

SYLLABUS

M.A. Honours & M.A. Honours (Research)

ENGLISH

M.A. Part I

Semester I

Paper I POST-INDEPENDENCE INDIAN FICTION IN ENGLISH

Paper III LITERARY THEORY AND CRITICISM I

Paper V GENDER IN LITERATURE - I

Paper VII THEORY AND METHODOLOGY OF COMPARATIVE
LITERATURE - I

PAPER I
POST-INDEPENDENCE INDIAN FICTION IN ENGLISH
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to comprehend the sociopolitical backdrop to post-independence Indian Literature and read English Fiction, written by Indians located mainly in India as opposed to NRIs or Diasporics, against the backdrop of political, caste, gender and religious issues.
- To understand the linguistic policies and emergence of English as a link language in India, a global language of communication and the rise of the Indian Novel in English
- To understand the postmodernist and postcolonial linguistic and formal innovations in the Indian Novel in English.

Background and Texts for Detailed Study

UNIT I – Background Themes and Issues:

- ***The Socio-Political and Linguistic Scenario:*** The influence on Literature of Nehruvian Socialism; Caste Reforms; Gender Reforms; linguistic policies in India; The Politics of Language in Independent India; English as a Link Language in India; English as a global language;
- ***Postmodernist and Postcolonial Literary Innovations:*** Impact on Indian Literature in English of magic realism; postcolonial re-possession/re-writings of history, Indian, folk and non-Western literary modes, e.g. the Sheherezadic and the Indian classical/folk narrative style; debates on cosmopolitanism and nativism; Cultural hybridity and Multiculturalism ; Linguistic innovations.

UNIT 2– Anita Desai: *Fasting Feasting*

UNIT 3 – Arundhati Roy: *The God of Small Things*

UNIT 4 – Kiran Nagarkar: *Cuckold*

Texts for Internal Assessment and Classroom Discussion

1. Mulk Raj Anand: *Across the Black Waters*
2. R.K. Narayan: *The World of Nagaraj*
3. Shashi Deshpande: *In the Country of Deceit*
4. Khushwant Singh: *The Train to Pakistan*
5. Nayantara Sahgal: *Lesser Breeds*
6. Geeta Hariharan: *Fugitive Histories*

7. Amit Chaudhary: *The Immortals*
8. Cyrus Mistry: *Corpse Bearer*
9. Shashi Tharoor: *The Great Indian Novel*
10. Anita Nair: *Ladies Coupe*
11. Kiran Nagarkar : *God's Little Soldier*
12. Upamanyu Chatterjee: *The Last Burden*

Recommended Reading

1. M.K. Naik, *A History of Indian English Literature*, Sahitya Akademi, Delhi, 1982
2. M.K. Naik, *Aspects of Indian Writing in English*, Macmillan, Delhi 1979
3. William Walsh, *Indo-Anglian Literature 1800-1970: A Survey*, Orient Longman, Madras, 1976
4. Viney Kirpal, *The New Indian Novel in English*, Allied Publishers, Delhi, 1990
5. Viney Kirpal (ed.), *The Postmodern Indian English Novel*, Allied Publishers, 1996
6. Jasbir Jain and Amina Amin (eds.), *Margins of Erasure: Purdah in the Subcontinental Novel in English*, Sterling, Delhi, 1995
7. Malashri Lal, *The Law of the Threshold, Women Writers in Indian English*, Indian Institute of Advanced Study, 1995
8. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Oxford University Press, Delhi, 1985
9. Viney Kirpal, *The Third World Novel of Expatriation*, Sterling, Delhi, 1989
10. Tabish Khair, *Alienation in Contemporary Indian English Novels*, Oxford University Press, India, 2005
11. Krishnaswamy and Archana S. Burde, *The Politics of Indian's English: Linguistic Colonialism and the Expanding English Empire*, Oxford University Press, Delhi, 1998
12. Rajeshwari Sunder Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Oxford University Press, Delhi, 1983

Evaluation Pattern

External Assessment (60 marks)

UNIT 1 - Background Themes and Issues

UNIT 2– Anita Desai: *Fasting Feasting*

UNIT 3 – Arundhati Roy: *The God of Small Things*

UNIT4 – Kiran Nagarkar : *Cuckold*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER III
LITERARY THEORY AND CRITICISM I
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to map developments in literary theory since the mid-twentieth century.
- To understand the primacy accorded to language and to critically engage with poststructuralist and deconstructive theories against the background of Saussurean linguistics
- To interrogate the philosophy, politics and aesthetics of feminist, postmodern, postcolonial and ethnicity studies
- To understand meaning-making processes in literary texts, and the specificity of discourses in given genres
- To explore new conceptions of historicity and textual/interpretive locations.
- To enable the students to read literary and cultural texts through multiple perspectives

Texts for Detailed Study

- Unit 1** Raymond Williams, “Hegemony; Traditions, Institutions and Formations; Dominant, Residual and Emergent”. From *Marxism and Literature*
- Unit 2** Derrida, “Structure, Sign and Play in the Discourse of Human Sciences”
- Unit 3** Wolfgang Iser, “The Reading Process: A Phenomenological Approach”
- Unit 4** Gilles Deleuze and Felix Guattari, “What is Minor Literature?”

Texts for Internal Assessment and Classroom Discussion

1. Walter Benjamin, “The Task of the Translator”
2. Roland Barthes, “The Death of the Author”
3. Louis Althusser, “Ideology and the Ideological State Apparatus”
4. Elaine Showalter, “Feminist Criticism in the Wilderness”
5. Terry Eagleton, *Marxism and Literary Criticism*, Chapter 1
6. Linda Hutcheon, “Historiographic Metafiction: Parody and the Intertextuality of History”
7. Ngũgĩ Wa Thiong’o, *Decolonising the Mind*:
8. Edward Said, “Secular Criticism”
9. J. Hillis Miller, “The Critic as Host”

10. Stanley Fish, "Interpreting the Variorum"
11. Barbara Christian, "On the Highs and Lows of Black Feminist Criticism"

Recommended Reading

1. Abrams, M. H. *A Glossary of Literary Terms*. Bangalore, Prism Books, 1993.
2. Achebe, Chinua. "Home and Exile"
3. Bertens, Hans. *Literary Theory: The Basics*. New Delhi: Foundation Books, 2003.
4. Eagleton, Terry. *The Illusions of Postmodernism*. Oxford: Basil Blackwell, 1996.
5. Eagleton, Terry. *Literary Theory: An Introduction*. Oxford: Basil Blackwell, 1996.
6. Eagleton, Terry and Drew Milne. (ed) *Marxist Literary Theory*. Oxford: Blackwell, 1996.
7. Frye, Northrop. *The Anatomy Of Criticism*.
8. Genette, Gerard. "Structuralism and Literary Criticism".
9. Jefferson, A. D. Robey (ed.) *Modern Literary Theory: A Comparative Introduction*, London: Batsford, 1982.
10. Lentricchia, F. and Thomas McLaughlin (eds.) *Critical Terms for Literary Study*. Chicago: University of Chicago Press, 1995.
11. Lodge, David. (ed.) *Modern Criticism and Theory: A Reader*. Longman: New York, 1988.
12. Lodge, David. *Twentieth Century Literary Criticism: A Reader*. London: Longman, 1972.
13. Norris, Christopher. *Deconstruction: Theory and Practice*. London: Methuen, 1992.
14. Rice, Philip and Patricia Waugh. *Modern Literary Theory: A Reader*. London: Edward Arnold, 1989.
15. Tompkins, Jane P. *Reader Response Criticism: From Formalism to Poststructuralism*.

Evaluation Pattern

External Assessment (60 marks)

- Unit 1** Raymond Williams, "Hegemony; Traditions, Institutions and Formations; Dominant, Residual and Emergent". From *Marxism and Literature*
- Unit 2** Derrida, "Structure, Sign and Play in the Discourse of Human Sciences"
- Unit 3** Wolfgang Iser, "The Reading Process: A Phenomenological Approach"
- Unit 4** Gilles Deleuze and Felix Guattari, "What is a Minor Literature?"

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

- 20 marks – Written Assignment
- 10 marks – Classroom Presentation
- 10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER V
GENDER IN LITERATURE - I
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to 'de-naturalise' gender
- To critically read the gender politics in canonical literature
- To arrive at an understanding of the interplay of gender, writing and genre
- To explore the subversive strategies in texts that interrogate hetero-normative patriarchies
- To understand the need for new literary frameworks to accommodate the diversity in contemporary literary production

Background and Texts for Detailed Study

UNIT 1 – Background Themes and Issues

Schools of Feminist Thought - Liberal, Radical, Marxist, Socialist, Psychoanalytical, Postmodern, Ecofeminist, 'Third Wave' Feminisms

Feminist Literary Theory

- Re-reading and Revisioning the canon
- Gynocritics
- French Feminist Theorists/Critics
- Alternative, non-canonical literary paradigms

UNIT 2 William Shakespeare: *Antony and Cleopatra*

UNIT 3 Rekhti Poetry; Selections from Bhakti women poets

UNIT 4 Lorraine Hansberry, *Raisins in the Sun*

Texts for Internal Assessment and Classroom Discussion

1. John Webster, *The Duchess Of Malfi*
2. Mary Shelley, *Frankenstein*
3. Emily Bronte, *Wuthering Heights*
4. Bernard Shaw, *Pygmalion*
5. Selections from the poems of Emily Dickinson
6. Kate Chopin, *The Awakening*
7. Virginia Woolf, *Orlando*
8. Zora Neale Hurston, *Their Eyes are Watching God*

9. James Baldwin, *Giovanni's Room*
10. Margaret Atwood, *The Handmaid's Tale*
11. Naguib Mahfouz, *Palace Walk*
12. Alice Walker, *The Color Purple*

Recommended Reading

1. Auerbach, Nina. *Communities of Women: An Idea in Fiction*. Cambridge, Mass.: Harvard University Press, 1978.
2. Barrett, Michele. *Women and Writing*. London: Women's Press, 1979.
3. de Beauvoir, Simone. *The Second Sex*. New York: Vintage, 1974.
4. Fetterley, Judith. *The Resisting Reader: A Feminist Approach to American Fiction*. Bloomington: Indiana University Press, 1978.
5. Gilbert, Sandra and Susan Gubar. *The Madwoman in the Gothic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven: Yale University Press. 1979.
6. Jacobus, Mary. *Reading Women: Essays in Feminist Criticism*. London: Methuen, 1986.
7. Loomba, Ania. *Race, Gender and Renaissance Drama*. New Delhi: Oxford India Paperbacks. 1992.
8. Millett, Kate. *Sexual Politics*. New York: Doubleday. 1970.
9. Moers, Ellen. *Literary Women: The Great Writers*. New York: Doubleday. 1976.
10. Rich, Adrienne. *On Lies, Secrets and Silence: Selected Prose 1966-1979*. New York and London: Norton, 1979.
11. Sangari, Kumkum and Sudesh Vaid. *Recasting Women: Essays in Colonial History*. Delhi: Kali for Women, 1989.
12. Sangari, Kumkum. *The Politics of the Possible: Essays on Gender, History, Narratives, Colonial India*. New Delhi: Tulika, 1999.
13. Sedgwick, Eve. *Between Men: English Literature and Male Homosocial Desire*. Columbia: Columbia University Press. 1992.
14. Tharu, Susie and K. Lalitha. Ed. *Women Writing in India Vols. I & II*. New Delhi: Oxford University Press, 1995.
15. Walker, Alice. *In Search of our Mother's Gardens: Womanist Prose*. San Diego: Harcourt Brace Jovanovich, 1984.

Evaluation Pattern

External Assessment (60 marks)

Unit 1 Background Themes and Issues

Unit 2 William Shakespeare, *Antony and Cleopatra*

Unit 3 Rekhti Poetry; Selections from women Bhakti poets

Unit 4 Lorraine Hansberry, *Raisins in the Sun*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VII
THEORY AND METHODOLOGY OF COMPARATIVE LITERATURE - I
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To trace the history of Comparative Literature as a discipline and as a critical perspective
- To understand the need for the comparative study of literature
- To get acquainted with the various schools of comparative literature

Background and Texts for Detailed Study

UNIT 1 – Background Themes and Issues

(A) Name, Definition and Function of Comparative Literature. The Need for and significance of Comparative Studies.

(Readings: Rene Wellek, “The Name and Nature of Comparative Literature”; Henry Remak, “Comparative Literature: Its Definition and Function”; Avadhesh K. Singh’s “The Future of Comparative Literary Studies”)

(B) Schools of Comparative Literature - The French School; The American School

(Reading: M. Ramezani, *Comparative Literature: Method and Perspective*)

UNIT 2 Henrik Ibsen – *A Doll’s House*

Vijay Tendulkar – *Silence, the Court is in Session*

UNIT 3 Joseph Conrad – *Heart of Darkness*

Chinua Achebe – *Things Fall Apart*

UNIT 4 Langston Hughes (Selected poems)

Arjun Dangle (ed.), *Poisoned Bread* (Selected poems)

Texts for Internal Assessment and Classroom Discussion

1. Maxim Gorky – *Mother*
Bertolt Brecht – *Mother Courage and Her Children*
2. T. S. Eliot – *Murder in the Cathedral*
Alfred, Lord Tennyson – *Becket*

3. Baby Kamble – *The Prisons We Broke*
Maya Angelou – *I know Why the Caged Bird Sings*
4. William Shakespeare – *Hamlet*
Tom Stoppard – *Rosencrantz and Guidenstern are Dead*
5. R. K. Narayan – *Guide* (The Film and The Novel)
6. Amrita Pritam – *Pinjar* (The Film and The Novel)
7. Charlotte Bronte – *Jane Eyre*
Charles Dickens – *David Copperfield*
8. Vikram Seth – *Golden Gate* (selected sonnets)
Siegfried Sassoon – selected sonnets
9. Badal Sircar – *Evam Indrajit*
J D Salinger – *Catcher in the Rye*
10. Charlotte Gilman Perkins – “The Yellow Wallpaper”
Susanna Kaysen – *Girl, Interrupted*
11. Thomas Mann – *Transposed Heads*
Girish Karnad – *Hayavadana*
12. Louisa M. Alcott – *Little Women*
Buchi Emecheta – *Joys of Motherhood*

Recommended Reading

Amiya Dev, *The Idea of Comparative Literature in India*, Calcutta: Papyrus, 1984.

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

K. A. Koshi (ed.), *Towards Comparative Literature*, Aligarh: Aligarh Muslim University Publication, 1987.

Nabaneeta Dev Sen, *Counterpoints: Essays in Comparative Literature*, Calcutta: Prajna, 1984.

Naresh Guha (ed), *Contributions to Comparative Literature: Germany and India*, Calcutta: Jadhavpur University Publication, 1973.

Rene Wellek, *Comparative Literature: Proceedings of the Second Congress of the ICLA*, Chapel Hill: North Carolina University Press, 1959.

Ulrich Weisstein, *Comparative Literature and Literary Theory: Survey and Introduction*, Bloomington and London: Indiana University Press, 1973.

Evaluation Pattern

External Assessment (60 marks)

UNIT 1 – Background Themes and Issues

UNIT 2 – Henrik Ibsen, *A Doll's House*

Vijay Tendulkar, *Silence, the Court is in Session*

UNIT 3 – Joseph Conrad, *Heart of Darkness*

Chinua Achebe, *Things Fall Apart*

UNIT 4 – Langston Hughes (Selected Poems)

Arjun Dangle (ed.) *Poisoned Bread* (Selected poems)

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

M.A. Part I

Semester II

Paper II POST-INDEPENDENCE INDIAN DRAMA AND POETRY IN
ENGLISH

Paper IV LITERARY THEORY AND CRITICISM - II

Paper VI GENDER IN LITERATURE - II

Paper VIII THEORY AND METHODOLOGY OF COMPARATIVE
LITERATURE - II

PAPER II:
POST-INDEPENDENCE INDIAN DRAMA AND POETRY IN ENGLISH
(6 Credits. 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to comprehend Post-Independence Indian Drama and Poetry in English against the changing social and ethical values in Indian society
- To enable students to comprehend the history and sociopolitical background to Indian theatre and Poetry in English
- To enable students to understand concepts of cultural hybridity and multiculturalism

Background and Texts for Detailed Study

UNIT 1 – Background Themes and Issues:

- **Liberalisation and Globalisation:** The impact on Indian Drama and Poetry in English of economic and social changes; the Globalisation of Indian culture; changes in social and ethical values; Influence of Feminism and rise of Dalit power; the expansion of the Indian Diaspora; communal violence; national and international terrorism.
- **Indian Theatre and Poetry in English:** The history of postcolonial Indian theatre in English; the problems of finance and audience; the issue of authenticity of voice and accent; influence of Western and Indian Classical theatres; canonization of Indian Drama in English. The History of postcolonial Indian Poetry in English; the influences Indian and Western on Indian Poetry in English; Cultural Hybridity and Multiculturalism in Indian Theatre and Poetry in English; Cosmopolitanism and Nativism in Indian Theatre and Poetry in English

UNIT 2 – Mahesh Dattani: *Brief Candle*

UNIT 3- Girish Karnad: *Broken Images*

UNIT 4 - Selections of poems written by Nissim Ezekiel, Dom Moraes, Keki Daruwala, A.K. Ramanujan, Kamala Das, Eunice De Souza, Imtiaz Dharker, Dilip Chitre, Gieve Patel, Meena Alexander and Arun Kolatkar

Texts for Internal Assessment and Classroom Discussion

1. Makhija Anju: *If Wishes Were Horses*
2. Cyrus Mistry: *Doongaji House*
3. Dina Mehta: *Brides are not for Burning*
4. Mahesh Dattani: *Tara*
5. Gurcharan Das: *Larins Sahib*
6. Pratap Sharma: *A Touch of Brightness*

7. Pratap Sharma: *Begum Sumroo*
8. Gieve Patel: *Mr. Behram*
9. Asif Currimbhoy: *Goa*
10. Manjula Padmanabhan: *Harvest*
11. Nissim Ezekiel: *Nalini*
12. Post-independence Indian Poets in English (not included for detailed study)

Recommended Reading

1. Paul C. Verghese, *Essays on Indian Writing in English*, N.V. Pubs., New Delhi, 1975
2. Nilufer E. Bharucha and Vrinda Nabar (eds.), *Mapping Cultural Spaces: Postcolonial Indian Literature in English, Essays in Honour of Nissim Ezekiel*, Vision Books, Delhi, 1998
3. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, Bombay, 1993
4. Ashis Nandy, S. Trivedy, S. Mayaram and A. Yagnik, *Creating a Nationality*
5. Sunil Khilnani, *The Idea of India*, New York: Farrar Straus Giroux, 1997
6. Amartya Sen, *The Argumentative Indian*, Penguin, 2006
7. Bruce King, *Modern Indian Poetry in English*, Oxford University Press, Delhi, 1987
8. E.N. Lal, *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*, New Delhi, 1983
9. Kapil Kapoor & A.K. Singh, *Indian Knowledge Systems Vol. 1 & 2*, Indian Institute of Advanced Study, Shimla, 2005
10. Sharma Ram: *A History of Indian Drama in English*, Sunoasis Writers Network, 2010
11. Chakravarty K.: *Indian Drama in English*, 2010
12. Bharucha Nilufer and Srihar Rajeswaran, 'Whither Indian Drama?: The Politics of Performatives, Performance and Performance Spaces', *(Dis)Continuities: Trends and Traditions, CDE, (Contemporary Theatre and Drama)*, ed. Elke Mettinger, Vol. IX, May 2002, Vienna.
13. Vasant Shahane and Shivaram Krishnan (eds.), *Indian Poetry in English: A Critical Assessment*, Macmillan, Madras, 1982

Evaluation Pattern

External Assessment (60 marks)

- 1) UNIT 1 - Background Themes and Issues
- 2) UNIT 2 – Mahesh Dattani: *Brief Candle*
- 3) UNIT 3- Girish Karnad: *Broken Images*

- 4) UNIT 4 - Selections of poems written by Nissim Ezekiel, Dom Moraes, Keki Daruwala, A.K. Ramanujan, Kamala Das, Eunice De Souza, Imtiaz Dharker, Dilip Chitre, Gieve Patel, Meena Alexander and Arun Kolatkar

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER IV
LITERARY THEORY AND CRITICISM II
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to map developments in literary theory since the mid-twentieth century.
- To understand the primacy accorded to language and to critically engage with poststructuralist and deconstructive theories against the background of Saussurean linguistics
- To interrogate the philosophy, politics and aesthetics of feminist, postmodern, postcolonial and ethnicity studies
- To understand meaning-making processes in literary texts, and the specificity of discourses in given genres
- To explore new conceptions of historicity and textual/interpretive locations.
- To enable the students to read literary and cultural texts through multiple perspectives

Texts for Detailed Study

Unit 1 Mikhail Bakhtin, “Carnival and Carnavalesque”. In *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey.

Unit 2 Michel Foucault, “What is an Author?”

Unit 3 Stephen Greenblatt, “Resonance and Wonder”

Unit 4 Stuart Hall, “Cultural Identity and Diaspora”

Texts for Internal Assessment and Classroom Discussion

1. Mikhail Bakhtin, “Discourse in the Novel”
2. Raymond Williams, “The Country and the City” (Excerpt from *The Country and the City*)
3. Loomba, Ania, “Tangled Histories: Indian feminism and Anglo-American feminist Criticism”
4. Caruth, Cathy. “Unclaimed Experience: Trauma and the Possibility of History”
5. Love, Glen A. “Revaluing Nature: Toward an Ecological Criticism”
6. bell hooks, “Essentialism and Experience”
7. Balibar, Etienne & Pierre Macherey, “Literature as an Ideological Form”
8. Edward Kamau Brathwaite, “English in the Caribbean”
9. Lisa Lowe, “Hetrogeneity, Hybridity, Multiplicity: Making Asian American Difference”

10. Bali Sahota, "The Paradoxes of Dalit Cultural Politics"
11. Macherey, Pierre. From *A Theory of Literary Production*. Sections on "Explanation and Interpretation", "Implicit and Explicit" and "The Spoken and the Unspoken"
12. Bhabha Homi K. "Unsatisfied: Notes on Vernacular Cosmopolitanism"
13. Gayatri Chakravarty Spivak, "Planetarity"

Recommended Reading

1. Bakhtin, M. M. *The Dialogic Imagination: Four Essays*. Michael Holquist. Ed. Texas: University of Texas Press. 2004.
2. Bhabha, Homi. K. *The Location of Culture*: New York: Routledge. 1994.
3. Colbrook, Claire. *New Literary Histories: New Historicism and Contemporary Criticism*. Manchester, UK: Manchester University Press. 1997.
4. Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman. 2002.
5. Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*. University of Chicago Press. 2001.
6. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New Delhi: Oxford University Press.
7. Habib, M. A. R. *Modern Literary Criticism and Theory: A History*. Oxon: Blackwell. 2008.
8. Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. New Delhi: Sage. 2003.
9. Selden, Raman (ed.) *The Cambridge History of Literary Criticism*. Vol. 8. Cambridge: Cambridge University Press, 1995
10. Selden, Raman. Ed. *The Theory of Criticism: From Plato to the Present*. London: Longman, 1988.
11. Sethuraman, V. S. Ed. *Contemporary Criticism: An Anthology*. Madras: Macmillan, 1989.
12. Simon During. *Foucault and Literature: Towards a Genealogy of Writing*. London & New York: Routledge. 1992.
13. Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. New York: Routledge 1993.
14. Sturrock, J. Ed. *Structuralism and Since*. Oxford: OUP, 1979.
15. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: Oxford University Press. 2006.

Evaluation Pattern

External Assessment (60 marks)

Unit 1 Mikhail Bakhtin, "Carnival and Carnavalesque". In *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey.

Unit 2 Michel Foucault, "What is an Author?"

Unit 3 Stephen Greenblatt, "Resonance and Wonder"

Unit 4 Stuart Hall, "Cultural Identity and Diaspora"

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VI
GENDER IN LITERATURE II
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to 'de-naturalise' gender
- To critically read the gender politics in canonical literature
- To arrive at an understanding of the interplay of gender, writing and genre
- To explore the subversive strategies in texts that interrogate hetero-normative patriarchies
- To understand the need for new literary frameworks to accommodate the diversity in contemporary literary production

Background Themes and Prescribed Texts

UNIT 1 – Background Themes and Issues

- Critiques of mainstream feminisms; Feminisms in 'other' locations
- Masculinity Studies, Rethinking Masculinities
- Queer Theory, Alternative Sexualities

UNIT 2 – Toni Morrison, *Paradise*

UNIT 3 – Ahdaf Soueif, *The Map of Love*

UNIT 4 – Indian short stories:

1. Saadat Hasan Manto, "Mozail"
2. Mahasweta Devi, "The Hunt"
3. Ismat Chughtai, "The Mole"
4. Lalitambika Antherjanam, "Goddess of Revenge"
5. Urmila Pawar, "Armour"

Texts for Internal Assessment and Classroom Discussion

1. Selections from the poetry of Sylvia Plath
2. Toni Morrison, *Song of Solomon*
3. Gloria Naylor, *The Women of Brewster Place*
4. Arundhati Roy, *The God of Small Things*
5. Roddy Doyle, *The Woman Who Walked into Doors*
6. Tomson Highway, *The Rez Sisters*
7. Hiromi Goto, *The Chorus of Mushrooms*
8. Adrienne Rich, *The Fact of a Doorframe*
9. Shani Mootoo, *Cereus Blooms at Night*

10. Mahesh Dattani, *Thirty Days in September*
11. Shyam Selvadurai, *Funny Boy*
12. Chimamanda Adichie, *Purple Hibiscus*

Recommended Reading

1. Abel, Elizabeth. Ed. *Writing and Sexual Difference*. Brighton: Harvester, 1982.
2. Ashton-Jones, Evelyn, and Gary Olson. Ed. *The Gender Reader*. Boston and London: Allwyn and Bacon, 1991.
3. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London and New York: Routledge. 1990.
4. Felski, Rita. *Beyond Feminist Aesthetics: Feminist literature and Social Change*. Cambridge, Mass.: Harvard University Press, 1989.
5. Gallop, Jane. *The Daughter's Seduction: Feminism and Psychoanalysis*. Ithaca: Cornell University Press, 1982.
6. Grosz, Elizabeth. *Sexual Subversions: Three French Feminists*. St. Leonards: Allen and Unwin, 1989.
7. Hite, Molly. *The Other Side of the Story: Structures and Strategies of Contemporary Feminist Narratives*. Ithaca: Cornell University Press, 1992.
8. Humm, Maggie. *Feminist Criticism: Women as Contemporary Critics*. Brighton: Harvester, 1986.
9. Kahn, Coppelia and Gayle Greene. Ed. *Making a Difference: Feminist Literary Criticism*. New York and London: Methuen, 1985.
10. Moi, Toril. *Sexual/Textual Politics*. London: Methuen, 1985.
11. Showalter, Elaine. Ed. *The New Feminist Criticism: Essays on Women, Literature and Theory*. New York: Pantheon Books, 1985.
12. Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. New York and London: Methuen, 1987.
13. Sunder Rajan, Rajeswari. *Real and Imagined Women: gender, culture, postcoloniality*. New York and London: Routledge, 1993.
14. Tong, Rosemarie. *Feminist Thought: A More Comprehensive Introduction*. Westview Press. 1998.
15. Warhol, Robyn R. and Diane Price Herndl. Ed. *Feminisms: An Anthology of Literary Theory and Criticism*. New Brunswick: Rutgers, 1993.

Evaluation Pattern

External Assessment (60 marks)

UNIT 1 – Background Themes and Issues

UNIT 2 – Toni Morrison, *Paradise*

UNIT 3 – Ahdaf Soueif, *The Map of Love*

UNIT 4 – Indian short stories

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VIII
THEORY AND METHODOLOGY OF COMPARATIVE LITERATURE - II
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To appreciate the variety of literature in different languages
- To understand the concept of World Literature
- To trace the development of New Literatures in English
- To comprehend the complexity of literary translation

Background and Texts for Detailed Study

UNIT 1 – Background Themes and Issues

(A) **The varieties of literature** produced in different languages; Regional Literature; National Literature; Goethe's Concept of World Literature; World Literature Today.

(Readings: David Damrosch, "What is World Literature?"; Vilashini Cooppan, "World Literature and Global Theory: Comparative Literature for the New Millennium")

(B) **Comparative Literary Studies in Multilingual Contexts: Indian Perspectives**

Literary Translations; Contextuality, Textuality and Intertextuality; Problems of Literary Translation; Translation as Linguistic Bridge-building

(Readings: Sisir Kumar Das, "Comparative Literature and India: A Historical Perspective"; Amiya Dev, "Comparative Literature in India")

UNIT 2 – Daniel Defoe – *Robinson Crusoe*

J. M. Coetzee – *Foe*

UNIT 3 – Albert Camus – *Caligula*

Girish Karnad – *Tughlaq*

UNIT 4 – Adrienne Rich (Selected poems)

Kamala Das (Selected poems)

Texts for Internal Assessment and Classroom Discussion

1. Albert Camus – *Outsider*
Bhalchandra Nemade – *Cocoon*
2. Thomas Mann, *Death in Venice*
Nietzsche, *The Birth of Tragedy*

3. Vladimir Nabokov, *Lolita*
Gustave Flaubert, *Madame Bovary*
4. John Osborne – *Look Back in Anger*
Mohan Rakesh – *Halfway House*
5. Garcia Garcia Marquez – *One Hundred Years of Solitude*
Salman Rushdie – *Midnight's Children*
6. Girish Karnad – *Tale-danda*
Shiva Prakash – *Mahachaitra*
7. Rokeya Shekhawat Hossain – “Sultana’s Dream”
Charlotte Gilman Perkins – *Herland*
8. Selected poems of Sylvia Plath
Selected poems of Anne Sexton
9. Baburao Bagul – “Mother”
Lalitambika Antaranam – “Admission of Guilt”
10. William Shakespeare – *Othello*
Vishal Bhardwaj (dir.) *Omkara*
11. Roald Dahl – *Charlie and the Chocolate Factory* (Novel and Film)
12. Bertolt Brecht – *Galileo*
Robert Bolt – *A Man for All Seasons*

Recommended Reading

Amiya Dev and Sisir Kumar Das (eds.), *Comparative Literature: Theory and Practice*, Shimla: Indian Institute of Advanced Study in Association with Allied Publishers, 1988.

Bassnett, Susan, *Translation Studies*, New York: Routledge, 2002.

Bernheimer, C. (ed.) *Comparative Literature in the Age of Multiculturalism*. Baltimore: John Hopkins University Press, 1995.

Earnest R. Curtius, *Essays on European Literature*, translated Michael Kowal, Princeton: Princeton University Press, 1973.

Haun Saussy, *Comparative Literature in the Age of Globalisation*, John Hopkins University Press, 2006.

Ngugi Wa Thiong'o, *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*, New York: Lawrence Hill and Company, 1973.

Rambhau Badode, Arvind Mardikar & A.G. Khan, *New Directions in Comparative Literature*, Macmillan India Ltd. 2007.

Spivak, Gayatri Chakravorty, *Death of a Discipline*, Columbia University Press, 2003.

Sureshchandra (ed.) *Essays in Comparative Literature*, New Delhi: Anmol Publication, 1998.

Evaluation Pattern

External Assessment (60 marks)

UNIT 1 – Background

UNIT 2 – Daniel Defoe – *Robinson Crusoe*

J. M. Coetzee – *Foe*

UNIT 3 – Albert Camus – *Caligula*

Girish Karnad – *Tughlaq*

UNIT 4 – Adrienne Rich (Selected poems)

Kamala Das (Selected poems)

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.