. Ipshta Chanda, Kolkata: DSA Jadavpur University Press, 2004.

Recommended Reading:

Stuart Blackburn & Vasudha Dalmia, eds. *India's Literary History: Essays on the Nineteenth Century*. New Delhi: Permanent Black. 2010.

Unit 4: The Region and Literary History: A Case for Gujarat/i Literary Culture

Sitanshu Yashaschandra. "From Hemchandra to Hind Swaraj: Region and Power in Gujarati Literary Culture." In *Literary Cultures in History: Reconstructions from South Asia*. Ed. Sheldon Pollock, Oxford University Press. 2004.

A. K. Forbes. *Ras Mala* (4 Volumes), Richardson Brothers, 1856.

Govardhanram Tripathi. *The Classical Poets of Gujarat and their Influence on Society and Morals*. Forbes Gujarati Sabha. 1958 (1st ed. 1894).

Recommended Reading:

Prachi Gurjarpadhye, *Bringing Modernity Home: Marathi Literary Theory in the Nineteenth Century*. Indian Institute of Advanced Study, 2014.

Suggested Readings:

Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton University Press, 2000. Print.

Cohn, Bernard. "The Command of Language and the Language of Command." *Colonialism and Its Forms of Knowledge: The British In India*. Delhi: Oxford University of Press, 1997. 16-56. Print.

Crane, Ronald, S. *Critical and Historical Principles of Literary History*. Chicago: The University of Chicago Press, 1971. Print.

Dev, Amiya. "Literary History From Below." *Comparative Literature: Theory and Practice*. Eds. Amiya Dev and Sisir Kumar Das. Shimla: Indian Institute of Advanced Study, 1989. Print.

Devy, Ganesh. *Of Many Heroes: An Indian Essay In Literary Historiography*. Mumbai: Orient Longman, 1998, Print.

Gumbrecht, Hans Ulrich. "Shall we Continue to write Histories of Literature?" *New Literary History* 39.3 (Summer 2008): 519-532. *Project Muse*. Web. 8 August 2012.

Gurjarpadhye, Prachi. *Bringing Modernity Home: Marathi Literary Theory in the Nineteenth Century*. Shimla: Indian Institute of Advanced Study, 2014. Print.

Hutcheon, Linda and Mario J Valdes, eds. *Rethinking Literary History: A Dialogue on Theory*. New York: Oxford University Press, 2002. Print.

Jauss, Hans Robert. *Toward an Aesthetic of Reception*. Minneapolis: University of Minnesota Press, 2010. Print.

Mukherjee, Sujit. *Towards a Literary History of India*. Shimla: Indian Institute of Advanced Study, 1975. Print.

Naregal, Veena. *Language Politics, Elites and the Public Sphere*. New Delhi: Permanent Black, 2014. Print.

Perkins, David, ed. *Theoretical Issues in Literary History*. Cambridge: Harvard University Press, 1991. Print.

---. *Is Literary History Possible?* Baltimore and London: The John Hopkins University Press, 1993. Print.

Pollock, Sheldon, ed. *Literary Cultures in History: Reconstructions from South Asia*. New Delhi: Oxford University Press, 2004. Print.

Weimann, Robert. *Structure and Society in Literary History*. Baltimore: Johns Hopkins University Press, 1984. Print.

Wellek, Rene. "Six Types of Literary History." *English Institute Essays for 1946*. New York: Columbia UP, 1947. Print.

---. "The Fall of Literary History." *The Attack on Literature*. Chapel Hill: U of North Carolina P, 1982. Print.

Wellek, Rene & Austin Warren. *Theory of Literature*. New York: Harcourt, Brace and Company, 1949. Print.

Winternitz, Maurice. *History of Indian Literature. 1908-22*. New Delhi: Motilal Banarsidass, 2003. Print.

Optional Paper: ENG 531: Race in the American Literary Imagination

Outline:

The course will introduce students to the idea of history as agency by examining how race relations in the shadow of the institution of slavery have shaped American national and literary imagination in the 19th and the 20th centuries. Texts include first-person accounts written by fugitive 'negro' slaves who were forbidden from learning to read or write, both programmatic as well as creative works of poetry and fiction that aim to debunk negative cultural stereotypes and reclaim art forms synonymous with the survival of the race, and finally, works that resist classification as they attempt to come to terms with the legacies of slavery and 'double-consciousness'. The course looks at a historical continuum that covers the crucial decades of Civil War and Reconstruction, Jim Crow in the South, the migration to the North, the period between the two World Wars, Civil Rights and Black power, and Women's writing.

Relevant issues for consideration while reading the course texts include: the construction of race and gender in 19th century American social, political, and legal discourse and how it seeks to reinforce and maintain an exclusive model of citizenship, the extraordinary kinds of suffering and deprivations experienced and witnessed by African-Americans in their struggle against the injustices of slavery, and the complex interconnections between the past and present in terms of the continuing legacies of slavery. Also, importantly, if confronting those legacies is a first step towards a "reparative history," then what does this do to the historical narratives which have structured those pasts? If, in other words, there is a history to be reclaimed, how do the literary endeavours of the African-American writers on this course undertake this task? While doing so, are they capable of disrupting the liberal narrative structures that seek to contain the radical histories of resistance to white supremacy?

Objectives:

- a. To familiarise students with the institution of slavery and its ideological hold over American politics and culture in the 19th century
- b. To introduce students to key issues and debates in African-American writing in the 20th century
- c. To introduce the complexities of race as it manifests in the course texts within a specific historical and theoretical framework
- d. To encourage students to re-think these distinctions: biological vs. cultural, literary vs. non-

literary, standard vs. dialect, the past vs. the present, individual vs. collective models of creativity, etc.

Unit 1: Slavery and Abolitionism

Texts:

Child, "The Quadroons" (1842)

Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1845)

Sojourner Truth, "Ain't I a Woman" (1850)

Jacobs, *Incidents in the Life of a Slave Girl* (1861)

Harper, *Iola Leroy, or, Shadows Uplifted* (1892)

Critical Readings:

Herbert Aptheker (1983). *American Negro Slave Revolts*.

Dale M. Bauer and Philip Gould (eds.) (2001). *The Cambridge Companion to Nineteenth-Century American Women's Writing*.

Robin Bernstein (2011). *Racial Innocence: Performing American Childhood from Slavery to Civil Rights*.

Martha Cutter (1999). *Unruly Tongue: Identity and Voice in American Women's Writing, 1850–1930*.

Seymour Drescher (2009). *Abolition: A History of Slavery and Antislavery*.

Giulia M. Fabi. (2001). *Passing and the Rise of the African American Novel*.

Audrey Fisch (ed.) (2007). *The Cambridge Companion to the African American Slave Narrative*.

Peter Kolchin (1993). *American Slavery, 1619-1877*.

Eric Lott (1993). *Love and Theft: Blackface Minstrelsy and the American Working Class*.

James Munro McPherson (1997). *Drawn With the Sword: Reflections on the American Civil War*.

Pauli Murray (1997). ed. *States' Laws on Race and Color*.

Venetria K. Patton (2000). *Women in Chains: The Legacy of Slavery in Black Women's Fiction*.

Shirley Samuels (ed.) (2004). *A Companion to American Fiction, 1780-1865*.

Lawrence Schermerhorn, (2015) *The Business of Slavery and the Rise of American Capitalism, 1815–1860*.

Deborah Gray White, Bay, Mia; Martin Jr, Waldo E. (2013). *Freedom on my mind: A History of African Americans with Documents, Vol. 2: Since 1865*.

Joel Williamson. (1980). *New People: Miscegenation and Mulattoes in the United States*.

Vann Woodward, C and William S. McFeely (2001). *The Strange Career of Jim Crow*.

Howard Zinn (1980). *A People's History of United States*.

Unit 2: Post Reconstruction Era, Harlem and the 'Negro Problem'

Texts:

Du Bois, Selections from *The Souls of Black Folk* (1903)

Dunbar, ""Dreams"" "A Warm Day in Winter"" "Sympathy" (1892-1905)

Toomer, Selections from *Cane* (1923)

Locke, Selections from *The New Negro* (1925)

Du Bois, "Criteria of Negro Art" (1926)

Hughes, "The Negro Speaks of Rivers"" "I, too, sing America"" "Weary Blues"" "Cross"" "Mulatto" (1921-26)

Larsen, *Passing* (1929)

Hurston, *Their Eyes Were Watching God* (1937)

Critical Readings:

Julie Buckner Armstrong and Amy Schmidt, eds. (2009). *The Civil Rights Reader: American Literature from Jim Crow to Reconciliation*.

Angela Y. Davis (1998). *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*.

Jill Diesman and Cynthia L. Gregory. *Selected Women Writers of the Harlem Renaissance: A Resource Guide*. <<http://www.nku.edu/~diesmanj/guides/>>

Brent Hayes Edwards (2007). "Introduction". *The Souls of Black Folk*.

Eric Foner (1988). *Reconstruction, America's Unfinished Revolution, 1863–1877*.

John Hope Franklin (1961). *Reconstruction After the Civil War*.

Jane M. Gaines (2001). *Fire and Desire: Mixed-Race Movies in the Silent Era*.

Henry Louis Gates Jr. (1988). *The Signifying Monkey: A Theory of African-American Literary Criticism*.

Henry Louis Gates Jr. and Terri Hume Oliver (eds.) (1999). *The Souls of Black Folk: Authoritative Text, Contexts, Criticism*.

Henry Louis Gates Jr. and Jarrett (eds.) (2007). *The New Negro: Readings on Race, Representation, and African American Culture, 1892-1938*.

Paul Gilroy (1993). *The Black Atlantic: Modernity and Double Consciousness*.

---- (2002). *Against Race: Imagining Political Culture Beyond the Color Line*.

Heather Hathaway, Jarab, Josef and Melnick, Jeffrey (eds.) (2003). *Race and the Modern Artist*.

George Hutchinson (2006). *In Search of Nella Larsen: A Biography of the Color Line*.

Loverlie King (2008). *The Cambridge Introduction to Zora Neale Hurston*.

Charles R. Larson (1993). *Invisible Darkness: Jean Toomer and Nella Larsen*.

Sharon D. McCoy (1994). *The Dialect of Modernism: Race, Language, and Twentieth Century Literature*.

Paul McEwan (2015). *The Birth of a Nation*.

Walter Benn Michaels (1995). *Our America: Nativism, Modernism and Pluralism*.

Michael North (1994) *The Minstrel Mask as Alter Ego*.

Thomas L. Riis. (1989). *Just Before Jazz: Black Musical Theater in New York, 1890-1915*.

Brian Roberts (2013). *Artistic Ambassadors: Literary and International Representation of the New Negro Era*.

Cedric J. Robinson (2007). *Forgeries of Memory and Meaning: Blacks and the Regimes of Race in American Theater and Film Before World War II*.

Stephanie J. Shaw (2013). *W. E. B. Du Bois and "The Souls of Black Folk."*

Saadi Simawe (2000). *Black Orpheus: Music in African American Fiction from the Harlem Renaissance to Toni Morrison*.

Amritjit Singh (1976). *The Novels of the Harlem Renaissance*.

Werner Sollors (2008). *Ethnic Modernism*.

Karen Sotiropoulos (2006). *Staging Race: Black Performers in Turn of the Century America*.

Eric J. Sundquist (1993). *To Wake the Nations: Race in the Making of American Literature*.

Jean Wagner (1973). *Black Poets of the United States: From Paul Laurence Dunbar to Langston Hughes*.

Unit 3: World War II, Civil Rights and Black Power/Arts

Texts:

Wright, Extract from *Native Son* (1940)

Ellison, *Invisible Man* (1952)

Hansberry, *A Raisin in the Sun* (1959)

Recommended Readings:

Baldwin, *Notes of a Native Son* (1955); *The Fire Next Time* (1963)

Baraka, *Blues People: Negro Music in White America* (1963)
 Ellison, *Shadow and Act* (1964)
 Malcolm X and Haley, *The Autobiography of Malcolm X* (1965)
 King Jr., *A Testament of Hope* (1961-8/1986)
 Critical Readings:
 Houston A. Baker, Jr. (1972). *Twentieth Century Interpretations of Native Son*.
 ----. (1987). *Blues, Ideology and Afro-American Literature*.
 Kenneth Kinnamon (1997). *Critical Essays on Richard Wright's Native Son*.
 William J. Maxwell (1999). *New Negro, Old Left: African-American Writing and Communism Between the Wars*.
 Winston Napier (ed). (2000). *African American Literary Theory: A Reader*.
 Carol Polsgrove (2001). *Divided Minds: Intellectuals and the Civil Rights Movement*.
 Ross Posnock (ed.) (2006). *The Cambridge Companion to Ralph Ellison*.

Unit 4: Women re-telling History

Texts:

Lorde, *Zami: A New Spelling of My Name* (1982)
 Walker, *The Color Purple* (1983)
 Morrison, *Beloved* (1987)

Critical Readings:

Janiece L. Blackmon (2008). *I Am Because We Are: Africana Womanism as a Vehicle of Empowerment and Influence*.
 Hazel Carby (1987). *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*.
 Ikenna Dieke (ed.) (1979). *Critical Essays on Alice Walker*.
 Mari Evans (1983). *Black Women Writers (1950 - 1980): A Critical Evaluation*.
 Maryemma Graham (2004) (ed.). *The Cambridge Companion to the African American Novel*.
 bell hooks (1981). *Ain't I a Woman?: Black women and feminism*.
 ---- (1989). *Talking Back: Thinking Feminist, Thinking Black*.
 ---- (1999). *Yearning: Race, Gender and Culture Politics*.
 Jodi Medd (ed.) (2015). *The Cambridge Companion to Lesbian Literature*.
 Angelyn Mitchell (ed.) (2009). *The Cambridge Companion to African American Women's Literature*.
 Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination* (1992)
 Robert Staples (1973). *The Black Woman in America*.
 Claudia Tate (1992). *Domestic Allegories of Political Desire: The Heroine's Text at the Turn of the Century*.
 Justine Tully (2008). *The Cambridge Companion to Toni Morrison*.

Reference Websites:

MAPS: <http://www.english.illinois.edu/maps/criticism.html>
 National Museum of African American History and Culture: <https://nmaahc.si.edu/>

Additional Resources:

Music/ Performance: Jump Jim Crow, Blackface Minstrelsy, Vaudeville, Blues, Jazz, Folk, Work Songs; Artists: Ma Rainey, Bessie Smith, Louis Armstrong, Duke Ellington, Billie Holiday, Hedy West, Tracey Chapman

Films:

The Birth of a Nation (1915) Dir: D.W. Griffith
The Spider's Web (1926); *Veiled Aristocrats* (1932); *Murder in Harlem* (1935) Dir: Oscar Micheaux

Carmen Jones (1954) Dir: Otto Preminger
Space is the Place (1974) Dir: John Coney
Beloved (1998) Dir: Jonathan Demme
Boycott (2001) Dir: Clark Johnson
The Great Debaters (2007) Dir: Denzel Washington
The Birth of a Nation (2016) Dir: Nate Parker

Optional Paper: ENG 532: Asian Literatures

Outline:

This course offers a comprehensive introduction to the diverse literatures in Asia with special reference to South Asia, Southeast Asia and the Far East, geo-political categories that themselves can be problematized within the narrow confines of 'regional' or 'area' literatures. The course explores the genres of fiction and drama primarily and does not essentially subscribe to the neat categories of 'nation' or 'region' but is structured around concepts that govern the flow of such literatures.

Objectives:

- a) To familiarize students with the diversity of literatures in Asia
- b) To define the social and historical contexts out of which major Asian genres emerged and trace the development of these genres over time and across cultures
- c) To enable students to identify the major themes of representative Asian fictional and dramatic works
- d) To compare and contrast writing styles and generic forms of different Asian cultures

Unit 1: Imagining Asia: 'Ethnicities' and the 'political'

1. Pramoedya Ananta Toer, *This Earth by Mankind* (1980), Penguin (1996 ed.) Trans. Max Lane
2. Mo Yan, *Red Sorghum* (1986) Tr. Howard Goldblatt (1993). Penguin Classics.

Recommended Readings:

1. Osborne, Milton (2004). What is Southeast Asia? In *Southeast Asia: An Introductory History*. Allen and Unwin.
2. Kratoska, Paul H., Remco Raben, H.S. Nordholt (2005). Locating Southeast Asia. In *Locating Southeast Asia: Geographies of Knowledge and Politics of Space*. Singapore University Press.
3. Booker, Keith (2015). Mo Yan. In *Literature and Politics Today: The Political Nature of Modern Fiction, Poetry, and Drama*. ABC-CLIO.

Recommended Viewing:

Farewell my Concubine (1993). Dir. Chen Kaige. (China)

Unit 2: Identity/Self/Roots

1. Tash Aw, *The Harmony Silk Factory* (2006), Harper Perennial.
2. Haruki Murakami, *Kafka on the Shore* (2006), Vintage.

Recommended Readings:

1. Seats, Michael (2006). 'Introduction'. *Haruki Murakami: The Simulacrum in Contemporary Japanese Literature*. Lexington Books.
2. Selections from Patke, Rajeev S. and Philip Holden (2009). *The Routledge Concise History of Southeast Asian Writing in English*. Routledge.
3. Selections from Prescott, David (2009). *English in Southeast Asia: Varieties, Literacies and Literatures*. Cambridge Scholars Publishing.

Recommended Viewing:

2046 (2004). Dir. Wong Kar Wai (Hong Kong)

Sepet (2004). Dir. Yasmin Ahmad (Malaysia)

Unit 3: The Gendered Space

1. Truong, Monique. *The Book of Salt* (2003). Mariner Books.
2. Shyam Selvadurai. *Funny Boy* (1994). McClelland & Stewart.

Or

3. Nora Okja Keller. *Comfort Woman* (1998). Penguin.

Recommended Readings:

1. Mannur, Anita. Feeding Desire: Food Domesticity and Challenges to hetero-patriarchy. *Journal of Commonwealth and Postcolonial Studies* 10.1 (Spring 2003)
2. Eng, David L. The End(s) of Race. *PMLA*. Vol. 123, No. 5 (Oct. 2008).

Recommended Viewing:

The Forsaken Land (2004). Dir. Vimukthi Jayasundara (Sri Lanka)

Unit 4: Theatre of Mobility/ Globalized Gaze

1. Alia Bano, *Shades* (2009). Methuen Drama.
2. David Henry Hwang, *Yellow Face* (2007). Theatre Communications Group.
3. Selection of stories from *Literature from the "Axis of Evil"* (2007). The New Press.

Recommended Readings:

1. Ayad Akhtar. *Disgraced* (2012). Back Bay Books.
2. Selections from Wetmore, Kevin J. , Jr., Siyuan Liu, Erin B. Mee (2014). *Modern Asian Theatre and Performance 1900-2000*. Bloomsbury Methuen Drama.
3. Selections from Rogers, Amanda (2014). *Performing Asian Transnationalisms: Theatre, Identity, and the Geographies of Performance*. Routledge.

Recommended Viewing:

Kagemusha (1980). Dir. Akira Kurosawa (Japan)

Suggested Readings:

Ames, Roger T. (ed.) with Thomas P. Kasulis and Wimal Dissanayake. *Self as Image in Asian Theory and Practice. South and Southeast Asian Literature in English*. Alexander Street Press.

Amrith, Sunil. *Migration and Diaspora in Modern Asia* (Cambridge University Press, 2011)

Brah, Avtar. *Cartographies of Desire: Contesting Identities* (London: Routledge, 1996).

Brazier, Jana Evans and Anita Mannur, *Theorizing Diaspora: A Reader* (Oxford: Wiley-Blackwell, 2003).

Brown, Judith. *Global South Asians: Introducing the Modern Diaspora* (Cambridge: Cambridge UP, 2006).

Chow, Rey. *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies* (Bloomington, IN: Indiana UP, 1993).

Cohen, Robin. *Global Disaporas: An Introduction* (London: Routledge, 2003).

Dudrah, Rajinder. *Bollywood Travels: Culture, Diaspora and Border Crossings in Popular Hindi Cinema* (London: Routledge, 2012).

Eng, David L. *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy* (Durham: Duke UP, 2010).

Friedman, Susan Stanford. "Migrations, Diasporas, and Borders" in *Introduction to Scholarship in Modern Languages and Literatures*, 3rd ed., ed. David G. Nicholls (New York: Modern Language Association, 2007) 260-293.

Gopinath, Gayatri. *Impossible Desires: Queer Diasporas and South Asian Public Cultures* (Durham: Duke UP, 2005).

Jain, Anupama. *How to Be South Asian in America: Narratives of Ambivalence and Belonging* (Philadelphia: Temple UP, 2011).

Jain, Ravindra K. *Nation, Diaspora, Trans-nation: Reflections from India* (London: Routledge, 2011).

Lowe, Lisa. *Immigrant Acts: On Asian American Cultural Politics* (Durham: Duke UP, 1996).

Manalansan, Martin. *Global Divas: Filipino Gay Men in the Diaspora* (Durham: Duke UP, 2003).

Mannur, Anita. *Culinary Fictions: Food in South Asian Diasporic Culture* (Philadelphia: Temple UP, 2010).

Mathur, Saloni. ed., *The Migrant's Time: Rethinking Art History and Diaspora* (New Haven: Yale UP, 2011).

Naipaul, V.S. *The Overcrowded Barracoon and Other Articles* (London: Deutsch, 1972).

Nasta, Susheila. *Home Truths: Fictions about the South Asian Diaspora in Britain* (Basingstoke: Palgrave, 2002).

Rai, Amit. *Untimely Bollywood: Globalization and India's New Media Assemblage* (Durham: Duke UP, 2009).

Radhakrishnan, R. "Between Living and Telling: Ethnicity in the Age of Transnationalism," *ADE Bulletin* 143 (Fall 2007): 18-25.

---. *Diasporic Mediations: Between Home and Location* (Minneapolis: U of Minnesota P, 1996).

Rushdie, Salman. *Imaginary Homelands: Essays 1981-1991* (Cambridge: Granta, 1991).

Sell, Jonathan. ed. *Metaphor and Diaspora in Contemporary Writing* (Basingstoke: Palgrave Macmillan, 2012).

Tiongson, Jr, Antonio T., Eduardo Gutierrez, and Ricardo Gutierrez, eds., *Positively No Filipinos Allowed: Building Communities and Discourse* (Philadelphia, PA, Temple UP, 2006).

Walkowitz, Rebecca. *Cosmopolitan Style: Modernism beyond the Nation* (New York: Columbia UP, 2006).

Yao, Steven G. *Foreign Accents: Chinese American Verse from Exclusion to Postethnicity* (Oxford: Oxford UP, 2010).

Connell, R. W. *Masculinities*, University of California Press, August 2005.

Jose, Nicholas *Chinese Whispers, Cultural Essays* Wakefield Press, Adelaide, 1995

Keene, Donald. *Modern Japanese Literature*, Grove Press, 1956.

Keene, Donald. *Seeds in the Heart: Japanese Literature from the Earliest Times to the Late Sixteenth Century*, Columbia University Press, 1993 reprinted 1999

Keene, Donald. *Dawn to the West: Japanese Literature in the Modern Era, Poetry, Drama, Criticism*, Columbia University Press, 1984 reprinted 1998

Kratz, Ernst Ulrich. (1996). *Southeast Asian languages and literatures: a bibliographical guide to Burmese, Cambodian, Indonesian, Javanese, Malay, Minangkabau, Thai and Vietnamese*.

Miner, Earl Roy, Odagiri, Hiroko, and Morrell, Robert E., *The Princeton companion to classical Japanese literature*, Princeton, N.J. : Princeton University Press, 1985.

Quayum, Mohammad A., (2001) *Malaysian Literature in English: A Critical Reader*. Kuala Lumpur: Pearson Education.

South and Southeast Asian Literature in English. Alexander Street Press.

Semester IV

| Course Type | Course No. | Course Title | Credits |
|-----------------------------------------------|------------|-------------------------------------------------------------------|---------|
| Core | ENG 553 | Modernism and Beyond | 4 |
| | ENG 554 | Critical Theory for English Studies | 4 |
| Optional | ENG 571 | Translation Studies | 4 |
| | ENG 576 | Literature in the Language Classroom | 4 |
| | ENG 577 | Trauma and Literature | 4 |
| | ENG 578 | Digital Cultures | 4 |
| | ENG 579 | Urban Spaces in Literature | 4 |
| | ENG 580 | Settler Narratives and Aboriginal Counter-narratives of Australia | 4 |
| | ENG 581 | Cultural Studies | 4 |
| Project | ENG 591 | Project Work IV | 2 |
| Total Required Number of Credits Per Semester | | | 18 |

Core Paper: ENG 553: Modernism and Beyond

Outline:

The dawn of the twentieth century saw the implosion of Victorian certainties regarding English culture along with the diminishing of the role of Britain as an imperial power. The course is designed to introduce the cultural and political re-alignments of the turn-of-the-century decades leading to the crisis years of World War I and their manifestation in the various genres: modernist trends in the novel and short story (Conrad, Joyce, Woolf); the poetry of the war-generation (Owen, Sassoon, Brooke and Lawrence); modernism and its antecedents in poetry (Yeats, Eliot); dramatic revival on the British Isles and the theatre of the absurd (Synge, Beckett); and dystopic visions of the future that signal the new world order (Orwell). It thus highlights the major genres, oeuvres and individual works of the first half of the 20th century.

Objectives:

To introduce students to the literature of modernism; to familiarize them with the major intellectual debates of the period; to attend to the crisis in European modernity and empire as reflected in the literature of the first half of the twentieth century.

Unit 1: Romance, Empire and Irony

Texts:

Joseph Conrad, *The Heart of Darkness* (Norton) (1899)

Rudyard Kipling, *Kim* (Penguin) (1901)

Critical Readings:

Achebe, Chinua. "An Image of Africa: Racism in Conrad's Heart of Darkness." *Heart of Darkness*. Ed. Robert Kimbrough. New York: Norton, 1988.

Brantlinger, Patrick. *The Rule of Darkness* (excerpts). Ithaca: Cornell University Press, 1990.

Cohn, Bernard S. "Representing Authority in Colonial India", from Eric Hobsbawm (ed.) *The Invention of Tradition*. Cambridge: Cambridge UP, 1993.

Conrad, Joseph, Robert Kimbrough, and Paul B. Armstrong. "Imperialism and the Congo." *Heart of Darkness*. New York: W.W. Norton, 2006.

de Lange, Attie and Gail Fincham (eds.) *Conrad in Africa: New Essays on "Heart of Darkness"*. New York: Columbia University Press, 2002.

Doyle, Laura. 'Notes Toward a Dialectical Method: Modernities, Modernisms, and the Crossings of Empire.' *Literature Compass* 7.3 (2010): 195-213.

Fanon, Frantz. "The Wretched of the Earth" from Omar Dahbour (ed.) *The Nationalism Reader*. Humanity Books, 1995.

Jameson, Fredric. "Modernism and Imperialism" from *Nationalism, Colonialism and Literature*. Minneapolis: University of Minnesota Press, 1990.

McClintock, Anne. "The Angel of Progress: Pitfalls of the Term 'Post-colonialism'". *Colonial Discourse and Post-colonial Theory. A Reader* (ed.) Patrick Williams, Laura Chrisman. New York: Columbia UP, 1994.

Nadell, Martha Jane. 'Modernism and Race.' *A Companion to Modernist Literature and Culture*. Ed. David Bradshaw & Kevin J. H. Dettmar. Oxford: Blackwell, 2007.

Renan, Ernest. "What is a Nation?" from Geoff Eley and Ronald Grigor Suny, ed. 1996. *Becoming National: A Reader*. New York: Oxford University Press, 1996: pp. 41-55.

Said, Edward. "Introduction" to *Orientalism*. New York: Vintage Books, 1979.

----. "Introduction" to *Kim*. By Rudyard Kipling. London: Penguin, 1987

----. *Joseph Conrad and the Fiction of Autobiography*. Massachusetts: Harvard UP, 1966.

Stape, J. H (ed.) *The New Cambridge Companion to Joseph Conrad*. New York: Cambridge UP, 2014.

Zins, Henryk. *Joseph Conrad and Africa*. Nairobi: Kenya Literature Bureau, 1982.

Unit 2: Myth, Modernity, and Masculinity in Crisis

Texts:

James Joyce, "Araby," "The Counterparts" from *Dubliners* (The Viking Critical Library) (1914)

T.S. Eliot, "The Love Song of J. Alfred Prufrock" (1915) "Gerontion" (1920) "Hollow Men" (1925)

W. B. Yeats, "Easter 1916" (1916/21) "Sailing to Byzantium" (1926/28).

Recommended Readings:

J.G. Frazer, *The Golden Bough* (1890/1915).

Jessie L. Weston, *From Ritual to Romance* (1920)

Sigmund Freud, 'Civilization and its Discontents' (1930)

Critical Readings:

Attridge, Derek (ed.) *The Cambridge Companion to James Joyce*. Cambridge: Cambridge UP, 1990.

Bell, Michael. *Literature, Modernism and Myth*. Cambridge University Press, 1997.

Castle, Gregory, *Modernism and the Celtic Revival*. Cambridge University Press, 2009.

Crawford, Robert, *Savage and the City in the Work of T.S. Eliot*. Oxford University Press, 1990.

Corcoran, Neil, ed. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge: Cambridge University Press, 2007.

Davis, Alex, and Lee M. Jenkins, eds. *The Cambridge Companion to Modernist Poetry*. Cambridge: Cambridge UP, 2007.

Friedman, Susan Stanford. 'Definitional Excursions: The Meanings of Modern /Modernity/ Modernism'. *Modernism/Modernity* 8.3 (2001): 493-513.

Friedman, Susan Stanford, ed. *Joyce: The Return of the Repressed*. Ithaca: Cornell UP, 1993.

Harding, Desmond. *Writing the City: Urban Visions and Literary Modernism*. New York: Routledge, 2002.

Henke, Suzette A. *James Joyce and the Politics of Desire*. New York: Routledge, 1990.

Howes, Marjorie (ed.) *The Cambridge Companion to W. B. Yeats*. New York: Cambridge UP, 2007.

Lamos, Colleen. *Deviant Modernism: Sexual and Textual Errancy in T. S. Eliot, James Joyce, and Marcel Proust*. Cambridge: Cambridge UP, 1998.

Moody, David (ed.) *The Cambridge Companion to T.S. Eliot*. New York: Cambridge UP, 2006.

Stevens, Hugh. 'Introduction: Modernism and Its Margins.' *Modernist Sexualities*. Ed. Hugh Stevens and Caroline Howlett. Manchester: Manchester UP, 2000. 1-12.

Tratner, Michael. *Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats*. Stanford: Stanford UP, 1995.

Unit 3: Dying In the Trenches

Texts:

Wilfred Owen, "Anthem for Doomed Youth" (1917) "Disabled" (1917) "Dulce et Decorum Est" (1920)

Siegfried Sassoon, "Attack" "Counter-Attack" "Base Details" (1918)

Rupert Brooke, "Retrospect" (1914) "The Soldier" (1915)

D.H. Lawrence, "How Beastly the Bourgeois Is" (1917) "Birthday" (1921-22)

Virginia Woolf, *Mrs. Dalloway* (Alfred A. Knopf) (1925)

Recommended Readings:

Woolf, Virginia. "Modern Fiction" (1919/21) "Mr. Bennett and Mrs. Brown" (1923/24)

----. *A Room of One's Own* (1929)

----. *Three Guineas* (1938)

----. "Thoughts on Peace in an Air Raid" (1940)

----. *Moments of Being* (1907-36/72)

Critical Readings:

Abel, Elizabeth. *Virginia Woolf and the Fictions of Psychoanalysis*. Chicago: The University of Chicago Press, 1990.

Allen, Judith. *Virginia Woolf and the Politics of Language*. Edinburgh: Edinburgh University Press, 2012.

Beer, Gillian. *Virginia Woolf: The Common Ground. Essays by Gillian Beer*. Ann Arbor : U of Michigan P, 1996.

Bergonzi, Bernard. *Heroes' Twilight: A Study of the Literature of the Great War*, Constable, 1965.

Black, Naomi. *Virginia Woolf as Feminist*. Ithaca (New York): Cornell University Press, 2004.

Delany, Paul. *The Neo-Pagans: Rupert Brooke and the Ordeal of Youth*. Free Press, 1987.

De Gay, Jane. *Virginia Woolf's Novels and the Literary Past*. Edinburgh: Edinburgh U Press, 2007.

Fernihough, Anne and Susan Sellers (eds.) *The Cambridge Companion to D.H. Lawrence*. New York: Cambridge UP, 2001.

Marcus, Jane. *Virginia Woolf and the Languages of Patriarchy*. Bloomington: Indiana UP, 1987.

Minow-Pinkney, Makiko. *Virginia Woolf and the Problem of the Subject: Feminine Writing in the Major Novels*. Edinburgh: Edinburgh University Press, 2010.

Roe, Sue (ed.) *The Cambridge Companion to Virginia Woolf*. New York: Cambridge UP, 2000.

Rutherford, Jonathan. *Forever England: Reflections on Race, Masculinity, and Empire*. London: Lawrence & Wishart, 1997.

Sarker, Sonita. 'Race, Nation, and Modernity: The Anti-colonial Consciousness of Modernism.' *Gender in Modernism: New Geographies, Complex Intersections*. Ed. Bonnie Kime Scott. Urbana, IL: U Illinois P, 2007. 472-82.

Showalter, Elaine. "Mrs Dalloway." *Virginia Woolf: Introduction to the Major Works*, ed. Julia Briggs, London: Virago Press, 1994.

Stallworthy, J and Potter, J (eds). *Three Poets of the First World War: Ivor Gurney, Isaac Rosenberg, Wilfred Owen*. London: Penguin, 2011.

Unit 4: Unsovereign Life

Texts:

J.M. Synge. *Riders to the Sea*. (1904/1935)

George Orwell, *1984* (1949)

Recommended edition:

Orwell, George. *Nineteen Eighty-Four*. Thomas Pynchon (Foreword); Erich Fromm (Afterword). Plume, 2003.

Samuel Beckett. *Waiting for Godot* (1953)

Critical Readings:

Ackerley, C. J. and Gontarski, S. E., (Eds.) *The Faber Companion to Samuel Beckett*. London: Faber and Faber, 2006.

Aubrey, Crispin and Chilton, Paul (eds.). *Nineteen Eighty-four in 1984: Autonomy, Control, and Communication* (Repr. ed.). London: Comedia Pub. Group, 1983.

Brater, Enoch and Ruby Carter (eds.) *Around the Absurd: Essays on Modern and Postmodern Drama*. Ann Arbor: U of Michigan P., 1990.

Bryden, M. *Samuel Beckett and the Idea of God*. Hampshire: Palgrave MacMillan, 1998.

Cronin, A. *Samuel Beckett: The Last Modernist*. London: Flamingo, 1997.

Esslin, Martin. *The Theatre of the Absurd*. London: Methuen, 2001.

Harrington, John, ed. *Modern and Contemporary Irish Drama*. 2nd Ed.. W.W. Norton, 2009.

Mathews, P.J. (ed.) *The Cambridge Companion to J. M. Synge*. New York: Cambridge UP, 2009.

Maxwell, D. E. S. *A Critical History of Modern Irish Drama: 1891-1980*. Cambridge: CUP, 1984.

Pilling, John (ed.) *The Cambridge Companion to Beckett*. New York: Cambridge UP, 1994.

Roche, Anthony. *Synge and the Making of Modern Irish Drama*. Dublin: Carysfort Press Ltd., 2013.

Rodden, John. (ed.) *The Cambridge Companion to George Orwell*. New York: Cambridge UP, 2007.

Steinhoff, William R. *George Orwell and the Origins of 1984*. Ann Arbor: U of Michigan P, 1975.

Worth, Katharine. *The Irish Drama of Europe from Yeats to Beckett*. London: Bloomsbury, 1986.

Suggested Readings:

Booth, Howard J., and Nigel Rigby. *Modernism and Empire*. Manchester: Manchester UP, 2000.

Bradbury, Malcolm and James McFarlane. (eds.) *Modernism: A Guide to European Literature 1890-1930*. Harmondsworth: Penguin, 1976.

DeKoven, Marianne. *Rich and Strange: Gender, History, Modernism*. Princeton: Princeton UP, 1991.

Doyle, Laura, and Laura Winkiel. *Geomodernisms: Race, Modernism, Modernity*. Bloomington, IN: Indiana UP, 2005.

DuPlessis, Rachel Blau, *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*. Indiana: Indiana University Press, 1985.

Ellman, Richard and Charles Feidelson (eds.) *The Modern Tradition: Backgrounds of Modern Literature*. Oxford University Press, 1965.

Friedman, Susan Stanford. *Mappings: Feminism and the Geographies of Encounter*. Princeton: Princeton UP, 1998.

Linett, Tova Maren. (ed.). *The Cambridge Companion to Modernist Women Writers*. Cambridge: Cambridge University Press, 2010.

Levenson, Michael. *A Genealogy of Modernism: A Study of English Literary Doctrine, 1908-1922*. New York: Cambridge University Press, 1984.

Levenson, Michael H. (ed.). *The Cambridge Companion to Modernism*. 2nd ed. Cambridge: Cambridge University Press, 2011.

Mao, Douglas, and Rebecca L. Walkowitz, eds. *Bad Modernisms*. Durham: Duke University Press, 2006. Massey, Doreen. *For Space*. London: Sage, 2005.

Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven, Conn.: Yale University Press, 1998.

Said, Edward. *Beginnings: Intention and Method*. New York: Basic Books, 1975.

Scott, Bonnie Kime. *The Gender of Modernism: A Critical Anthology*. Indiana: Indiana UP., 1990.

Shiach, Morag, ed. *The Cambridge Companion to the Modernist Novel*. Cambridge: Cambridge UP, 2007.

Sherry, Vincent. *The Cambridge History of Modernism*. New York: Cambridge UP, 2016.

Core Paper: ENG 554: Critical Theory for English Studies

Outline:

The course locates the significance of critical theory in the field of English Studies. Since the 1970s, 'theory' has been seen as intrinsic to opening up the field of literary studies. The course thus explores the dynamics, interconnectedness and various criss-crossing of ideas that have had a profound influence in the forming of the field of English Studies. Specifically, the course introduces the key thinkers as well as the key ideas that shaped the field and how they can be seen to intervene in our study of literature.

Objectives:

- a) To introduce students to ideas like 'authorship', 'event' and the 'subject';
- b) To explore interdisciplinarity within the field of literary studies;
- c) To enable students to use concepts like 'history', 'simulation' and 'power' to interrogate literary texts.

Unit 1: Poststructuralism

A. Foucault, Michel. "What is an Author?" (1969)

B. Derrida, Jacques. "Signature, Event, Context." In *Limited Inc*. Northwestern University Press, 1988.

C. Kristeva, Julia. "The System and the Speaking Subject". In Toril Moi (ed.) *The Kristeva Reader* (1986).

Recommended Reading:

Deleuze, Gilles and Felix Guattari, "What is a Minor Literature?" (1983)

Unit 2: Postmodernism

A. Hassan, Ihab. "Toward a Concept of Postmodernism" from *The Postmodern Turn* (1987)

B. Lyotard, Jean-François. "Answering the question: what is the postmodern?" (1992)

C. Baudrillard, Jean. "The Precession of Simulacra" In *Simulacra and Simulation* (1981)

Recommended Reading:

'Introduction' from Michel de Certeau, *The Practice of Everyday Life* (2011)

Unit 3: New Historicism

A. Hunt, Lynn. "Introduction: History, Culture, and Text," in Hunt, ed., *The New Cultural History* (1989).

B. McGann, Jerome. "The Socialization of Texts," In McGann, J. *The Textual Condition* (1991).

C. Greenblatt, Stephen. "Resonance and Wonder" (1990).

Recommended Reading:

Montrose, Louis. "New Historicisms," in Greenblatt and Gunn, eds., *Redrawing the Boundaries* (1992).

Unit 4: Feminism

- A. Mitchell, Juliet. *Women's Estate* (Selections) (1971)
- B. Showalter, Elaine. "Feminist Criticism in the Wilderness" (1981)
- C. Spivak, Gayatri Chakravarty. "Feminism and Critical Theory" (1985)
- D. Butler, Judith. "Imitation and Gender Insubordination" (1989)

Recommended Reading:

- hooks, bell. Selections from *Ain't I a Woman?: Black Women and Feminism* (1981)
- Helene Cixous, "The Laugh of the Medusa" (1975)

Suggested Readings:

- Bertens, Hans. *Literary Theory: the Basics*. London and New York: Taylor & Francis, 2008.
- Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 2nd edition. Upper Saddle River, NJ: Prentice Hall, 2003.
- David, Robert Con and Ronald Schleifer, eds. *Contemporary Literary Criticism: Literary and Cultural Studies*, 1998.
- Richter, David H., ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. 2nd edition. Boston: Bedford Books, 1998.
- Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed. Minneapolis, MN: University of Minnesota, 2008.
- Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*. 4th edition. London: Prentice Hall, 1997.
- Connor, Steven, ed. *The Cambridge Companion to Postmodernism*. Cambridge companions to literature. Cambridge, UK; New York: Cambridge University Press, 2004.
- Sturrock, John. *Structuralism and Since: from Lévi-Strauss to Derrida*. Oxford: Oxford University Press, 1980.
- Lucy, Niall. *Postmodern Literary Theory: an Introduction*. Malden, MA: Blackwell Publishers, 1997.
- Bertens, Hans and Douwe Fokkema, eds. *International Postmodernism: Theory and Literary Practice*. Comparative History of Literatures in European Languages. Philadelphia: John Benjamins Publishing Company, 1997.
- Mohanty, Satya P. *Literary Theory and the Claims of History: Postmodernism, Objectivity, Multicultural Politics*. Ithaca: Cornell Univ. Press, 1997.
- Easterlin, Nancy and Barbara Riebling. *After Poststructuralism: Interdisciplinarity and Literary Theory*. Evanston, IL: Northwestern Univ. Press, 1993.
- Yarbrough, Stephen R. *Deliberate Criticism: Toward a Postmodern Humanism*. Athens, GA: The University of Georgia Press, 1992.
- Humm, Maggie. *An Annotated Critical Bibliography of Feminist Criticism*. Boston: G. K. Hall, 1987.
- Humm, Maggie. *A Reader's Guide to Contemporary Feminist Literary Criticism*. London: Harvester Wheatsheaf, 1994.
- Gay and Lesbian Literature*. Ed. S. Malinowski. Detroit: St. James Press, 1994.
- Haggerty, George E. and Bonnie Zimmerman. *Professions of Desire: Lesbian and Gay Studies in Literature*. New York: Modern Language Association of America, 1995.
- Sinfield, Alan. *On Sexuality and Power*. New York: Columbia University Press, c2004.

Optional Paper: ENG 571: Translation Studies

Outline:

The course deals with the systematic study of the theory, description and application of translation, interpreting, and localization. As an interdisciplinary, Translation Studies borrows from the various fields of study that support translation. These include history, comparative literature, linguistics, philology, philosophy, semiotics, and computer science.

Objectives:

- a) To introduce students to the concepts in Translation Studies;
- b) To initiate a practical and analytical ability in both Translation and Translation Studies
- c) To enable students to grasp the historical growth of the discipline
- d) To develop an understanding of methodology and approach in translation.

Unit 1: 1900-1950s: Introduction and Approach

Walter Benjamin, 'The Task of the Translator'

Jose Ortega y Gasset, 'The Misery and Splendour of Translation'

Vinay and Darbelnet, 'A Methodology for Translation'

Roman Jakobson, 'On Linguistic Aspects of Translation'

Unit 2: 1960s-1970s: Principles and Meaning in Translation

Eugene Nida, 'Principles of Correspondence'

J.C. Catford, 'Translation Shifts'

George Steiner, 'The Hermeneutic Motion'

Unit 3: 1980s: Functions and Effects of Translation

Hans. J. Vermeer, 'SKOPOS and Commission in Translation Action'

Philip E. Lewis, 'Measure of Translation Effects'

Lori Chamberlain, 'Gender and The Metaphorics of Translation'

Unit 4: 1990s: Cultural Translation

Annie Brisset, 'The Search for a Native Language: Translation and Cultural Identity'

Gayatri Spivak, 'The Politics of Translation'

Lawrence Venuti, 'Translation, Community, Utopia'

Recommended Reading: Venuti, Lawrence, *The Translation Studies Reader*. Routledge.

Suggested Readings:

Bassnett, Susan and Harish Trivedi (eds.) *Post-colonial Translation: Theory and Practice*. Routledge.

Bassnett, Susan. *Translation Studies*. Routledge.

Catford, J.C. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. Oxford University Press.

Devi, Mahasweta, *Imaginary Maps*. Translated by Gayatri Spivak. Routledge.

During, S. *Culture Studies Reader*. Routledge.

Gaddis Rose, Marilyn. *Translation and Literary Criticism: Translation as Analysis*.

Holmes, James (ed.), *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*. Mouton.

Jakobson, R. "On Linguistic Aspects of Translation" in Venuti, (ed.), *Translation Studies Reader*.

Kelly, L.G., *The True Interpreter: A History of Translation Theory and Practice in the West*.

Oxford.

Lefevere, Andre, *Translation/History/Culture: A Source Book*. Routledge.

Lefevere, Andre, *Translation, Rewriting and the Manipulation of Literary Fame*. Routledge.

Mukherjee, Sujit, *Translation as Discovery*. Orient Longman.

Nida, Eugene, *The Theory and Practice of Translation*. E.J. Brill.

Spivak, Gayatri, *Outside in the Teaching Machine*. Routledge.

Tejaswini, Niranjana. *Siting Translation History, Post-Structuralism, and the Colonial Context*. University of California Press, 1992

Tourey, Gideon, *Descriptive Translation Studies and Beyond*. John Benjamins.

Trivedi, Harish, *Colonial Transactions: English Literature and India*.

Venuti, Lawrence, *The Translation Studies Reader*. Routledge.

Venuti, Lawrence, *The Translator's Invisibility*. Routledge.

Wilss, Wolfram, *Translation Theory and its Implementation*.

Optional Paper: ENG 576: Literature in the Language Classroom

Outline:

The course will provide a methodological and theoretical understanding of teaching language through literature. The course will comprise of the use of literature (both with a capital 'L' and a small 'l') for engaging with linguistic and discourse features of language in the classroom. It would also expose students to devise language materials in different genres of literature and create opportunities for trying them out.

Objectives:

- a) To equip students with an understanding of the mechanics of teaching language through literary texts
- b) To create opportunities for students to comment, justify and mirror themselves
- c) To illustrate the shift from the traditional grammar-translation method to the communicative method of teaching language through literature

Unit 1 Theoretical Background

- a. Reasons for using literature in the language classroom
- b. The importance of response and literature teaching
- c. A historical overview of teaching literature in India
- d. Communicative Language Teaching and Teaching of Literature

Unit 2 Teaching Poetry

- a. 'Reading' poetry
- b. Cognitive and affective methods of teaching poetry
- c. Poetry as 'gap-filling'
- d. Teaching 'voice' in poetry

Unit 3 Teaching Fiction

- a. Teaching the points of view
- b. Using dialogues for teaching character
- c. Using adaptation and simplification as teaching tools
- d. Using pop fiction for language teaching

Unit 4 Teaching Drama

- a. Drama techniques for language learning
- b. Using dialogues for fluency
- c. Using role play for language learning
- d. Using adapted texts for performance

Suggested Readings:

- Carter, R & Long, M. (1991). *Teaching Literature*, Longman
- Carter, R. & McRae, J. (eds) (1996). *Language, Literature and the Learner*. Harlow: Addison Wesley Longman.
- Carter, R. & Nash, W. (1990) *Seeing through Language*. Oxford: Blackwell.
- Duff, Alan and Alan Maley. 1990. *Literature*. OUP.
- Eagleton, T. (2008). *Literary theory: An introduction*, 3rd edition. Minneapolis, MN: University of Minnesota Press.
- Folger Shakespeare Library. (2006). *Shakespeare set free: Teaching Twelfth Night, Othello*. New York: Simon and Schuster.
- Rabinowitz, P. J. & Smith, M. W. (1998). *Authorizing readers: Resistance and respect in the*
- Scholes, R. (2001). *The crafty reader*. New Haven, CT: Yale University Press.
- Short, M. (1996) *Exploring the Language of Poems, Plays and Prose*. London: Longman.
- Short, M. H. & Candlin, C. N. 1986. Teaching study skills for English literature. In C. J. Brumfit & R. A. Carter (Eds.), *Literature and Language Teaching*. Oxford: Oxford University Press.
- Showalter, E. (2003). *Teaching literature*. Wiley Blackwell.
- teaching of literature*. New York, NY: Teachers College Press.
- Widdowson, H. (1975). *Stylistics and the teaching of literature*. London: Longman.
- Widdowson, H. (1979) *Explorations in Applied Linguistics* . Oxford: Oxford University Press.
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Optional Paper: ENG 577: Trauma and Literature

Outline:

The course introduces to students the concepts of trauma and violence and the role literature plays in expressing experience. It offers an inquiry into the experience emerging out of political conflicts and an examination of the life of survivors of the mass-violence. It highlights the importance of archiving oral narratives and testimonies.

Objectives:

- a) To introduce to students concerns related to violence, trauma and memory
- b) Importance and method of archiving experiences
- c) Evolve an understanding of reading various forms of articulation/expression like oral narratives, memoirs, interviews etc.

Unit 1: Theory

- Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil* (Chapters 1 &2) (1963)
- Caruth, Cathy. *Trauma: Explorations in Memory*. (Introduction) (1995)
- Agamben, Giorgio. *Remnants of Auschwitz: The Witness and the Archive*(Selections) (1999)
- Hartman, Geoffrey. "Representing Trauma: Issues, Contexts, Narrative Tools" (2000)
- Greenspan, Henry. "From Testimony to Recounting: Reflections from Forty Years of Listening to Holocaust Survivors" (in High, Steven. Ed. *Beyond Testimony and Trauma: Oral History in the Aftermath of Mass Violence*)(2015)

Recommended Reading:

- Das, Veena. *Violence and Subjectivity*. University of California (2000)

Unit 2: Oral Narratives and Interviews

Bhuthalia, Urvashi. *Speaking Peace: Women's Voices from Kashmir* (Selections)(2002)

Chakravarti, Uma and Nandita Haksar. *Delhi Riots: Three Days in the Life of a Nation* (Selections)(1987)

Mander, Harsh. *Fatal Accidents of Birth: Stories of Suffering, Oppression and Resistance*. (Selections) (2016)

Recommended Reading:

Butler, Judith. "Violence, Mourning and Politics" (2008)

Unit 3: Short Fiction and Memoir

Frank Stewart (Editor), Sukrita Paul Kumar (Editor) *Crossing Over: Stories of Partition from India, Pakistan, and Bangladesh* (Selections) (2007)

Teesta Setalvad. *Foot Soldier of the Constitution: A Memoir* (2017)

Recommended Reading:

Hoenig, Patrick and Navsharan Singh. *Landscapes of Fear: Understanding Impunity in India*. (2014)

Unit 4: Novels and Play

Baldwin, Shauna Singh. *What the Body Remembers* (2000)

Sandhu, Amandeep. *Roll of Honour* (2012)

Virani, Pinki. *Bitter Chocolate* (2000)

Recommended Reading:

Das, Veena. *Life and Words: Violence and the Descent into the Ordinary*. University of California(2006)

Suggested Readings:

Ali, Tariq. *The Assassination: Who killed Indira G?* Oxford: Seagull, 2008. Print.

Amritjit Singh, Nalini Iyer, Rahul K. Gairola *Revisiting India's Partition: New Essays on Memory, Culture, and Politics*. Lexington Books, 2016

Bhalla, Alok. *Partition Dialogues, Memories of the Lost Home*. OUP, 2007.

Badami, Anita Rau. *Can You Hear the Nightbird Call?* New Delhi: Penguin India, 2006. Print.

Brar, K.S. *Operation Blue Star: The True Story*. New Delhi: UBSPD, 2014. Print.

Berenschot, Ward. *Riot Politics: Hindu-Muslim Violence and the Indian State*. New Delhi: Rainlight, Rupa, 2011. Print.

Black Laws: 1984-85. New Delhi: People's Union for Civil Liberties, 1985. Print.

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Mumbai: Penguin Books, 1998. Print.

Carnage '84: Never Ever we Forget Our Martyrs. New Delhi: The Sikh Forum, 2014. Print.

Chakravarti, Uma and Nandita Haksar. *Delhi Riots: Three Days in the Life of a Nation*. New Delhi, Lancer International, 1987. Print.

Chakravarti, Uma. "'Carnage of Victims, 'Neighbours', 'Watan': Survivors of Anti-Sikh 1984'." *Economic and Political Weekly*, Vol 29, No. 42 (Oct 15, 1994): 2722-2726. Web.

"Criminal Code Act 1995 ." 6 March 2007. www.vertic.org. Web. 13 June 2015.

Das, Veena. *Life and Words: Violence and the Descent into the Ordinary*. California: University of California Press, 2007. Print.

Delhi: 31 October to 4 November 1984. Report of the Citizen's Commission. New Delhi: Citizen's Commission, 1985.

Ghosh, Amitav. "The Ghosts of Mrs Gandhi." 17 July 1995. amitavghosh.com. Web. 12 Oct 2015.

Goswami, Indira. *Pages Stained With Blood*. Trans. Pradip Acharya. New Delhi: Katha, 2002. Print.

- Herman, Judith. *Trauma and Recovery: From Domestic Abuse to Political Terror*. Pandora: London, 1992.
- Kapur, Vikram. 1984: *In Memory and Imagination: Personal Essays and Short Fiction on 1984 Anti-Sikh Riots*. New Delhi: Amaryllis, 2016
- Kaur, Amarjit et.al. *The Punjab Story*. 2nd ed. New Delhi: Lotus Collection, 2004. Print.
- Levine, Peter A *Waking the Tiger: Healing Trauma*. North Atlantic Books: Berkeley. 1997
- Levine, Peter A & Kline, Maggie *Trauma Through a Child's Eyes: Awakening the Ordinary Miracle of Healing*. North Atlantic Books: Berkeley. 2007
- Mitta, Manoj and H.S. Phoolka. *When a Tree Shook Delhi: The 1984 Carnage and its Aftermath*. Roli Books, 2007.
- Mukhopadhyay, Nilanjan. *Sikhs: The Untold Agony of 1984*. Tranquebar Press, 2015.
- Scaer, Robert. *The Body Bears the Burden: Trauma, Dissociation and Disease*. Routledge: New York, 2007
- Suri, Sanjay. *1984: The Anti-Sikh Violence and After*. Harper Collins India, 2015.
- Tarun K Saint. *Witnessing Partition: Memory, History, Fiction*. ALT Series, 2002.
- Tarun K Saint. *Bruised Memories: Communal Violence and the Writer*. Seagull Books, 2000.
- Mitta, Manoj. *The Fiction of Fact Finding: Modi and Godhra*. Noida: Harper Collins, 2014. Print.
- Mitta, Manoj & H.S. Phoolka. *When a Tree Shook Delhi: The 1984 Carnage and its Aftermath*. New Delhi: Lotus Collection, 2007. Print.
- Narang, Amarjit Singh. *Politics of Revenge: Understanding 1984 Anti-Sikh Carnage*. New Delhi: The Sikh Forum, 2009.
- Sandhawalia, Preminder Singh. *Beyond Identity*. Amritsar: Singh Brothers, 2007. Print.
- Sandhu, Amandeep. *Roll of Honour*. New Delhi: Rupa &Co., 2012. Print.
- Singh, Maheep (ed). *Kala November: The Carnage of 1984*. Trans. Saroj Vashisht. New Delhi: Rupa &Co., 1995. Print.
- Tully, Mark and Satish Jacob. *Amritsar: Mrs Gandhi's Last Battle*. New Delhi: Rupa & Co, 1985.
- Two Judgements of 1996. Justice S.N. Dhingra and Justice Anil Dev Singh*. New Delhi: The Sikh Forum, 1997. Print.
- Uberoi, Safina. *On India, Undies annd NRIs: An Interview with My Mother India's Safina Uberoi* Catherine Simpson. May 2002. Web.
- van der Kolk, Bessel, McFarlane, Alexander C., Weisaeth, Lars (eds) *Traumatic Stress: The Effects of Overwhelming Experience on Mind, Body, and Society*, The Guildford Press: New York, 2007.

Optional Paper: ENG 578: Digital Cultures

Outline:

This course will focus on the cultural and sociological aspects of digital media. The course will look at some key concepts in cyberculture studies that would include 'identity', 'body', 'community' and 'mobility'. It would also look into textual and visual practices that are produced in contemporary culture and how these productions are themselves circulated, disseminated and 'virtualised' within that space.

Objectives:

- To introduce to students the cultural and sociological dimensions of digital media
- To interrogate the changing manner in which text and image are produced and consumed
- To understand the many forms of digital culture and their profound effects by looking at concepts such as 'identity', 'body', 'community' and 'mobility'

Unit 1: The 'digital' in digital culture

a. The evolution of the 'digital'

1. Arturo Escobar, David Hess, Isabel Licha, Will Sibley, Marilyn Strathern, Judith Sutz (1994) 'Welcome to Cyberia: Notes on the Anthropology of Cyberculture [and Comments and Reply].' *Current Anthropology*, Vol. 35, No. 3.
2. 'Castells, Manuel (1996). Introduction'. *The Rise of the Network Society, The Information Age: Economy, Society and Culture Vol. I*. Cambridge, MA; Oxford, UK: Blackwell.
3. Baudrillard, Jean (1993) 'Hyperreal America', *Economy and Society* 22(2): 243-252.

Recommended Reading:

Kevin Robins (1995), 'Cyberspace and the World We Live In'. *Body and Society*, Vol.1 (3-4).

b. The 'real' and the 'digital'

1. Turkle, Sherry (1995). 'Aspects of the Self'. In *Life on the Screen: Identity in the Age of the Internet*. Simon and Schuster
2. Zizek, Slavoj (2003). 'Subject of Modernity: Virtuality and the Fragility of the Real'. In *Conversations with Zizek*. Polity Press.

Recommended Viewing:

Synthetic Pleasures (1996). Dir. Iara Lee. Documentary.

Unit 2: 'Community' and 'Identity' and Digital Cultures

a. Sense of a community

1. Rheingold, Howard. (1993, 2000), 'Introduction'. *The Virtual Community* (2nd Edition). MIT Press.
2. Mitra, Ananda. (2000), "Virtual Commonality: Looking for India on the Net". In *The Cybercultures Reader*, David Bell and Barbara M. Kennedy eds. Routledge.
3. Willson, Michele (1997). "Community in the Abstract: A Political and Ethical Dilemma?". In David Holmes (ed.) *Virtual Politics: Community and Identity and Cyberspace*. Sage.

Recommended Reading:

Gibson, William. (1988) *Mona Lisa Overdrive*. Victor Gollancz.

b. Virtual 'selves' and 'Identity'

1. Turkle, Sherry (1996). "Who Am We?" *Wired*, Issue 4.01
2. Henry Jenkins (1992) "'Get a Life!': Fans, Poachers, Nomads". In *Textual Poachers: Television Fans and Participatory Culture*. Routledge.
3. Chen, Mark (2009). 'Communication, Coordination, and Camaraderie in *World of Warcraft*'. *Games and Culture* 4/47.

Recommended Viewing:

Blade Runner. 1982. Dir. Ridley Scott.

Unit 3: Body, Gender and Sexuality in Cyberspace

1. Haraway, Donna. (1984) "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century"
2. Stryker, Susan. 'Transsexuality: The Postmodern Body And/As Technology,' In *The Cybercultures Reader*, David Bell and Barbara M. Kennedy eds. Routledge.
3. Dibbell, Julian. "A Rape in Cyberspace" (online: http://www.ludd.luth.se/mud/aber/articles/village_voice.html)
4. Squires, Judith. "Fabulous Feminist Futures and the Lure of Cyberculture". In *The Cybercultures Reader*, David Bell and Barbara M. Kennedy eds. Routledge.
5. Plant, Sadie. "On the Matrix: Cyberfeminist Simulations" In *The Cybercultures Reader*, David Bell and Barbara M. Kennedy eds. Routledge.

Recommended Reading:

Sandoval, Chela. 'New Sciences: Cyborg Feminism and the Methodology of the Oppressed'. In *The Cybercultures Reader*, David Bell and Barbara M. Kennedy eds. Routledge.

Recommended Viewing:

Her. 2013. Dir. Spike Jonze.

Lucy. 2014. Dir. Luc Besson.

Unit 4: Dominance and Cybercolonization

1. Sardar, Ziauddin. "alt.civilizations.faq: Cyberspace as the Darker Side of the West". In *The Cybercultures Reader*, David Bell and Barbara M. Kennedy eds. Routledge.
2. Susan Zickmund, "Approaching the Radical Other: the Discursive Culture of Cyberhate," In *The Cybercultures Reader*, David Bell and Barbara M. Kennedy eds. Routledge.
3. Borsook, Paulina (2001). Excerpts from *Cyberselfish: A Critical Romp through the Terribly Libertarian Culture of High Tech*. Public Affairs.
4. Kolko et. al. (2000). Excerpts from *Race in Cyberspace*. Routledge.
5. Sundaram, Ravi (2001) 'Recycling Modernity: Pirate Electronic Cultures in India'. Online: www.sarai.net/journal/reader1.html

Recommended Reading:

Padmanabhan, Manjula (1997) *Harvest*. Kali for Women.

Suggested Readings:

Armand Mattelart. 2000. *Networking the World, 1794-2000*. University of Minnesota Press.

Bell, David and Barbara M. Kennedy eds. (2000) *The Cybercultures Reader*. Routledge.

Brown, Deidre, and George Nicholas. "Protecting indigenous cultural property in the age of digital democracy: Institutional and communal responses to Canadian First Nations and Māori heritage concerns." *Journal of Material Culture* 17.3 (2012): 307-324.

Castells, Manuel (2001). *The Internet Galaxy: Reflections on the Internet, Business and Society*, Oxford, OUP.

Chadwick, Andrew (2006) *Internet Politics: States, Citizens, and New Communication Technologies*, Oxford University Press, Oxford.

Dobransky, Kerry, and Eszter Hargittai. "The disability divide in Internet access and use." *Information, Communication & Society* 9.3 (2006): 313-334.

Friedman, Elisabeth Jay. "Lesbians in (cyber) space: the politics of the internet in Latin American on- and off-line communities." *Media, Culture & Society* 29.5 (2007): 790-81

Horst, Heather and Daniel Miller. 2006. *The Cell Phone: An Anthropology of Communication*. Berg Publishers.

Karaganis, Joe. ed. 2008. *Structures of Participation in Digital Culture*. Columbia University Press.

Klein, Adam. "Slipping Racism into the Mainstream: A Theory of Information Laundering." *Communication Theory* 22.4 (2012): 427-448.

Lessig, Lawrence. 2005. *Free Culture*. Lulu.com

Lister, Martin. Et.al. ed. 2009. *New Media: a Critical Introduction*. Routledge.

May, Christopher (2002) *The information society: a sceptical view*, Polity Press, Malden, Mass.

Miller, Vincent (2011) *Understanding Digital Culture*. Sage Publications.

Poster, Mark. 2006. *Information Please: Culture and Politics in the Age of Digital Machines*. Duke University Press.

Watkins, Craig. 2009. *The Young and the Digital*. Beacon Press.

Webster, Frank (2002). *Theories of the information society*. 2nd ed. London, Routledge.
Webster, Frank ed. (2005) *The Information Society Reader*. London Routledge
Winner, Langdon. "Do artifacts have politics?." *Daedalus* 109.1 (1980): 121-136.

Optional Paper: ENG 579: Urban Spaces in Literature

Outline:

This course examines the meeting point of the literary and the urban but also seeks to understand this meeting as a place of displacement, suffering and exile. The course, therefore, focuses on issues of centrality/marginality, multiculturalism, destruction of cultures, memory and history. It also relates to other fields—such as geography, architecture, philosophy or sociology—in order to analyze the spatial in literature.

Objectives:

- a) To familiarize students with the representation of space in literature.
- b) To sensitize students to the various aspects of urban landscape and its implications for reading literature, particularly modern literature
- c) To make students relate to the issues of socio-political change in the context of the city as reflected in the questions of communal living, violence in the city, crowd and alienation etc.

Unit 1: Inner/ Outer Landscapes: Private/ Public Spaces

a. Poetics of Space:

1. Selections from Lehan, Richard. *The city in literature: an intellectual and cultural history*, 1998. University of California Press.
2. Selections from *The Cambridge Companion to the City in Literature* (ed.) Kevin R. McNamara, 2014. Cambridge University Press.
3. Fainstein, Susan. 'Justice, Politics and the Creation of Urban Space'. In *City Cultures Reader* (ed.) Malcolm Miles et. al., 2000. Routledge.

Recommended Reading:

1. Selections from Kafka's *Contemplation* (1912-13)
2. Saadat Hasan Manto's stories on Lahore and Bombay ("Wild Cactus," "The Gift" etc)

Unit 2: City and the modern

a. Commodification, Alienation and the City:

1. Benjamin, Walter. "On Some Motifs in Baudelaire." Paris: Bibliotheque Nationale, 1940
2. Text: Excerpts from *Flowers of Evil* by Baudelaire.
3. Selections from Joyce's *Dubliners*.

b. City and the Other/ Outcasts:

1. Prakash, Gyan and Kevin M. Kruse. 'Introduction' to *The Spaces of the Modern City: Imaginaries, Politics and Everyday Life*, 2008. Princeton University Press.
2. Mumford Lewis 'What is a city?'. In *City Cultures Reader* (ed.) Malcolm Miles et. al., 2000. Routledge.

Recommended Viewing:

Innocent Sorcerers (1960), dir. by Andrzej Wajda

Unit 3: Postcolonial city

a. Imperialism and Metropolis:

1. Fanon, "Concerning Violence" in *The Wretched of the Earth*

2. Trinidad: Selections from V.S. Naipaul's *Miguel Street*

b. From Bombay to Mumbai:

1. Selections from Rashmi Verma, *The Postcolonial City and its Subjects*, 2012. Routledge.
2. Selections from Namdeo Dhasal's *Golpitha*
3. Selected poems of Nissim Ezekiel on Bombay

Suggested Readings

Burton, Pike. *The Image of the City in Modern Literature*. Princeton, N.J.: Princeton UP, 1981.

Harvey, David. "Social Justice, Postmodernism and the city." *International Journal of Urban and Regional Research* Vol. 16, Issue 4 (December 1992). pp. 588-601.

Isin, Engin F. Ed. *Democracy, Citizenship, and the Global City*. London: Routledge, 2000.

Kaul, Shonaleeka. *Imagining the Urban: Sanskrit and the City in Early India*. New Delhi: Permanent Black, 2010.

Rao, Anupama. "Stigma and Labour: Remembering Dalit Marxism." Caste Matters: A symposium on inequalities, identities and disintegrating hierarchies in India.

<http://www.india-seminar.com/2012/633/633_anupama_rao.htm>

Varma, Rashmi. *The Postcolonial City and its Subjects: London, Nairobi, Bombay*. New York: Routledge, 2012.

Optional Paper: ENG 580: Settler Narratives and Aboriginal Counter-narratives of Australia

Outline:

The course offers a comprehensive study of Australian Literature to students exploring the white-stream texts vis-à-vis Aboriginal Literatures. It juxtaposes the traditional canonical writings with the Aboriginal Literatures in order to provide an elaborate understanding of the contemporary contexts to students.

Objectives:

- 1) To introduce students to a focused study of Australian Literature
- 2) To bring forth the contemporary debates and contexts in Australia and Australian Literature
- 3) To study Aboriginal Literatures along with canonical texts.

Unit 1: Poetry

Selected poems of Kenneth Slessor, Judith Wright

Recommended Reading:

Graham Huggan. 'Australian Literature, Race, and the Politics of Location.' In *Australian Literature: Postcolonialism, Racism and Transnationalism*. (2007)

Unit 2: Novel

White, Patrick. *The Tree of Man* (1955)

Carey, Peter. *True History of the Kelly Gang* (2003)

Recommended Readings:

McLaren, John. *Patrick White: Crossing the Boundaries* (2014).

Reeve, Victoria. "Who Cares Who's Speaking? Cultural Voice in Peter Carey's *True History of the Kelley Gang* (2006)

Unit 3: Aboriginal Poetry

Selected poems of Kath Walker and Ali Cobby Eckermann

Recommended Readings:

Selected poems and Introduction from the *Macquarie PEN Anthology of Aboriginal Literature*. Edited by Anita Heiss and Peter Minter. Sydney: Allen & Unwin. (2008)

Unit 4:**a. Aboriginal Fictional Writings**

Coleman, Dylan. *Mazin Grace* (2012)

Harrison, Jane. *Becoming Kirrali Lewis* (2016)

Recommended Reading:

Mishra, Vijay.[with Bob Hodge]. *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*. Sydney: Allen and Unwin (1991)

b. Aboriginal Life-Narrative

Huggins, Jackie. *Auntie Rita*(1994)

Pryor, Boori Monty and Meme McDonald. *Maybe Tomorrow*(1998)

Recommended Reading:

Jacklin, Michael. "Making paper talk: Writing Indigenous oral life narratives" (2008)

Suggested Readings:

Aczel, Richard. 'Commentary: Throwing Voices.' *New Literary History* 32.3 (2001): 703-06
Brunswick, Rutgers University Press, 1987. Print.

Beatson, Peter. *The Eye in the Mandala—Patrick White: A Vision of Man and God*. Sydney: A.H. & A.W. Reed, 1977.

Bjorksten, Ingmar. *Patrick White: A General Introduction*. Trans. Stanley Gerson
Queensland: University of Queensland Press, 1976.

Clancy, Laurie. 'Selective History of the Kelly Gang: Peter Carey's Ned Kelly.' *Overland* 175 (2004): 53-58.

Driesen, Cynthia Vanden and Bill Ashcroft. *Patrick White Centenary: The Legacy of a Prodigal Son*. New Castle upon Tyne, Cambridge Scholars Publishing, 2014

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

Eggert, Paul. 'The Bushranger's Voice: Peter Carey's True History of the Kelly Gang (2000) and Ned Kelly's 'Jerilderie Letter' (1879). *College Literature* 34.3 (2007): 120-39.

Gelder, Ken, and Paul Salzman. *After the Celebration: Australian Fiction 1989-2007*. Melbourne: Melbourne UP, 2009.

Hansson, Karin. *The Warped Universe: A Study of Imagery and Structure in Seven Novels by Patrick White*. Lund: CWK GLEERUP, 1984.

Hamid, Shaikh Samad. *The Novels of Patrick White (A Study of Religious Imagery)*. New Delhi: Harman Publishing House, 1999.

Heiss, Anita and Peter Minter. *Anthology of Australian Aboriginal Literature*. Sydney: McGill- Queen's University Press, 2008. Print.

Huggins, Rita and Jackie Huggins. *Auntie Rita*. Canberra, Aboriginal Studies Press: 1994.

Kaur, Ishmeet. *Patrick White: Critical Issues*. Delhi, Atlantic Publishers, 2011

Kaur, Ishmeet. *Texting the Scripture: Sri Guru Granth Sahib and Visionary Poetics of Patrick White*. Goa, Cinnamon Teal, 2017.

Kadmos, Helena. "'Look what they done to this ground, girl!': Country and Identity in Jeanine Leane's *Purple Threads*" Sp. Issue *Country*. Eds. Brigitta Olubas and David Gilbey.

Journal of the Association for the Study of Australian Literature, North America, 14.3. Sept. 2014. Web.

Leane, Jeanine. *Purple Threads*. Queensland: University of Queensland Press, 2011.Print.

Plummer, Ken. *Documents of Life 2: An Invitation to a Critical Humanism*. New Delhi, SAGE Publications: 2001. Print.

Marr, David. *Patrick White: A Life*. Australia: Ransom House, 1991.

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

Pierce, Peter. "Australian Literature Since Patrick White". *World Literature Today*, Vol. 67, No. 3, *Contemporary Australian Literature*. Oklahoma: University of Oklahoma, (Summer, 1993).

Ravenscroft, Alison. *The Postcolonial Eye: White Australian Desire and the Visual Field of Race*. Surrey: Ashgate Publishing Ltd., 2012.

Schaffer, Kay. "Narrative Lives and Human Rights: Stolen Generation Narratives and the Ethics of Recognition". *Journal of the Association for the Study of Australian Literature*, Vol 3. 2004. 5-25

Steedman, Carolyn Kay. *Landscape for a Good Woman: A Story of Two Lives*. New Brunswick, N.J.: Rutgers University Press, 1987.

Optional Paper: ENG 581: Cultural Studies

Outline:

This course aims at introducing to students the field of Cultural Studies which has immense possibilities for further study along with literature. The course follows up the directions provided by the emerging field of Cultural Studies in the 1980s in England and the West and allows students, through the study of the last unit, to test these directions in the field of Indian Culture. The course contents are chosen with a view to clarifying the main thrust of Cultural Studies, namely the examination of the processes by which "culture" is determined in history and with relation to the notion/s of power. The course is divided into four units and covers the examination of various fields of culture such as media, film, material culture and literature.

Objectives:

- a) To give an overview of the important transformations in the field of Cultural Studies.
- b) To prepare students to handle critical concepts and theories for the development of a critical attitude.
- c) To allow students to critically understand the processes of appropriations and ex-appropriations involved in the making of "culture" and to inculcate in them concepts of secularism, reason and critical inquiry.
- d) To open for students directions for further research and critical inquiry.

Unit 1: Beginnings and Early Perspectives

Antonio Gramsci, "The Intellectuals-Formation of the Intellectuals- Different Positions of Urban and Rural Type of Intellectuals" Part I of Chapter I of *Selections from The Prison Notebooks*, pp 3-14.

Raymond Williams, "Culture is Ordinary" from *Culture and Society: 1780-1950*, (London: Chatto and Windus, 1958) or the new edition, New York: Columbia University Press, 1963).

Stuart Hall, "Notes on Deconstructing the Popular" from *Peoples' History and Socialist Theory*, ed, R Samuel, London: Routledge, 1981, pp 227-39.

Unit 2: Critique of Modernity

Max Horkheimer and Theodor Adorno, "The Culture Industry: Enlightenment as Mass Deception", from Horkheimer and Adorno, *Dialectic of Enlightenment*, New York: Herder and Herder, 1972, pp 120-47.

Roland Barthes, "What is Myth Today?" from *Mythologies* (New York: Hill and Wang, 1872).

Pierre Bourdieu, Chapter one (pp 10-39) from *On Television* (New York: New Press, 1998).

Unit 3: Culture, Gender, Post-colonialism and Globalization

Laura Mulvey: "Visual Pleasure and Narrative Cinema", *Screen*, 16:3 (1975) pp 6-18.

Gayatri Chakravorty Spivak, "How to read a culturally different book?" from Francis Baker et al, ed, *Colonial Discourse, Post-colonial Theory*, pp 126-150.

Excerpt from Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization*.

Donna Haraway, "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century" from Haraway, *Simians, Cyborg and Women: The Reinvention of Nature* (New York: Routledge, 1991) pp 149-181.

Unit 4: Some Examples from India

Madhava Prasad, Excerpt from *Ideology of the Hindi Film: A Historical Construction*, (OUP, 2001).

Chaudhuri, Supriya, "Phantasmagorias of the Interior: Furniture, Modernity and Early Bengali Fiction", *Journal of Victorian Culture*, 15:2, 173-93.

Bharucha, Rustom, Excerpts from *Rajasthan, an Oral History: Conversations with Komal Kothari*, Penguin, 2003.

Ilaiah, Kancha, "The Dalit Bahujan Understanding of Telugu Cultural and Literary History", from Ilaiah, K, *Post Hindu India: A Discourse on Dalit Bahujan*, Socio -Spiritual and Scientific Revolution, Sage India, 2009.

Background and Further Reading for Unit One

"German Ideology", "Critique of Political Economy" and "Capital"- Excerpts from Marx and Engels. E P Thompson, *The Making of the English Working Class*, (Harmondsworth: Penguin, 1980).

Ranajit Guha, Relevant Extracts from *Elementary Aspects of Peasant Insurgency in Colonial India* (Delhi: OUP, 1983).

Dipesh Chakrabarty, Relevant Extracts from *Re-thinking Working Class History: Bengal 1890-1940* (Princeton and Delhi 1989).

Background and Further Reading for Unit Two

Hegel, The concept of "Dialectical Materialism."

Jurgen Habermas, relevant chapter on 'Public Sphere' from the *Structural Transformations of the Public Sphere*.

Rajeev Patke, "Benjamin on Art and Reproducibility: The Case of Music" in Andrew Benjamin, ed, *Benjamin and Art* (2005).

Amlan Das Gupta, "Women and Music: The Case of North Indian Music" in Bharati Rey et al, eds, *Women of India: Colonial and Post Colonial Periods*, (New Delhi: Sage Publications, 2004).

Background and Further Reading for Unit Three

Michel Foucault, *Two Lectures*

Judith Butler, relevant extracts from *Bodies that Matter*

Partha Chatterjee, Relevant extracts from *Nation and Its Fragments* and *The Political Society*

Christopher Pinney, relevant extracts from *Photos of God*

Herman and Chomsky, Relevant extracts from *Manufacturing Consent* (2002)

Select General Bibliography

- Du Gay, Paul, et al. *Doing Cultural Studies: The Story of the Sony Walkman. Culture, Media and Identities*. London; Thousand Oaks Calif.: Sage in association with The Open University, 1997.
- During, Simon. *The Cultural Studies Reader*. 2nd ed. London; New York: Routledge, 2003.

- Edgar, Andrew and Peter Sedgwick. *Cultural Theory: The Key Concepts*. 2nd edition. NY: Routledge, 2005.
 - Engel, Manfred: "Cultural and Literary Studies". *Canadian Review of Comparative Literature* 31 (2008): 460-467.
 - Grossberg, Lawrence, Cary Nelson, and Paula A. Treichler. *Cultural Studies*. New York: Routledge, 1992.
 - *Theory, Culture and Society*, 21(1), 2004.
 - Hall, Stuart. *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79*. London Birmingham, West Midlands: Hutchinson Centre for Contemporary Cultural Studies. University of Birmingham, 1992.
 - Hall, Stuart. "Cultural Studies: Two Paradigms." *Media, Culture, and Society* 2 (1980).
 - Hall, Stuart. "Race, Culture, and Communications: Looking Backward and Forward at Cultural Studies." *Rethinking Marxism* 5.1 (1992): 10-18.
 - Hoggart, Richard. *The Uses of Literacy: Aspects of Working Class Life* (Chatto and Windus, 1957).
 - Johnson, Richard. "What Is Cultural Studies Anyway?" *Social Text* 16 (1986–87): 38-80.
 - Johnson, Richard. "Multiplying Methods: From Pluralism to Combination." *Practice of Cultural Studies*. London; Thousand Oaks, CA: SAGE, 2004. 26-43.
 - Johnson, Richard. "Post-Hegemony? I Don't Think So" *Theory, Culture and Society*. 24(3): 95-110.
 - Lash, Scott. 2007. "Power after Hegemony: Cultural Studies in Mutation?" *Theory, Culture, and Society*. 24(3): 55-78.
 - Lewis, Jeff, *Cultural Studies*, Second Edition, Sage, London, 2008.
 - Longhurst, Brian, Smith, Greg, Bagnall, Gaynor, Crawford, Garry and Michael Ogborn, *Introducing Cultural Studies*, Second Edition, Pearson, London, 2008.
 - Lindlof, T. R., & Taylor, B. C. *Qualitative Communication Research Methods*, 2nd Edition. Thousand Oaks, CA: Sage. (2002).
 - Pollock, Griselda (ed.), *Generations and Geographies: Critical Theories and Critical Practices in Feminism and the Visual Arts*. Routledge, 1996.
 - Pollock, Griselda. *Psychoanalysis and the Image*. Boston and Oxford: Blackwell, 2006.
 - Smith, Paul. *Questioning Cultural Studies: An Interview with Paul Smith*. 1994. MLG Institute for Culture and Society at Trinity College. OSF1.gmu.edu, 31 August 2005.
 - Smith, Paul. "Looking Backwards and Forwards at Cultural Studies." *Companion to Cultural Studies*. Ed. Toby Miller. Oxford; Malden, Mass.: Blackwell, 2001. 331-40.
 - Smith, Paul. "A Course in "Cultural Studies"." *The Journal of the Midwest Modern Language Association* 24.1, Cultural Studies and New Historicism (1991): 39-49.
 - Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Rev. ed. New York: Oxford University Press, 1985.
 - Williams, Raymond. *Culture and Society, 1780-1950*. New York,: Harper & Row, 1966.
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