MA in Comparative Literature

New Syllabus introduced from 2025-26

There are 16 courses of 50 marks each (40 for End-Semester exam and 10 for continuous assessment). The credit structure will be as per university rules. Pedagogical strategies for these courses will include direct teaching, class presentations, and group discussions. Evaluation process will be as per university examination rules. 67

SEMESTER I

CL/MA/C1: Reading Literature

Overview: Through select literary pieces, this course will introduce students to the rich and varied world of literature, trying to encourage students to inculcate a habit of reading and writing – two foundational skills of not only literary studies, but the entire Humanities stream.

Objectives: The objectives of this course are to:

- introduce students to the rich world of literature
- teach close reading
- encourage independent thinking and expression

Outcome: By the end of the course, students will learn to:

- critically read a text
- express their thoughts on a text
- identify narrative techniques
- identify different genres

Note: As it is primarily a skill enhancing course, the evaluation process for this course will have to be oriented towards that. Therefore, the end semester examination will evaluate students' comprehension skills, and their ability to critically appreciate a piece of literature. Therefore, questions will include texts not prescribed in the syllabus as well.

Texts: The course will focus on narrative and lyric modes. Students will read ONE novel, FOUR Short Stories and TEN lyrics from the following pool:

- Novels:
  Charles Dickens, Elizabeth Gaskell, Walter Scott, Oscar Wilde, James Joyce, J. K. Rowling, Rick Riordan, Eoin Colfer, Bankimchandra Chattopadhyay, Kalki, C.V. Raman Pillai, Saradindu Bandyopadhyay
- Lyrics:
  Thomas Wyatt, Philip Sydney, Edmund Spenser, William Shakespeare, John Dryden, Alexander Pope, John Milton, Victor Hugo, Charles Baudelaire, Edward Lear, Madhusudan Dutta, Rabindranath Thakur, Sukumar Ray, Matsuo Basho, Kobayashi Issa, Natsume Soseki
- Short Stories:
  The Arabian Nights, Upendrakishore Ray Chowdhury, Dakshinaranjan Mitra Majumdar, Russian Folk Tales, Troilokyanath Mukhopadhyay, Banaphul, Premchand, Hansda Sowvendra Shekhar, Indra Bahadur Rai, Gorachand Murmu, Mamang Dai, Oscar Wilde, Edgar Alan Poe, Ruskin Bond, Thomas King

Suggested Readings:

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature.*
Calvino, Italo. *The Literature Machine.*
Chakrabarty, Amarendra. *Kabita Parichay.*
Empson, William. *Seven Types of Ambiguity.*
Ray, Sukumar. "Bhasha'r Atyachar."
Sen, Sukumar. "Golper Gaatchhora."
Shaw, George Bernard. "Spoken English and Broken English."
Thakur, Rabindranath. "Baaje Kotha."

CL/MA/C2: Literary Concepts and Events

Overview: This course will discuss certain major literary terms, concepts and events critical to the study of literature.

Objectives: The objectives of this course are to:

- introduce certain basic literary concepts
- introduce extra-literary events
- familiarise students with literary terms
- introduce literary events

- introduce certain key terms related to the Indian knowledge systems

Outcome: By the end of the course, students will be able to:

- identify and explain the key concepts of literature.
- identify basic literary terms
- identify literary events
- identify extra-literary events
- identify and use certain key terms related to the Indian knowledge systems

The following concepts will be introduced:
General Literature, National Literature, World Literature, *Sahitya*, History, *Itihasa,* Literary Periodization, Genre, Epic, Tragedy, Comedy, Novel, Mode, Forms, Theme, Narrative, Narrator, Narrative techniques, Extrinsic, Intrinsic, Performance, Translation.

Events: This section will discuss some of the most important literary and extra-literary events within the Comparative Literary framework.

Suggested Readings:

Abrams, M.H. *Glossary of Literary Terms*
Bandyopadhyay, Sibaji. *Alibabar Guptobhandar*
Bhaya Nair, Rukmini and Peter Ronald deSouza. Eds. *Keywords for India: A Conceptual Lexicon for the 21st Century.*
Chakraborty, Sudhir. *Buddhijibir Noteboi*
Das, Sisir Kumar. "The Idea of Literary History"
Das, Sisir Kumar, editor and compiler. "A Chronology of Literary Events 1800-1910" and "A Chronology of Literary Events 1911-1956".
Oxford Dictionary of Literary Terms
Weisstein, Ulrich. *Comparative Literature and Literary Theory: Survey and Introduction*.

CL/MA/C3: Comparative Literature Methodology I

Overview: This course explores certain aspects of Comparative Literature Methodology, such as thematology, genology and historiography.

Objectives: The objectives of this course are to:

- explain the methodology of Comparative Literature
- explain the process of literary productions
- discuss literary relations.

Outcome: By the end of the course, students will be able to:

- identify and discuss the key components of Comparative Literature
- describe the process of literary productions
- describe literary relations

In the first segment basic terms of CL methodology will be discussed such as thematology, genology, literary history, inter and intra literary relations, dominant, residual, emergent, inherited texts/traditions, imitation, adaptations, intermediaries, literary fortune, influence, reception, translation.

Eight essays from the following pool will be taught to explain CL methodology:

Aldridge, Owen Alfred. *Comparative Literature: Matter and Method.* (Selections)
Wellek, Rene and Austin Warren. *Theory of Literature.* (Selections)
Prawer, Siegbert Salomon. *Comparative Literary Studies.* (Selections)
Dominguez, Cesar, Haun Saussy and Dario Villanueva. *Introducing Comparative Literature: New Trends and Applications.* (Selections)
Dev Sen, Nabaneeta. "Thematic Structure of Epic Poems in the East and in the West".
Dev, Amiya. *The Idea of Comparative Literature in India.* (Selections)
Majumdar, Swapan. *Comparative Literature: Indian Dimensions.* (Selections)
Bandyopadhyay, Sibaji, editor. Introduction to *Literary Studies in India: Thematology.*
Chakraborty Dasgupta, Subha, editor. *Literary Studies in India: Genology.* (Selections)
Devy, Ganesh. *Of Many Heroes: An Indian Essay in Literary Historiography.* (Selections)
Chanda, Ipshita. *Literary Studies in India: Literary History.* (Selections)
___. Afterword in *Chandrabati's Ramayan.*
Warder, Anthony Kennedy. *An Introduction to Indian Historiography.* (Selections)

In the second segment **4 dramas** will be taught from following pool of authors:

Jean Racine, Moliere, Pierre Corneille, Voltaire, Gotthold Ephraim Lessing, Karl Georg Büchner, Victor Hugo, Henrik Ibsen, George Bernard Shaw, Anton Chekov, Luigi Pirandello, Bertolt Brecht, Alfred Jarry, Jean Genet, Eugene Ionesco, Pablo Neruda, Rabindranath Thakur, Dharamvir Bharati, Girish Karnad, Vijay Tendulkar, Utpal Dutta, Badal Sircar, Ratan Thiyam, Mohan Rakesh

Suggested Readings:

Behdad, Ali and Thomas, Dominic, editors. *A Companion to Comparative Literature.*
Dev, Amiya and Sisir Kumar Das, editors. *Comparative Literature: Theory and Practice.*
Figuiera, D and Chandra Mohan, editors. *Literary Culture and Translation: New Aspects of Comparative Literature.*
Fokkema, Douwe. *Issues in General and Comparative Literature*.
Harris, Wendell V. What Is Literary "History"?

Lefevere, Andre. *Essays in Comparative Literature.*
Mohan, Chandra, editor. *Aspects of Comparative Literature: Current Approaches.*
Prawer, S.S. *Comparative Literary Studies: An Introduction*.
Ramakrishnan, E.V, Harish Trivedi and Chandra Mohan, editors. *Interdisciplinary Alter-natives in Comparative Literature.*
Schaeffer, Jean-Marie and Kathleen Antonioli. "Literary Studies and Literary Experience".
Veit, Walter F. "Globalization and Literary History, or Rethinking Comparative Literary History: Globally".
Weisstein, Ulrich. *Comparative Literature and Literary Theory: Survey and Introduction*. Translated by William Riggan.

CL/MA/C4: Options

At least two skill-based optional courses will be offered, out of which students will have to opt for one.

Group A: Language Skill I

I. Assamese I [CL/MA/C4-AI]
II. Spanish I [CL/MA/C4-AII]

Group B: Literary Skill I

I. Technical Writing [CL/MA/C4-BI]
II. Script Writing [CL/MA/C4-BII]

SEMESTER II

CL/MA/C5: Comparative Literature Methodology II

Overview: This course focuses primarily on reception theory, to facilitate students' understanding of Comparative Literature methodology.

Objectives: The objectives of this course are to:

- discern the literary process through which traditions, texts, genres, themes travel across cultures
- explain literary systems and mediums.
- explore the Comparative Literature Methodology within the Indian knowledge systems

Outcome: By the end of the course, students will be able to:

- describe the various textual negotiations through theories of contact and reception
- identify literary contexts and receptions
- describe the theories of literary contexts and receptions.
- identify the relations between CL methodology and IKS

SECTION A:

Eight essays from the following pool will be taught to explain CL methodology:

Thakur, Rabindranath. *Prachin Sahitya.* (Selection)
Jauss, Hans Robert. *Literary History as a Challenge to Literary Theory*.
Prawer, Siegbert Salomon. "Reception and Communication."
Galik, Marian. "Interlitariness as a Concept of Comparative Literature"
Das, Sisir Kumar. *Mad Lover.* (Selections)
Das, Sisir Kumar. *Indian Ode to the West Wind: Studies in Literary Encounters.* (Selections)
Holub, Robert C. *Reception Theory: A Critical Introduction.* (Selections)
Majumder, Swapan. "Vidyayotanik Shakespeare". (JJCL 20-21)
___. "Reception Aesthetics in a Colonial Context".
___. *Comparative Literature: Indian Dimensions*. (Selection)
___. "Epistulai Heroidum O Birangana Kavya".
Juvan, Marko. "Towards a History of Intertextuality in Literary and Culture Studies".
Borges, Jeorge Luis. "The Thousand and One Nights".
Wolf, Werner. "(Inter)mediality and the Study of Literature".

SECTION B: Reception of a particular author/text in the Indian/non-Indian context.
For example, Reception of Kalidasa/ Shakespeare /Rabindranath/ Nirala / Najrul Islam/
Reception of the Rama katha
Reception of *Odyssey*
Reception of *The Thousand and One Nights*
Reception of Epic/*Mahakavya* Tradition for e.g. *The Iliad*/ *The Mahabharata*

Suggested Readings:

Chanda, Ipshita. *Reception of the Received: European Romanticism Rabindranath and Suryakant Tripathi 'Nirala'*
Durišin, Dionýz. *Sources and Systematics of Comparative Literature*. Trans. Peter Tkác.
Durišin, Dionýz. *Theory of Literary Comparatistics*. Trans. Jessie Kocmanová.
Hohendahl, Peter Uwe and Marc Silberman. "Introduction to Reception Aesthetics"
Iser, Wolfgang. *The Act of Reading*
Majumder, Swapan. *Comparative Literature: Indian Dimensions*
Richman, Paula. *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*

Tatum, James. "A Real Short Introduction to Classical Reception Theory"

CL/MA/C6: Aesthetics and Poetics I

Overview: Based entirely on the Indian knowledge systems, this course explores the idea of literary theory and criticism in ancient India, focusing primarily on the Sanskrit literary tradition.

Objectives: The objectives of this course are to:

- trace the trajectory of development of literary theory and criticism in ancient India
- identify the development and intersections of various literary schools
- apply the theories in reading ancient Indian plays

Outcome: By the end of the course, students will be able to identify and explain the key concepts and persons associated with literary theory and criticism in ancient India.

The works of the following persons and their contribution to literary theory and criticism will be discussed.

Bharata, Dandin, Bhamaha, Bhartrihari, Kuntaka, Anandavardhana, Abhinavagupta, Kshemendra, Visvanath Kaviraja, Rajshekhara

Any five of the following texts will be selected:

Natyasastra (Selections)
Abhinavagupta. *Dhvanyaloka Locana* (Selections)
___. *Abhinava Bharati* (Selections)
Kaviraja, Visvanatha. *Sahitya Darpana* (Selections)
Dwivedi, Ramesh Chandra. "Philosophical Considerations and Independence of Literary Criticism in Sanskrit"
Krishnamoorthy, K. "Dhvani as the Melting-point of All Principles of Sanskrit Literary Theory"
Venkatachalam, Vishwanathan. "The Inter-relation of the Kavi and the Sahrdaya in Sanskrit Literary Criticism"
Warder, Anthony Kennedy. *Indian Kavya Literature* (Selections)

Three plays from any of the following playwrights will be selected:
Bhasha, Asvaghosha, Kalidasa, Sudraka, Vishakhadutta, Bhavabhuti

Suggested Readings:

Aristotle. *Poetics*
De, Sushil Kumar. *History of Sanskrit Poetics*
Indian Philosophical Systems, The Ramakrishna Mission institute of Culture
Kane, Pandurang Vaman. *History of Sanskrit Poetics*
Laird, Andrew, editor. *Ancient Literary Criticism*

Mukherjee, Ramaranjan. *Ancient Indian Literary Criticism*
Panini. *Astadhyayi*
Patanjali. *Mahabhasya*
The Mahabharata
The Ramayana

CL/MA/C7: Translation Studies

Overview: Continuing the discussion of Comparative Literature methodology, this course will focus on Translation Studies, its history, scope and critical theoretical aspects in India and abroad. This course is aligned with the ideology of Indian knowledge systems.

Objectives: The objectives of this course are to:

- explain the need of Translation Studies within the rubric of Comparative Literature methodology in India and abroad.
- explain the key concepts associated with Translation Studies
- develop the foundational theory for hands-on translation

Outcome: The learner will be able to:

- identify the politics of translation
- develop a better understanding of a translated text, and engage with various languages
- enhance their translation skill.
- engage with plurilingualism in India

Section I: Introduction
Brief history of Translation Studies in India and Europe
Scope of Translation Studies
Basic concepts associated with Translation Studies (e.g.: author, translator, source text, target text, source language, target language, *anuvad, tarjuma, bhasantar, rupantar*, literary transduction, equivalence, invisibility, adaptation, transcreation, translatability etc.)

Section II: Essays

Ten essays to be chosen from the following pool:

Asaduddin, Mohammad. "Translation and Indian Literature: Some Reflections."
Bassnett, Susan. *Translation Studies.* (Selections)
Benjamin, Walter. "The Task of the Translator".
Dryden, John. "On Translation".
Goethe, Johann Wolfgang von. "Three Types of Translation"
Holmstrom, Lakshmi. "Translation: Roles, Responsibilities and Boundaries"
Jakobson, Roman. "On Linguistic Aspects of Translation".
Kothari, Rita. *Uneasy Translations: Self, Experience and Indian Literature.*
Lefevere, Andre. "The 'Third-World' Translated."

Lefevere, Andre. *Translation, Rewriting and the Manipulation of Literary Fame.* (Selections)
Mukherjee, Sujit. *Translation as Discovery.* (Selection)
Niranjana, Tejaswini. *Siting Translation.* (Selections)
Paz, Octavio. "Translation: Literature and Literality."
Schleiermacher, Friedrich. "On the Different Methods of Translating".
Singh, Udaya Narayana. *Translation as Growth.* (Selections)
Thakur, Rabindranath. *Anuvad Carca.*
Venuti, Lawrence. *Translator's Invisibility.* (Selections)
Wakabayashi, Judy and Rita Kothari. *Decentering Translation Studies: India and Beyond*.

Suggested Readings:

Baker, Mona and Gabriela Saldanha. *Routledge Encyclopedia of Translation Studies*.
Chakraborty Spivak, Gayatri. Introduction to Mahasweta Devi's *Imaginary Maps.*
Chanda, Ipshita. "Introduction". *Dhorai Charit Manas*. Satinath Bhaduri.
___. "Introduction". *Two Plays by Sukumar Ray*.
Dasgupta, Sayantan. "Translating India Today: Local cultures, global ambitions and colonial hangovers". *Locating Cultural Change: Theory Method Process*. Edited by P. Basu and I. Chanda.
Holmstrom, Lakshmi. Introduction to *Bama's Karukku*
Kumar, T. Vijay. Introduction to *Kanyashulkam*.
Lefevere, Andre. *Essays in Comparative Literature.*
Munday, Jeremy. *Introducing Translation Studies.*
Uma, Alladi and M. Sridhar. Introduction to *Ayoni*.
Weissbort, Daniel and Astradur Eysteinsson, editors. *Translation – Theory and Practice: A Historical Reader.*

CL/MA/C8: Options

At least two skill-based optional courses will be offered. Students will have to opt for anyone.

Group A: Language Skill II

Only students, who opted for Language Skill I, will be allowed to pursue the same language in this semester.

I. Assamese II [CL/MA/C8-AI]
II. Spanish II [CL/MA/C8-AII]

Group B: Literary Skill II

I. Editing, Proofreading and Publishing [CL/MA/C8-BI]
II. Translation as Skill [CL/MA/C8-BII]

SEMESTER III

CL/MA/C9: Aesthetics and Poetics II

Overview: This course aims at tracing the development of literary theory and criticism in Europe. In this course, the learner will have an idea on how authors/critics engaged with aesthetic theories based on the available texts in the literary milieu they belonged to. Subsequent developments of literary theories across Europe (language, location) can be read to trace the several transactions that might have happened within Europe across time and space. The idea is not to present continuity or develop a history of literary theory in Europe. The process of selection (despite several gaps) is primarily focused on understanding an aesthetic philosophy which gradually developed in Europe in relationship with the reading of classical 'canon'.

Objective: The objectives of this course are to:

- explain the key concepts associated with the development of literary theory and criticism in Europe.
- explain the interface of literary theory and Comparative Literature methodology

Outcome: By the end of the course, students will be able to:

- identify key concepts and persons associated with literary theory and criticism across Europe and its relevance in literary studies in India
- explain the shift in genre formation in Europe
- explain the politics of selection of content and form

Selected writings of the following authors/theoreticians/critics will be used to develop the rational of the trajectory.

Socrates, Herodotus, Plato, Xenophon, Antiphon, Aristotle, Epicurus, Dionysius of Halicarnassus, Zeno, Horace, Longinus

Francis Hutcheson, Lord Shaftsbury, Edmond Burke, Joseph Addison, Jean Baptiste Dubos, Alexander Gottlieb Baumgarten, Immanuel Kant, Friedrich Schiller, G.W.F. Hegel

Two plays from following playwrights will be selected:

Aeschylus, Sophocles, Euripides, Aristophanes, Plautus, Terrence, Thomas Kyd, Marlow, Webster, Shakespeare, Calderon, Racine, Moliere, George Etheridge, William Witcherley, Lessing, William Congreve, Oliver Goldsmith

Ten lyrics will be taught from the following pool:

Sappho, Catullus, Troubadour and Minnesang, Guillaume de Dole, Petrarch, Dante, Chaucer, Shakespeare, Rabelais, Milton, Schiller, Lessing, Philip Sidney, Coleridge, Wordsworth

Suggested Readings:

Addison, Joseph. "The Pleasure of the Imagination"
Aristotle. *Poetics*.
Baumgarten, Alexander Gottlieb. "Philosophical Meditations Pertaining to Some Matters Concerning Poetry"
Beowulf
Cassirer, Ernst. *The Philosophy of the Enlightenment*.
DuBos, Jean-Baptiste. "Critical Reflections on Poetry and Painting"
Hammermeister, Kai. *The German Aesthetic Tradition*.
Hegel, Georg Wilhelm Friedrich. *Lectures on Aesthetics*.
Isarel, Jonathan. I. *Radical Enlightenment: Philosophy and the Making of Modernity 1650-1750*.
Kant, Emmanuel. *The Critique of Pure Reason*
___. *The Critique of Judgement.*
Laird, Andrew, editor. *Ancient Literary Criticism*.
Lessing, Gotthold Ephraim. *Laocoon or An Essay upon the Limits of Painting and Poetry.*
Nibelungleid
Odyssey
Plato. *Republic*.
Schiller, Friedrich. "On Naïve and Sentimental Poetry"
Song of Roland
The Iliad
Wordsworth, William. "Preface to the Lyrical Ballads".

CL/MA/C10: Approaches to Literature I

Overview: Continuing from Course 6 and 9, this course traces the inter-links between literary theory, criticism and Comparative Literature.

Objective: The course will try to:

- introduce specific theoretical approaches of literary criticism
- understand the trajectories and interconnections of different schools of literary theories
- read different thinkers' writings and then using them to study literary texts
- understand how one can use theoretical approaches in the practice of Comparative Literature

Outcome: By the end of the course the students will be able to understand:

- concepts such as literature, literariness, literary facts,

- defamiliarisation, langue, parole, sign-signifier-signified
- class, base-superstructure
- how to utilize these in literary analyses.

Any two components will be offered, with at least two essays from each component, from the following pool:

Formalism:
Shklovsky, Viktor. "Art as Technique"
___. *Theory of Prose* (Selections)
Jakobson, Roman. "Poetics and Language"
Benett, Tonny. *Formalism and Marxism* (Selections)
Jakobson, Roman and Ju Tynjanov. "Problems in the study of language and Literature"

Marxism:
Marx, Karl. "Theses on Feuerbach"
___. and Frederic Engels. "Bourgeois and Proletariat"
Eagleton, Terry. *Marxism and Literary Criticism* (Selections)
Williams, Raymond. *Marxism and Literature* (Selections)
Benett, Tonny. *Formalism and Marxism* (Selections)
Eagleton, Terry and D. Milne, editors. *Marxist Literary Theory: A Reader*
Bhattacharya, Ramkrishna. *Marksiya Nandantattva.*

Structuralism and Post Structuralism:
Saussure, Ferdinand de. *Course in General Linguistics* (Selections)
Propp, Vladimir. *Morphology of Folktale* (Selections)
___. "Fairytale Functions"
Levi Strauss, Claude. "The Structural Analysis of Myth"
___. *Myth and Meaning* (Selections)
Barthes, Roland. "Death of the Author"
___. "Image, Music and Text"
___. "From Work to Text"
Derrida, Jacques. "Structure, Sign and Play in Discourse of the Human Sciences"
Foucault, Michel. "What is an Author?"
___. *The Archaeology of Knowledge* (Selections)
___. *Order of Things* (Selections)

Section B:

In this section, 2 plays and 10 poems will be chosen from following pool:

Akam and Puram Poems, Surdas, Ramprasad Sen, Mirza Ghalib, Charles Baudelaire, Federico Garcia Lorca, Stephane Mallarmé, Rainer Maria Rilke, Rabindranath Thakur, Satyendranath Datta, Sudhindranath Datta, Suryakant Tripathi Nirala, Mahadevi Verma, Modern Indian Lyrics, Girish Karnad, Badal Sircar, Namdeo Dhasal, Pablo Neruda, A.K. Ramanujan, Arun Kolatkar,

Ratan Thiyam, B. S. Mardhekar, Dakxin Bajarange Chhara, Dharamveer Bharati, Mohan Rakesh, Sukumar Ray, Utpal Dutta, Alfred Jarry, Samuel Beckett, Bertolt Brecht, Luigi Pirandello, Eugene Ionesco, Wole Soyinka, Tanti Brothers

Suggested Readings:

Bakhtin, Mikhail. "Discourse in the Novel"
Barthes, Roland. *A Rolland Barthes Reader*
Bottomore, Tom. *Dictionary of Marxist Thoughts*
Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*
Eagleton, Terry. *Literary Theory: An Introduction*
Jameson, Fredric. *Marxism and Form: 20th-Century Dialectical Theories of Literature*
Laclau, Ernesto. *Ideology and Politics in Marxist Theory*
Norris, Christopher. *Deconstruction: Theory and Practice*
Young, Robert. *Untying the Text: A Post-Structuralist Reader*

CL/MA/C11: Journey of Comparative Literature

Overview: This course aims to trace the origin and evolution of Comparative Literature as an academic discipline.

Objectives: The objectives of this course are to:

- trace the journey of Comparative Literature
- explain core theories, and debates centering the discipline
- highlight the nature and scope of the discipline
- explore elements of CL within the Indian knowledge systems

Outcome: By the end of this course, the learners will be able to understand:

- various hours of Comparative Literature
- diverse ramifications of Comparative Literature in the global scenario.
- identify the relevance of CL within the Indian knowledge systems

The course will include the following topics and texts:

- Comparative Literature in India
- Comparative Literature in the USA
- Goethe's idea of World Literature
- Mathew Arnolds's idea of Comparative Literature
- La Littérature comparée – the French Hour

- German and American hour
- Various schools of CL
- CL and Other disciplines
- CL in Latin America, Africa, Canada, East Europe

Possnett, H. M. *Comparative Literature*
Thakur, Rabindranath. "Visvasahitya"
Bernheimer, Charles. *Comparative Literature in the Age of Multiculturalism.*
Saussy, Haun. *Comparative Literature in the Age of Globalization.*
Heise, Ursula K. *Futures of Comparative Literature: ACLA State of the Discipline Report.*
Basu, Buddhadev. "Comparative Literature in India"
Dev, Amiya. "Comparative Literature in India"
Chakraborty Dasgupta, Subha. "Comparative Literature in India: An Overview"
Routledge Companion to World Literature
ACLA reports

Suggested Readings:

Bassnett, Susan. *Comparative Literature: A Critical Introduction.*
Damnrosch, David. *What is World Literature.*
Das, Sisir Kumar. *A History of Indian Literature.*
Dev, Amiya. *The Idea of Comparative Literature.*
Dev, Amiya and Sisir Kumar Das. *Comparative Literature: Theory and Practice.*
George, Karimpumannil Mathai. *Comparative Indian Literature.*
Guillen, Claudio. *Challenges of Comparative Literature.*
Majumdar, Swapan. *Papers Mainly Comparative.*
Spivak, Gayatri. *Death of a Discipline.*
Thakur, Rabindranath. *Sahitya.*
Weisstein, Ulrich. *Comparative Literature.*

CL/MA/C12: Options

At least two optional courses will be offered. Students will have to opt for any one.

Group A: Literature of the Colonies I

I. Literatures of Africa I [CL/MA/C12-AI]
II. Literatures of Canada I [CL/MA/C12-AII]
III. Literatures of Latin America I [CL/MA/C12-AIII]

Group B: Literary Transactions

I. World Literature [CL/MA/C12-BI]

II. Literatures of the Indian Subcontinent [CL/MA/C12-BII]
III. Literatures of Medieval India [CL/MA/C12-BIII]

SEMESTER IV

CL/MA/C13: Approaches to Literature II

Overview: Continuing from Course 10, this course aims at exploring the contacts and challenges which inform contemporary literary criticism.

Objectives: The objectives of this course are to:

- identify the rise of group/community/gender specific theories
- introduce subaltern theory, feminist literary criticism
- discuss relationships of the theories with the "mainstream" theories, and the challenges they pose to the "mainstream" theories.
- explore the crosscurrents within the Indian knowledge systems

Outcome: By the end of the course, students will be able to identify:

- the major terms, concepts and figures associated with contemporary literary criticism
- the interface of Literary Theory and Comparative Literature
- appreciate the frictions within the Indian knowledge systems

Section A:

In this section, two essays each from following groups will be offered.

Approaches from the margins

Ambedkar, Bhimrao Ramji. *Annihilation of Caste*
Gandhi, Mohandas Karamchand. *Selected Political Writings* (Selections)
Fanon, Frantz. *The Wretched of the Earth* (Selections)
Wa Thiongo, Ngugi. *Detained: A Writer's Prison Diary*
___. *Decolonizing the Mind*. (Selections)
Milloy, John. S. *A National Crime*
Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*
Devy, Ganesh. *A Nomad Called Thief*
___. *G.N. Devy Reader*. (Selections)
___. *Indigeneity and Nation* (Selections)

Thorat, Sukhadeo. “Literacy and Education Levels”
___. *Dalits in India*.

Gender and Sexuality

Foucault, Michel. *History of Sexuality* (Selections)
Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic* (Selections)
Kristeva, Julia. “Motherhood According to Bellini”/ “Women’s Time”
Kaplan, Cora. “Opening Pandora’s Box: Subjectivity, Class and Sexuality in Socialist Feminist Criticism”. *Making a Difference: Feminist Literary Criticism,* edited by Gayle Greene & Coppelia Kahn.
Sangari Kumkum and Sudesh Vaid. *Recasting Women* (Selections)
Sangari, Kumkum. *Politics of the Possible* (Selections)
Tharu, Susie and K. Lalitha. *Women’s Writing in India*. (Introduction)
Harding, Sandra. “Latin American Decolonial Studies: Feminist Issues”
Vanitha, Ruth and Saleem Kidwai, editors. *Same Sex Love in India: Readings in Indian Literature* (Selections)
Panjabi, Kavita and Paromita Chakravarty, editors. *Women Contesting Culture: Changing Frames of Gender Politics in India* (Selections)
Dasgupta, Rohit K. and Kaustav Bakshi, editors. *Queer Studies: Texts, Contexts, Praxis* (Selections)
Dasgupta, Rohit K. *Digital Queer Cultures in India: Politics, Intimacies and Belonging* (Selections)
Dasgupta, Rohit K. and Steven Baker. *Popular Masculine Cultures in India: Critical Essays* (Selections)
Silvera, Makeda. *Piece of My Heart: A Lesbian of Colour Anthology (*Selections)

Section B:

In this section, 4 prose pieces and 10 poems will be chosen from following pool:

A. Revathi, Albert Camus, Ambai, Amruta Patel, Arundhuti Roy, Ashapurna Devi, Baby Kamble, Bama, Bani Basu, Bhalchandra Nemade, D.H. Lawrence, Damayanti Besra, Ezra Pound, Franz Kafka, Gertrude Stein, Gopinath Mohanty, Hoshang Merchant, Indira Goswami, Indra Bhahadur Rai, James Joyce, Jean-Paul Sartre, Joseph Conrad, Kalyani Thakur Charal, Koushalya Banerji, Krishna Sobti, Kumaran Asan, Lakshman Gaikwad, Makeda Silvera, Manaranjan Vyapari, Mardhekar, Mouni, Mustafa Siraj, Namdeo Dhasal, Pudumaipittan, Rabindranath Thakur, Raghunath Murmu, Renu, Ruby Hembrom, Sankaradeva, Sara Joseph, Saran Kumar Limbale, Satinath Bhaduri, Shyam Selvadurai, Swapnamoy Chakraborty, T.S. Eliot, Thomas Mann, Vallathol, Virginia Woolf, William Faulker.

Suggested Readings:

Geetha, V. *Gender*
Grosz, Elizabeth. "Volatile Bodies: Toward a Corporeal Feminism."

McCann, Carole and Seung-Kyung Kim. *Feminist Theory Reader*
Mohanty, Chandra. T. *Under the Western Eye*
Spivak, G.C. “Feminism and Critical Theory"
Tharu, S, A. Suneetha and U.M. Bhrugubanda, editors. *A World of Equals: A Textbook on Gender*
Thornham, Sue. *Feminist Theory and Cultural Studies: Stories of Unsettled Relations*

CL/MA/C14: Options

At least two optional courses will be offered. Students will have to opt for any one.

Group A: Literature of the Colonies II
Only students who opted for Literatures of the Colonies I, will be allowed to pursue the same area in this semester.

I. Literatures of Africa II [CL/MA/C14-AI]
II. Literatures of Canada II [CL/MA/C14-AII]
III. Literatures of Latin America II [CL/MA/C14-AIII]

Group B: Popular Literature
I. Comics [CL/MA/C14-BI]
II. Detective Fiction [CL/MA/C14-BII]
III. Electronic Literature [CL/MA/C14-BIII]

CL/MA/C15: Options

At least two optional courses will be offered. Students will have to opt for any one.

Group A: Rabindranath and Reception Studies
I. Rabindranath and Sanskrit Aesthetics [CL/MA/C15-AI]
II. Rabindra Gaan [CL/MA/C15-AII]

Group B: Literature and the Other Arts
I. Literature and Dance [CL/MA/C15-BI]
II. Literature and Theatre [CL/MA/C15-BII]

CL/MA/C16: Dissertation

Overview: Based on the courses taught so far, students will write a brief dissertation (8000-10000 words) based on their original research, under the supervision of a teacher.

Objective: The objective of this course is to

- introduce the salient features of academic writing to the students

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

- get a clear idea of how to conduct original research
- develop some expertise on academic writing and editing.

The taught components of this course will include:

- Research Methodology and Techniques
- Style Sheets
- Cardinal Principles of academic integrity
- Research and publication ethics
- Plagiarism detection tools
- Reference management tools

Evaluation Process: All CCL faculty members will supervise and evaluate the dissertations. Teachers will evaluate dissertations they have not supervised. The list of candidates, supervisors and examiners will be sent to Examination Section so that they can facilitate the evaluation process by sending award sheets accordingly.

Optional Courses

Semester I

CL/MA/C4-AI
Assamese I

Overview: This course introduces Assamese language, literature and culture to the students.

Objectives: The objective of this course is to:

- introduce Assamese language, literature and culture, its structure, genres, characteristics to the Comparative Literature MA students, who are non-native speakers of Assamese.

Outcome: By the end of the course, students will be:

- able to understand, read, write, and speak in Assamese
- well-informed about Assamese Language, Literature, Culture and to construct a connection of integration with nearest state.

The course is divided into two sections -

Section I

1: Introduction to the history of Assamese language and languages of Assam
2: Structure of Assamese
3: Writing and Reading Assamese
4: Spoken Assamese

Text Books:
Assamese Speaking Course: Any book available in market/online
Assamese Vocabulary: Any book available in market/online
Axamiya Bhaxar Vyakaran: Dr. Upendra Nath Goswami
Axamiya Xahityar Xamikshatmak Itibritta: S. N. Sarma

References:

Asamar Bhasha-Parichay:P. C. Bhattacharya
Asomiyaaru Asamar Bhasha-Upabhasha: U. R. Hakacham
Assamese: Its Formation and Development: B. K. Kakoti
Languages of North East India: Ed. P. N. DuttaBarua

Section II

1: Genres of Assamese literature
2: Reading comprehension
3: Essay reading and writing

4: Story reading and writing
5: History of Assamese Literature

Text Books:

Axamiya Xahityar Xamikshatmak Itibritta: S. N. Sarma
Axamiya Bhaxa rVyakaran: Dr. Upendra Nath Goswami
Rachana Bichitra: Dharma SinghaDeka
Burhi Aair Xadhu: Lakshmi Nath Bezbarua
Selected Texts from Early, Medieval and Modern Assamese Literature

References:

Aspects of Early Assamese Literature: B. Kakoti
Satra Institution and Vaisnava Movement of Assam: S. N. Sarma
Asamiya Sahityar Buranji, Vol.-II (ed-S. Barman) and Vol.-VI (ed-H.Borgohain)

CL/MA/C4-AII
Spanish I

Overview: The first of the two courses on Spanish is designed, following the broad rubric of A1 level courses approved by Instituto Cervantes. However, as the course is being offered as part of CL programme, attempts have been made to include certain basic components of Hispanic literature and culture. No prior knowledge of Spanish is required for taking these courses; interest in language learning, however, will be expected. Students might exit this course after completion of Spanish I, or might proceed to Spanish II, if offered. However, no new students will be admitted to Spanish II. As the structure of the courses follows an internationally approved structure, after completion of both these courses, students interested in further enhancing their language skill, might be able to move on for diploma/ degree courses in Spanish. Besides facilitating their literary studies, the language skill will also help the students to find placements in the language industry and the international corporate world, where Spanish is in high demand.

Objectives: The objectives of this course are to:

- develop basic skills of using Spanish language in certain frequent everyday situations
- comprehend and write simple sentences
- provide glimpses of Hispanic literatures and cultures, to strengthen their understanding of the language

Outcome: By the end of course, students should be able to:

- communicate in Spanish language in certain frequent everyday situations
- greet people, identify and describe persons, places and objects
- express their agreements or disagreements
- ask simple questions
- to comprehend and write simple sentences

Unit 1:

Functional Content: Greeting people and introducing oneself and others

Grammatical Content: Alphabets and pronunciation, accents, use of capitals, punctuations, pronouns, verb *llamarse*, interrogative *cómo,* names of days and months

Cultural Content: Formal and informal language, different registers of Spanish, terms like Hispanic America, Latin America Ways of greetings in various Hispanic countries.

Unit 2:

Functional Content: Talking about oneself, places of origin, nationalities

Grammatical Content: Nouns, Articles, Adjectives, Possessives, Gender-Number Concordance Verb *ser*, *hay, estar*, Interrogative *dónde*

Cultural Content: About Hispanic countries, their capitals, and cultures

Unit 3:

Functional Content: Talking about one's profession and place of work

Grammatical Content: Tense, Regular verbs in their present tense, prepositions, indefinite forms, cardinal numbers

Cultural Content: Famous Hispanic authors, their works, and cultural practices of various Hispanic countries

Unit 4:

Functional Content: Describing people and places

Grammatical Content: Verbs in their present tense, Adjectives, Adverbs

Cultural Content: An overview of the history of Latin America

Suggested Resources:

Centro Virtual Cervantes CVC. DidactiRed. (cervantes.es), CVC. Otros materiales (cervantes.es)

eleIndia 1 (Basics of Spanish Language and Culture-1) - eGyanKosh: BSL-001 Basics of Spanish Language And Culture-1

Prepara y practica el DELE A1+ DELE A1 Escolar + CD audios: Con programa, consejos, microtareas, modelos de examen, audios y soluciones

***Evaluation:** Listening and reading comprehensions will be part of evaluation. For listening comprehension, audio-visual equipment may be used. Oral examinations can be conducted only in the presence of an external expert. Considering the low budget of CCL, oral examinations may be conducted in blended mode, with an external expert present online.

CL/MA/C4-BI
Technical Writing

Overview: This is a skill-based course aimed at developing creative, academic, and professional writing ability among the students. The focus of this course will be on the practical aspects of writing.

Objective: The objectives of this course are to:

- identify the various aspects of creative, academic and professional writing
- apply the techniques learned in their own writing
- understand the market requirements for professional writing

Outcome: By the end of this course, students will be able to understand the following job roles:

- Content Editor/ Reviewer
- Content Writer
- Instructional Designer
- Technical Writer

The following topics will be covered:
Creative Writing: Concept of Creative Writing, Genres of Creative Writing, Literary Devices, Grammar and the Structure of Language.
Professional Writing: Difference between Content Writing and Instructional Designing
Authoring Tools- SEO, ICT Tools, ILT/EAT, PowerPoint, MS word, MOOCs, Swayam Compliance, Designing a course, Bloom's Taxonomy, Evaluation, Interactive videos, CBT, WBT, Web Content Designing, Storyboard learning, K12 Programmes
Distance Learning, E-learning and E-Governance

Suggested Readings:

Allen, Michael W. *Michael Allen's Guide to e-Learning: Building Interactive, Fun, and Effective Learning Programs for Any Company*
Bean, Cammy. *The Accidental Instructional Designer: Learning Design for the Digital Age*.
Bhattacharya, Subhrajit and Sujit Bhattacharya. *Practical Handbook of Machine Learning*
Brown. *The Essentials of Instructional Design: Connecting Fundamental Principles with Process and Practice*
Clark, R. C. *E-Learning and the Science of Instruction: Proven Guidelines for Consumers and Designers of Multimedia Learning*
Fee, Kenneth. *Delivering E-Learning: A Complete Strategy for Design Application and Assessment*
Lupton, Ellen. *Design is Story Telling*.
Pinder, Desiree and Diane Elkins. *E-Learning Fundamentals: A Practical Guide*

CL/MA/C4-BII
Script Writing

Overview: This is a skill-based course designed to give an idea about the basics of writing various types of scripts. This optional course can be treated as an extension of the course on "Aesthetics and Poetics." Hence, the focus will be to explore the practical aspects of developing the concepts like character, plot, situation, *caritra*, *bhava*, emotions, *rasanispattih,* that the students have learnt and thereby creating a practical interface with the various modes of representation in the Indian and Non-Indian sources/traditions. This course has been designed with inputs from Industry experts and they will be approached to address the students through web conferences. If possible, the students will be given actual opportunity to have hands-on

experience with leading houses based out of Kolkata and Mumbai by the end of this module/semester. A major thrust will be on the practical aspects of drafting a commercial script for the industry.

Objective:
By the end of this course the students will be able to:

- identify the various aspects of script writing
- understand the industry requirements
- understand the process of scripting as an extension of their training in Comparative Literature and 'Aesthetics'

Outcome: The students will be able to:
- develop scripts as per Industry requirements
- gain practical exposure to the various stages of script writing.

Section A (Terms and Concepts)
As this is primarily an instructor-led course, the facilitator will explain the following terms and concepts with their diverse ramifications (*Any ten from Cluster1and 2*):

Cluster 1- Aesthetics, Character, Plot, Situation, Motif, Theme, Actor, Text, Body, *Chitranatya*, *Pat-katha,* Adaptation, Significance of Translation.

Cluster 2- Various waves of Cinema, DoP, Feature, Documentary, Docu-feature, TVC, Stage, Audio-Visual Script, Script, Screenplay, Film Script, Screenwriters, Director, Visual Interpretation, Visual Story board, Postscript, Journey of a Script, Script writing in the 'West', Text on screen, subtitles, radio scripts, voiceover.

Additional: Synopsis (Producer and Press note), Slugline, Logline, Elements of story, *Chitranatya*, Script, Shot division, Bi-standard effect, Scene, Visualisation, Script Doctor, Various types of characters, Scene transitions (Cut-to, Dissolve, Fade-out, Wipe out), Montage, Script for Teaser, Scene checklist, Computer-generated Imagery (CGI).
Cluster 3- Reading of Scripts (*Any Two*) Satyajit Ray/ Ritwik Ghatak/Ingman Bergman/ Woody Allen/Quentin Tarantino/ Carlos Fuentes Macías(for *Pedro Paramo*)/Armand Garnet Ruffo/ Chiwetel Ejiofor/Wanuri Kahiu/Thakazi Shivasankara Pillai/M. T. Vasudevan Nair/Vaikom Muhammad Basheer/Bimal Roy/Ismat Chughtai/Reema Kagti/Girish Karnad/Premendra Mitra/Saradindu Bandyopadhyay/Salim-Javed/ Anurag Kashyap/Sibaji Bandyopadhyay/Sisir Kumar Das/Manabendra Bandyopadhyay/Rituparno Ghosh/Koushik Ganguly/other commercial projects/ Scripts for stages (depending on availability and permissions/copyright).

Section B (Practical/Field Visit/Lab Visit)

Activity 1: Practical demonstration and actual scripting process with inputs from instructor of the institution and industry experts.

Activity 2: Group discussion and development of a product deliverable based on a script in class/home assignment.

- Softwares like Celtex will be taught in class as per industry requirement.

Suggested Readings:

Dasgupta, Dhiman. *Chalachchitrer Abhidhan*.
___. *Chalachchitra Nirmane Digital Prajukti*.
___. *Chitranatya Rachana o Chitranatya Bishleshan*.
___. *Shot o Shot Division*.
Field, Syd. *Screenplay: The Foundation of Screenwriting*.
___. *Selling a Screenplay*.
Ray, Satyajit. *The Inner Eye*.
Ray, Sandip. Ed. *Chitranatya Prasange Satyajit Ray.*
www.simplyscripts.com
www.filmcompanion.in

Semester II

CL/MA/C8-AI

Assamese II

Overview: This course introduces Assamese language, literature and culture to the students.

Objectives: The objective of this course is to:

- introduce Assamese language, literature and culture, its structure, genres, characteristics to the Comparative Literature MA students, who are non-native speakers of Assamese.

Outcome: By the end of the course, students will be:

- able to understand, read, write, and speak in Assamese
- well-informed about Assamese Language, Literature, Culture and to construct a connection of integration with nearest state.

The course is divided into two sections -

Section I

1. Land and People of Assam
2. Culture in Literature 3.
Prose and Translation
4. Oral Comprehension

Text Books:

Axamiya Jatir Itibritta: Nagen Saikia
Bara MaharTera Geet: P. D. Goswami
Selected Texts from Assamese Folk Literature

References:
Burhi Aair Xadhu: L. N. Bezbzrua
Axamiya Jana Xahitya: P. D. Goswami
Ballads and Tales of Assam: P. D. Goswami
PuraniAxomiyaXamajAruXanskriti: M. Neog
Axamar Loka Sanskriti: B. K. Barua
A Handbook of Material Culture of North-East: ed. B. Dutta

Section II
1. Structure of Modern Assamese Literature
2. Readings in Assamese Essays, Poetry/Short Stories/Novel/Drama (optional)
3. Language of Fiction: An Introduction to Stylistics
4. Poetry and Translation

Text Books:

Selected Prose from Shrestha Axamiya Nirbasita Prabandha (Ed. Homen Borgohain)
Selected Poems from Xanchayan (Ed. MaheswarNeog)
Selected Prose from Axamiya Galpa Xangkalan (Ed. Homen Borgohain)
Ahar (Drama): Arun Sarma
Jivanar Batot (Novel): Birinchi Kumar Barua

References:

Axamiya Sahityar Buranji, Vol.-II (ed-S. Barman) and Vol.-VI (ed-H.Borgohain)
Axamiya Xahityar Xamikshatmak Itibritta: S. N. Sarma
Banikanta Kakatirpora Bhaben Barualoi: S. Bharali
Madhav Kandalirpora Mamoni Goswamiloi: S. Bharali

CL/MA/C8-AII

Spanish II

Overview: Continuing from the previous course, this course is designed, following the broad rubric of A2 level courses approved by Instituto Cervantes. This course also targets students of

CL, and therefore makes attempts to include certain basic components of Hispanic literature and culture. No new students will be admitted to Spanish II.

Objectives: The objectives of this course are to teach students to:

- describe in simple terms their necessities
- communicate aspects related to the past and future
- to hold simple conversation with people
- to read and write simple texts about life, stories, biography, etc.
- an overview of histories and literatures of various Hispanic countries

Outcome: By the end of the course students should be able to:

- communicate in simple terms their necessities
- talk about aspects related to the past and future
- to hold simple conversations with people
- to read and write simple texts about everyday life, stories, biography etc.

Unit 1:
Functional Content: Talking about family and relationships
Grammatical Content: Irregular verbs, *tener, llevar*, nouns, adjectives, possessives
Cultural Content: Family structure and relevant cultural practices
Unit 2:
Functional Content: Talking about time, routine, daily activities
Grammatical Content: Irregular and reflexive verbs, prepositions
Cultural Content: cultural diversities of various Hispanic countries
Unit 3:
Functional Content: Talking about leisure activities, expressing likes and dislikes
Grammatical Content: Verbs *gustar, jugar, salir, hacer, querer*, Interrogatives
Cultural Content: Popular Hispanic practices, sports, cuisine, festivals
Unit 4:
Functional Content: Talking about aspects of past and future, and personal experiences
Grammatical Content: Verbs, imperatives, basics of past and future tense, conditionals
Cultural Content: Basic idea about histories and literatures of various Hispanic countries

Suggested Resources:
Centro Virtual Cervantes CVC. DidactiRed. (cervantes.es), CVC. Otros materiales (cervantes.es)
eleIndia 2 (Basics of Spanish Language and Culture-2) - eGyanKosh: Basics of Spanish Language And Culture-2
Prepara y practica el DELE A2 + CD audios: Con programa, consejos, microtareas, modelos de examen, audios y soluciones
***Evaluation:** Listening and reading comprehensions will be part of evaluation. For listening comprehension, audio-visual equipment may be used. Oral examinations can be conducted only in the presence of an external expert. Considering the low budget of CCL, oral examinations may be conducted in blended mode, with an external expert present online.

CL/MA/C8-BI
Editing, Proofreading, and Publishing

Overview: Since this is a skill-based course, emphasis will be given on hands-on training on Academic proofreading and publishing.
Objective: The objective of this course is to:

- familiarise students with the basic terms and concepts associated with editing, proofreading and publishing.

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

- develop publishing skills
- write academic papers
- develop proofreading skills for academics and industry.

Terms and concepts: Author, Publisher, Distributer, E-publishing, Online Publishing, ISBN
Ethics of Book Publishing: IPR, Rights, Copyright, Translation rights, Contract with authors and editors, Royalty, Piracy.
Academic Writing
Proposal writing
Research paper writing
Stylesheets
Editing: The instructor will initiate the process of developing editing skills in English and Bengali among the students.
Areas to be covered: Functional grammar, spelling and punctuation, editing tools, stylesheet, idea of manuscript, academic writing, layout, design, illustration, map, designing cover page and blurb, precis writing.
Publishing: The instructor will introduce the following terms and concepts:
Paperback and hardbound, DTP, FTP, Introducing proofreading symbols, digital printing, designing a prototype.

The instructor will also try to introduce marketing and management of books. Skilled professionals from relevant fields/houses might be invited.

Suggested Readings:
Anderson, Laura. *McGraw-Hill's Proofreading Handbook*.
Bailey, Stephen. Academic Writing: A Handbook for International Students
Giltrow, Janet , Richard Gooding and Daniel Burgoyne. *Academic Writing: An Introduction*.
Islam, Manzurul. A Manual of Style and Standards in Academic Writing, Editing and Publishing
Kaye, Jessica. *The Guide to Publishing Audiobooks: How to Produce and Sell an Audiobook*.
Legat, Michael. *An Author's Guide to Publishing*.
Zemach, Dorothy and Lisa Rumisek. *Academic Writing Student's Book*.

CL/MA/C8-BII
Translation as Skill

Overview: This is a skill-based course and will focus on developing Translation as a skill. Students have already gained the preliminary knowledge on the history of translation in India and beyond which has given them the required theoretical support to understand Translation proper.
Objective: The objectives of this course are to:

- familiarise industry requirements in engaging translators
- understand the difference between literary translation and technology based translation

Outcome: By the end of this course the students will be able to:

- translate literary texts (various literary genres)
- translate Knowledge based texts (as identified by National Translation Mission for e.g. texts on history, sociology, culture studies etc)
- develop skills for translation-based Industry

Section A

This section will focus on the problems and politics of literary translation by establishing a link between the theories taught in Sem I and Sem II and the practical aspects of translating literary texts, concepts, terminologies (specific areas, concepts, essays to be chosen by instructor). Focus will be on practical classes on the various aspects of literary translations.

Concepts to be discussed will include notes, glossary, pictorial glossary, Author-Translator, mediation, link language, collaborative translation, translating in workshop mode, translating multimodal texts, interpretation, machine translation.

Essays:

Lonsdale, Allíson Beeby. "Teaching Professional Prose Translation: 'Words in Context'".

Palfrey, Thomas R. "Literary Translation".

Petrocchi, Valeria. "Pedagogic Translation vs. Translation Teaching: A Compromise Between Theory and Practice".

Baer, Brian James, and Christopher D. Mellinger. *Translating Texts: An Introductory Coursebook on Translation and Text Formation*. Routledge, 2019. (Selections)

Section B

This section will focus on the development of Industry Skills.

Essays:

Chiaro, Dellia. "Issues on Audiovisual Translation"

Hartley, Tony. "Technology and Translation"

Areas of Practical Demonstration and Skill development: Subtitling, multilingual translation of AV content (interviews, academic speech, medical transcription), Working with subject matter/ linguists, storyboard translation, corporate brochure, government brochure translations, dubbing, advertisement, newspaper reporting, interpretation

Concepts to be taught: Back Translation, Cognitive Science and Translation, Cultural Filter, Descriptive Translation, Direct Translation, Domestication, Dynamic equivalence, Fidelity, Foreignization, Gain/ Loss in Translation, Gender and Language, Gloss, Healthcare Translation, Machine Translation, Interlingual Translation, Intralingual Translation, Invisibility, Laws of Translation, Literal Translation, Metaphrase, Multimedia Translation, Paraphrase, Polysystem Theory, Power, Reception, Sense for Sense Translation, Style, Word for Word Translation.

Suggested Readings:

Baker, Mona and Gabriela Saldanha, editors. Routledge Encyclopedia of Translation Studies.
Carmen, Millán. Francesca Bartrina, editors. *The Routledge Handbook of Translation Studies*
Central Institute of Indian Languages. Translation Today Vol. IX No I.
For practical demonstration of technology and translation:
Ghazala, Hasan. (2014). *Translation Skills: A Textbook.*
Kamal, Hala. "Translating Women and Gender: The Experience of Translating "The Encyclopedia of Women and Islamic Cultures" into Arabic". Women's Studies Quarterly, Fall - Winter, 2008, Vol. 36, No. 3/4, Trans- (Fall - Winter, 2008), pp. 254-268.
Lonsdale, Allíson Beeby. *Teaching Translation from Spanish to English: Worlds Beyond Words.*
Munday, Jeremy. *The Routledge Companion to Translation Studies*
National Translation Mission: www.ntm.org.in/languages/english/ntmtranslationworks.aspx
Palfrey, Thomas R. "Literary Translation*". The Bulletin of the Rocky Mountain Modern Language Association* , May, 1964, Vol. 17, No. 1/2 (May, 1964), pp. 6-9.
Poibeau, Thierry. *Machine Translation*
Project Bichitra, Jadavpur University: www.bichitra.jdvu.ac.in/index.php
School of Indic Studies, JNU: www.sanskrit.jnu.ac.in/index.jsp

Semester III

CL/MA/C12-AI

Literatures of Africa I

Overview: This course will introduce some aspects of the literatures of the Africa, so that students can engage with these literatures and cultures in a critical way.

Objective: The objectives of this course are to:

- map the histories of colonies in the Continent Africa
- study Literatures of Africa through Comparative Literature methodology.

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

- problematise the prevailing categories such as 'African Literature', 'Pan-Africanism'.
- read the literatures of the colonies in a critical way
- decode the power politics in the colonial process

In the course following issues will be discussed:

Literatures of Africa
Histories of Colonialism/s in Africa – Anglophone, Francophone, Lusophone
National Literature, the interface of Oral literature and Written Literature, Language politics etc.

Myths and Tales: (Selections from traditional oral storytelling traditions of different communities across the continent of Africa)

Akinsemoyin, Kunle. *Twilight and the Tortorise* (Selections)
Nwankwo, Nkem. *More Tales Out of School* (Selections)
P'Bitek, Okot. *Hare and Hornbill* (Selections)
Onyefulu, Ifeoma, and Onyefulu, Obi. *The Girl Who Married a Ghost: And Other Tales from Nigeria.* (Selections)
Radin, Paul. *African Folktales* (Selections)

Epic (Any Two): *Mwindo, Sundiata, Ozidi, Chaka, Utenzi*

Novel (Any Two): D.O. Fagunwa, Amos Tutuola, Chinua Achebe, Elechi Amadi, Nuruddin Farah, Ayi Kwei Armah, Yusuf Sharouni, Flora Nwapa, Buchi Emecheta, Ama Ata Aidoo, Ferdinand Oyono, Ngugi waThiong'O, Mariamma Ba, Sembene Ousman, Tayeb Salih, Naguib Mahfouz, Ahmadou Kourouma

Onitsha Market literature (any two)

Selected texts from the following resource: www.exhibits.lib.ku.edu/exhibits/show/onitsha

Essays (Any four):

Achebe, Chinua. "Where Angels fear to tread, the novelist as teacher"
Biko, Steve. *I Write What I like* (Selections)
Cabral, Amilcar: "National Liberation and Culture"
Fanon, Frantz. *The Wretched of the Earth, Black Skin and White Mask* (Selections)
Killam, G.D. editor. *African Writers on African Writings* (Selections)
Soyinka, Wole. *Myth Literature and the African World* (Selections)
Thiong'O, Ngugi wa. *The Writers in Politics.* (Selections)
___. *Homecoming: Essays on African and Caribbean Literature, Culture and Politics* (Selections)
___. *Decolonising the Mind: The Politics of Language in African Literature* (Selections)
Writers Speak Asamara Declaration.

Suggested Readings:

Akinyemi, A and Toyin Falola, editors. *The Palgrave Handbook of African Oral Traditions and Folklore.*
Finnegan, Ruth. *Oral Literature in Africa*.
Johnson, J.W, T.A Hale and S. Belcher, editors. *Oral Epics from Africa: Vibrant Voices from a Vast Continent*.
Obiechina, Emmanuel. *An African Popular Literature: A Study of Onitsha Market Pamphlets*.

CL/MA/C12-AII
Literatures of Canada I

Overview: This course will predominantly look at the issue of a settler culture and the politics of Indigenous and Non-Indigenous cultural interactions. Depending on the specialisation of the course coordinator, availability of resources, other interfaces, textual productions may be incorporated. The idea is not to dilute the various interfaces, rather acknowledge the intersections.

Objective: The objectives of this course are to:

- introduce the literatures and cultural productions in a settler colony like Canada.
- understand the various generic configurations due to contacts.

Outcome: By the end of this course, the learner will be able to identify:

- what is Canadian literature
- politics of cultural productions in Canada
- indigenous-Non-Indigenous Alliances in the context of Canada
- politics of Diaspora Studies

Section I
Terms and Concepts:

- History of Colonisation/ forms of Colonies
- Geography, Languages, Cultures
- Concept of Nation, Nationalism, Governance, Indigeneity, Settler- Indigenous intersections, Policy of
- Multiculturalism, Sovereignty, Subjecthood, identity, Mental Health, Gender, Sexuality, Treaties
- Orality, Literacy, Performance

Section II: **Maximum 5 essays to be studied from the following pool:**
Alfred, Taiaiake. *Peace, Power, Righteousness.*
___. *Wasáse*
Atwood, Margaret. *Survival*
Bannerji, Himani. *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism and Gender*
Brown, Dee. *Bury My Heart at Wounded Knee*
Human, Renee and Renate Eigenbrod. *Aboriginal Oral Traditions.*
Kulchyski, Tester: *Tammarnit* (Selections)
Lutz, Hartmut. *Approaches: Essays in North American Studies and Literatures*
Miller, J.R. *Compact, Contract, Covenant*
Miller, John S. *A National Crime*
Pasquale, Paul de, Rebate Eigenbrod and Emma LaRocque. *Across Culture/ Across Borders: Canadian Aboriginal and Native American Literatures*
Peter, Kulchyski. *The Red Indians*
Twigg, Alan. *Aboriginality*

Section III: 10-15 lyrics, 2 plays to be read from the following pool:

Poems:

To be selected from the anthology *Native Poetry in Canada*: *A Contemporary Anthology*
Atwood, Margaret. *Selected Poems: 1966-84*
Bannerji, Kaushalya. *A new remembrance: Poems*
Pratt, E.J. *Collected Poems*
Purdy, Al. *The New Canadian Poets*

Plays:

Highway, Tomson. *Dry Lips Oughta Move to Kapuskasing*
___. *The (Post) Mistress*.
___. *The Rez Sisters.*
Moses, Daniel David. *Almighty Voice and His Wife*
Mojica, Monique. *Princess Pocahontas and the Blue Spot.*
Pollock, Sharon. *The Komagata Maru Incident*

Ryga, George. *The Ecstasy of Rita Joe*

Suggested Readings:
Bissoondath, Neil. *Selling Illusions: The Cult of Multiculturalism in Canada*
Culleton, Beatrice. *April Raintree*
Frye, Northrop. *The Bush Garden Essays on the Canadian Imagination*
Godard, Barbara. *Canadian?Literary?Theory?*
Goto, Hiromi. *Chorus of Mushrooms*
Kamboureli, Smaro. *Making a Difference: Canadian Multicultural Literatures in English. Canada*
Kudchedkar, Shirin. *Post modernism and Feminism Canadian Context*
Ladha, Yasmin. *Women Dancing on Rooftops—Bring Your Belly Close*
Li, Peter S. *Destination Canada—Immigration Issues and Debates*
Moss, Laura. *Is Canada Postcolonial? Unsettling Canadian Literature*.
Nourbese, Philip M. *Frontiers: Essays and Writings on Racism and Culture*
Parameswaran, Uma. *Saclit An Introduction to South-Asian- Canadian Literature*
Smith, A.J.M. *The Oxford Book of Canadian Verse*
Stone Sharon, Dale. *Lesbians in Canada*

CL/MA/C12-AIII

Literatures of Latin America I

Overview: This course is designed as optional PG level course to give students an introduction to the literatures and cultures of Latin America. Students will be expected to have a basic understanding of literary studies for taking this course. Knowledge of Spanish/Portuguese is desirable, but not mandatory. Instead of emphasising a chronological 'history of Latin American literature', these two courses (Literatures of Latin America I and II) will expose the students directly to select literary pieces, in order to facilitate their understanding of the literatures of Latin America from a comparative literary perspective. Texts studied in the previous core courses will provide the central theoretical framework to this course.

Objectives: The objectives of this course are to:

- explain what is Latin America
- familiarise students with certain key aspects of the literatures of Latin America.
- provide an overview of the cultural specificities of Latin America, which affect its literary productions
- explain the major literary movements in Latin America
- explore the intersections of literary studies and socio-cultural aspects of a country.

Outcome: By the end of the course, students should be able to:

- develop a critical understanding of the literatures of Latin America, specifically, Latin American poems and plays
- describe the historical and cultural specificities of Latin America

- describe the major literary movements in Latin America
- gain an understanding of literary history in Latin America

Orientation:
Carlos A. Solé and María Isabel Abrieu, Introduction to *Latin American Literature,* Volume 1
Mario J. Valdés, "A Historical Account of Difference: A Comparative History of the Literary Cultures of Latin America"

Myths, Beliefs and History:
Bartolome de las Casas, *A Short History of the Destruction of the Indies* (selections)
Octavio Paz, "The Sons of La Malinche"
Popol Vuh (Selections)

Literary Movements:

This section will discuss some of the major literary movements in Latin America, primarily through the genre of poetry. Twenty poems will be selected from any of the following poets:

Sor Juana Inés de la Cruz, Andrés Bello, José Martí, Ruben Darío, Mario de Andrade, Carlos Drummond de Andrade, Delmira Agustini, Alfonsina Storni, Gabriela Mistral, Cesar Vallejo, Pablo Neruda, Nicolas Guillén, Nicanor Parra, Octavio Paz, Alberto Girri, Clarice Lispector, Rosario Castellanos, Ernesto Cardenal, Alejandra Pizarnik

Undercurrents:

Along with the major literary movements, there were undercurrents, which are equally important to the understanding of the literatures and cultures of Latin America. This section will explore such undercurrents through any ONE play from the following:

Rabinal Achi, a Mayan dance-drama
Rosario Castellanos, *The Eternal Feminine*
Pablo Neruda, *The Splendour and Death of Joaquín Murieta*
Ariel Dorfman, *Widows*

Suggested Readings:

Bethel, Leslie ed. *The Cambridge History of Latin America* (Vols-1-11)
Burns, E. Bradford. *Latin America: An Interpretive History*
Castillo, Debra A. and Kavita Panjabi, editors. *Cartographies of Affect: Across Borders in South Asia and the Americas*
Echevarría, Roberto González and Enrique Pupo-Walker, editors. *The Cambridge History of Latin American Literature* (Vols 1-4)
Echevarría, Roberto González. "Latin American and Comparative Literatures".
___."Cervantes and the Modern Latin American Narrative".
Macune, Charles W. "Latin American Literature as a Source of History: Why It Flies in the Classroom"

Marquez, Gabriel Garcia. Nobel Prize Acceptance Speech

CL/MA/C12-BI

World Literature

Overview: This course will trace the changing contours of World Literature across time space and cultures.

Objective: The objectives of this course are to:

- understand how different perspectives about world literature can be analysed through Comparative Literature methodology
- problematise the term 'world literature' and its usage in contemporary time as it is trying to project a homogenous idea.

Outcome: By the end of the course the student will be able to:

- understand world literature as a dialogue of diversities – texts, authors, locations, narrative techniques
- understand the politics of globalised 'English' to appropriate different perspectives into its own domain

Section I

In this section the perspectives of Goethe, Hugo Meltzl, Georg Brandes, Karl Marx, Rabindranath Thakur, Erich Auerbach, Rene Etimble, Dionýz Ďurišin, Claudio Guillén, Edward Said, Pascale Casanova, Franco Moretti, Emily Apter regarding world literature will be discussed.

Section II (Essays)

10-12 essays will be taught from the following pool:

Apter, Emily. *Against World Literature: On the Politics of Untranslatability*

Combined and Uneven Development Towards a New Theory of World Literature: Towards a New Theory of World Literature (Warwick Research Collective) (Selections)

Damrosch, David, et al, editors. *Princeton Sourcebook of Comparative Literature* (Selections)

D'haen, T, et al, editors. *Routledge Companion to World Literature* (Selections)

Prendergast, C., editors. *Debating World Literature*

Zepetnek, S.T. de and T. Mukherjee, editors. *Companion to Comparative Literature, World Literatures and Comparative Cultural Studies* (Selections)

Suggested Readings:

D'haen, Theo, et al, editors. *World Literature Reader: A Reader*

Lawall, S. *Reading World Literature: Theory, History, Practice*

Mufti, Aamir. R. *Forget English! – Orientalisms and World Literatures*

CL/MA/C12-BII

Literatures of the Indian Subcontinent

Overview: This course will give a brief overview of literatures of the Indian subcontinent in the twentieth and twenty first centuries and how different socio-cultural and political events shape the diverse literary traditions of the region.
Objective: The objectives of this course are to:

- understand the heterogeneity of the literary traditions of the Indian subcontinent
- decipher the dynamics of literary relationships between different language systems in the Indian subcontinent

Outcome: By the end of the course the student will be able to:

- understand the relationships between language, literature, identity and nation
- understand how literature can problematise the hegemonic discourses of language, identity and nation
- understand the interconnections between literary and extra literary events and literary traditions

Section I: In this section, there will be 4 essays from following pool:
Ahmad, Aijaz. "In the mirror of Urdu"
Ali, Meher. "Between Remembering and Forgetting: 1971 and an Inheritance of Loss"
Bose, Neilesh. *Recasting the Region: Language, Culture, and Islam in Colonial Bengal* (Selections)
Choudhury, Kabir. "Bangalir Atma Parichoyer Sankat"
Dubrow, Jennifer. *Cosmopolitan Dreams: The Making of Modern Urdu Literary Culture in Colonial South Asia* (Selection)
Haque, Abdul. "Atmahatyar Aage"
Haque, Hasan Ajijul. "Bangladesh: Paliye Berai, Dristi Erai"
Hutt ,Michael James. *Modern Literary Nepali: An Introductory Reader*
___. *Himalayan Voices: An Introduction to Modern Nepali Literature*
Mufti, Aamir. "Towards a Lyric History of India"
Pemberton, Kelly and Michael Nijhawan, Editors. *Shared Idioms, Sacred Symbols, and the Articulation of Identities in South Asia* (Selections)
Umar, Badruddin. "Musalmaander Swadesh Prataybartan"

Section II (Two Novels, five short stories and eight poems will be taught from following pool)

Sajjad Zaheer, Rashid Jahan, Ahmed Ali, Mahmud-uz-Zafar, Premchand, Kishan Chander, Rajinder Singh Bedi, Ismat Chughtai, Saadat Hasan Manto, Faiz Ahmed Faiz, Muhammad Iqbal, Josh Malihabadi, Intizar Hussain, N. M. Rashed, Habib Jalib, Fahmida Riaz, Kishwar Nahid, Parveen Shakir, Saghar Siddiqui, Munir Niyazi, Kiran Bashir Ahmad, Nirhat Hasan, Zahiba Hina, Khalida Hussain, Rasheed Amjad, Indra Bahadur Rai, Agam Singh Giri, Shiva Kumar Rai, A.B. Gahatraj, Achchha Rai Rashik, Indra Sundas, Akhtarujjuman Ilias, Sahidul Jaheer, Syed Waliullah, Selina Hossain, Nasrin Jahan, Papree Rahman, Shaheen Akhtar, Wasi Ahmed, Martin

Wickeamasinge, G. B. Senanayaka, Gunadasa Amarasekara, K. Jayatilaka, H. A. Seneviratna, A. V. Suraweera, Simon Navagattegama, Karuna Perera, Shehan Karunatilaka.

Suggested Readings:

Bandopadhyay, Manabendra, editor. *Bhed Bibhed, Vols 1 and 2*
Chhetri, Sharda. *Colours of Kanchenjunga*.
Dasgupta, Sayantan. *A South Asian Nationalism Reader*
Dasgupta, Sayantan and Kavita Lama, editors. *Call of the Hills: A course book of Indian Nepali Literature in translation*
Hussain, I and Asif Farukkhi, editors. *Short Stories from Pakistan*
Hutt, Michael James. *Nepali: A national language and Literature*
Pollock, Sheldon, editor. *Literary Cultures in History – Reconstructions from South Asia*
Jalil, R and D. Sengupta, editors. *Bangladesh: Writings on 1971, Across Borders*
Jalil, Rakshanda. *Liking Progress, Loving Change*
___, editor. *Neither Night nor Day*
Naim, Choudhuri Mohammad. "The Consequences of Indo-Pakistani War for Urdu Language and Literature: A Parting of the Ways?"
Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India*
Reynolds, C.H.B., editor. *An Anthology of Sinhalese Literature of the Twentieth Century*
Selvadurai, Shyam, editor. *Many Roads Through Paradise*
___.*Cinnamon Gardens.*
Wijesinha, R., editor. *Bridging Connections: An Anthology of Sri Lankan Short Stories*

CL/MA/C12-BIII
Literatures of Medieval India

Overview: As a continuation of Aesthetics and Poetics I, this course focuses on the literary expressions of medieval India, trying to explore the confluences of cultures that would later shape the literatures of modern India.

Objectives: The objectives of this course are to:

- explain the plurality of Indian literature
- familiarize students with the forces which shaped the literatures of India

Outcome: By the end of the course, students will be able to:

- identify the various types of literatures in India
- identify the impact of Sanskrit traditions on other literary traditions of India
- identify the impact of Perso-Arabic and Sufi cultures on the literatures of India
- understand the interactions between various literary traditions within India

Section I:

25 lyrics of at least 5 poets to be chosen from the following pool:

Shankaracharya, Appar, Champantar, Nammalvar, Andal, Basavanna, Akka Mahadevi, DevaraDasimaya, Jaydev, Lalleswai, Rupa Bhavani, Habba Khatun, Arnimal, Chandidas, Vidyapati, Sheikh Farid, Nanak Dev, Shankardev, Mirabai, Kabir, Jñaneshwar, Namdev, Janabai, Eknath, Tukaram, Surdas, Moinuddin Chishti, Nizamuddin Auliya, Amir Khusrau, Ramprasad, Ghalib, Barahmasa Poems

Section II:
Selections from any 4 texts to be chosen from the following pool:
Charyapad
Cchutikhani Mahabharata
Mahabharata by Sanjay
Kashidasi Mahabharata
Srikrishna bijoy by Maladhar Basu
Manasamangal/ Chandimangal
Chaitanya Charitamrita by Krishnadas Kaviraj
Mainmansingha Gitika/ Eastern Bengali Ballads
Prithviraj Raso by Chand Bardai
Padmavat by Malik Muhammad Jaysi
Madhumalati by Shaikh Manjhan Shattari
Mirigavati by Shaikh Qutban Suhravardi
Candayan by Maulana Daud
Ardhakathanak by Banarasidas
Lor Chandrani o Sati Mayna by Syed Alaol
Annadamangal by Bharatchandra

Suggested Readings:
Behl, Aditya. *Love's Subtle Magic: An Indian Islamic Literary Tradition, 1379-1545*
Bhattacharya, Ashutosh. *Bangla Mangalkavyer Itihas*
Bhattacharya,Visnupada.*GoudiyaVaishnavaSampradaya: Bhaktirasa o Alamkarasastra*
Choudhuri, Indranath, editor. *Encyclopedia of Indian Literature Vol 1-6*
Das, Sisir Kumar. *A History of Indian Literature (500-1399) From Courtly to the Popular*
___.*The Mad Lover*
___. *Early History of Vaisnava Faith and Movement in Bengal*
Hawley, John Stratton, et al, editors. *Bhakti and Power: Debating India's Religion of Heart*
Mattoo, Nirja. *The Mystic and the Lyric: Four Women Poets from Kashmir*
Orsini, F., editor. *Before the Divide: Hindi and Urdu Literary Culture*
Paniker, K. A., editor. *Medieval Indian Literature Vol 1-4 Surveys and Selections*
Pollock, Sheldon. editor. *Forms of Knowledge in Early Modern Asia: Explorations in the Intellectual History of India and Tibet (1500-1800)*
Pollock, Sheldon, editor. *Literary Cultures in History – Reconstructions from South Asia*
Truschke, Audrey. *Culture of Encounters: Sanskrit at the Mughal Court*
Vaudeville, C. *Barahmasa in Indian Literature: Songs of the Twelve Months in Indo-Aryan Literatures*
Zbavitel, D. *Bengali Folk-Ballads from Mymensingh and the Problem of their Authenticity*

Semester IV

CL/MA/C14-AI
Literatures of Africa II

Overview: As an extension of the earlier course on Literatures of Africa, this course will analyse how colonial discourses have continued to affect Literatures of Africa in the neo-colonial phases, and how different genres like poetry, drama, novel, short story address the issue of race, class and gender.

Objective: The objectives of this course are to:

- understand how the 'neo colonial' African states are addressing the issue of governance, class, race, religion and gender
- study Literatures of Africa through Comparative Literature methodology.

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

- problematise the prevailing categories such as 'Post-Colonial literature', 'African Literature', 'Pan-Africanism'.
- read the literatures of the colonies in a critical way
- explain how literary movements like negritude constituted the idea of literatures of Africa

Lyric: Ten lyrics will be taught from the following pool

Niyi Osundare, Amílcar Cabral, Kofi Awonoor, Kofi Aniyodoho, Lenrie Peters, Ifi Amadiume, TchicayaU'Tamsi, Md. Barrada, Yusuf Idris, David Diop, Leopold Senghor, Aime Cesaire, Denis Brutus, Christopher Okigbo, Salma Khalil Alio, Susan Nalugwa Kiguli, Mũkomawa Ngũgĩ; Lola Shoneyin, Akwaeke Emezi, Ijeoma Umebinyuo, Michael Onsando, Liyou Libsekal, Lebogang Mashile, Ketty Nivyabandi, Harriet Anena, Saddiq Dzukogi, Togara Muzanenhamo, TJ Dema, Sonya Kassam, Ijeoma Umebinyuo, Siana Bangura, Upile Chisala, Koleka Putuma, Pages Matam, Lebogang Mashile.

Novels: One novel will be taught from the following pool:

Ben Okri, Bessie Head, Uzodinma Iweala, Taiye Selasi, Marguerite Abouet, Chimamanda Adichie, Yejide Kilanko, Akwaeke Emezi, Tricia Adaobi, Sefi Atta, Chika Unigwe, Zakes Mda, Yaa Gyasi, Oyinkan Braithwaite, Petina Gappah, Tendai Huchu, Aminatta Forna.

Drama: One drama will be taught from the following pool:

Ama Ata Aidoo, Ngũgĩ wa Thiong'o, Wole Soyinka, Athol Fugard, Percy Mtwa, Mbongeni Ngema, and Barney Simon, Femi Osofian, Violet Barungi, Tsitsi Dangarembga, Nathalie Etoke, Chika Okigbo, Julie Okoh,

Essays: Two essays will be taught from the following pool:

Ngugi waThiong' O, Abdulrazak Gurnah, Wole Soyinka, Chinua Achebe, Nadine Gordimer, Chimamanda Ngozi Adichie.

Short Story: Four short stories will be taught from the following pool:

Wole Soyinka, Ezekiel Mphahlele, Alex la Guma, Nadine Gordimer, Leila Aboulela, Tomi Adega, Sefi Atta, Yaba Badoe, Doreen Baingana, Luis Bernardo Honwana, Henri Lopes, Nawal El Saadwi, Bessie Head

Suggested Readings:

Abara, Stephen. *Anthology of African Poetry*
Achebe, Chinua. *Hopes and Impediments*
Ata Aidoo, Ama, editor. *African Love Stories*
Fernando Arenas. *Lusophone Africa: Beyond Independence*
Fraser, Robert. *West African poetry: a critical history*
Irele, F. Abiola. *The Cambridge Companion to the African Novel*.
Jeyifo, B. *Modern African Drama: Backgrounds and Criticism*
Johnson-Davies, D., editor. *The Anchor Book of Modern Arabic Fiction*
Moore, Gerald. *The Penguin Book of Modern African Poetry*
Morgan, J.C and T, Olaniyan. *African Drama and Performance.*
Ngozi Adichie, Chimamanda. *We Should All Be Feminists*
Ngugi, Mukoma Wa. *The Rise of the African Novel: Politics of Language, Identity, and Ownership*.
Obradovic, N., editor. *The Anchor Book of Modern African Stories*
Of This Our Country: Acclaimed Nigerian Writers on the Home, Identity and Culture They Know.
Soyinka, Wole. *Art, Dialogue, and Outrage: Essays on Literature and Culture*
Soyinka, Wole. *Beyond Aesthetics: Use, Abuse, and Dissonance in African Art Traditions*
Thiong'O, Ngugi wa. *Secure the Base: Making Africa Visible in the Globe*

CL/MA/C14-AII
Literatures of Canada II

Overview: As a continuation of the previous course this course will try to familiarise students with the several intersections of the Canadian society as an official multicultural nation and the diverse cultural responses of the people of Canada. No new students will be admitted to this course.
Objective: The objectives of this course are to:

- identify the traits of Prose writings in Canada
- Identify the language politics in Canada

Outcome: By the end of this course, the learner will be able to:

- understand the significance of writing as resistance
- understand the various genre formation.

Essays Maximum six essays will be taught from the following pool:
Birbalsingh, Frank. *Jahaji*
Borrows, John. *Canada's Indigenous Constitution*
Chelva, Kanaganayakam. *Configurations of Exile: South Asian Writers and their World*
Episkenew, Jo-Ann. *Taking Back Our Spirits: Indigenous Literature, Public Policy and Healing*
Frye, Northrop. *The Bush Garden Essays on the Canadian Imagination*
Himani, Bannerji. *On the Dark Side of the Nation*
Jeannette C. Armstrong and Laly Graver. *Native Poetry in Canada*
Lawrence, Bonita. *Fractured Homeland: Federal Recognition and Algonquin Identity in Ontario*
Thorbani. *Exalted Subjects: Studies in the making of Race and Nation in Canada*

Vevaina, Coomi S and Barbara Godard , editors.. *Intersexions—Issues of Race and Gender in Canadian Women's Writing*

Section II: this section will focus on prose writings. Two novels and five short stories to be studied from the pool:

Benaway, Giles. *Ceremonies for the dead*
Bird, Louis. *Telling our Stories, The Spirit Lives in the Mind*
Brant, Beth. *Writing as Witness*
Campbell, Maria. *Halfbreed*
___. *Stories of the Road Allowance People*
Damm, Kateri Akiwenzi. *Without Reservation*
David, Lynne. *Alliances: Re-envisioning Indigenous- non- Indigenous Relationships*
Dimaline, Cherie. *Marrow Thieves*
Grant, Agnes. *Our Bit of Truth*
Highway, Tomson. *Kiss of the Fur Queen*
James, Carl E. *Seeing Ourselves: Exploring Ethnicity, Race and Culture*
Johnston, Basil. *Think Indian*
Justice, Daniel Heath. *Kinship, Dreyd, Wyrwood* (selections)
King, Thomas. *All my Relations*
___. *Truth and Bright Water*
___. *Coyote Sings To The Moon*
___. *A Coyote Columbus Story*
___. *Out on Mainstreet*
LaRocque, Emma. *When the other is Me: Native Resistance Discourse (1800-1998)*
Laurence, Margaret. *The Stone Angel*
Maki, Joel T. *Let the Drums be your Heart*
Maracle, Lee. *Bobbi Lee*.
___. *First Wives Club*
___. *Ravensong*
Miller, J.R. *Singwauk's Vision: A History of Native Residential Schools*
Mistry, Rohinton. *A Fine Balance*
___. *Tales from Firozsha Baag*
Monkman, Kent. Writings, Paintings, Performances
Mootoo, Shani. *Valmiki's Daughter*
Selvadurai, Shyam.*Cinnamon Gardens*
___. *Funny Boy*
___.*Swimming in the Monsoon Sea*
Silvera, Makeda. *Remembering G and Other Stories*
___.*Piece of my Heart: A Lesbian Of Colour Anthology*
Taylor, Drew Hayden. *Me Funny*
Vassanji, M.G. *Uhuru Street*
___. *The Gunny Sack*

Suggested Readings:

Murray, Laura J and Rice Keren. *Talking on the Page: Editing Aboriginal Oral Texts*

Narang, A.S., editor. *Indian Journal of Canadian Studies*
Niezen, Ronald. *The Rediscovered Self: Indigenous Identity and Cultural Justice*
Nothof Anne F., editor. *Sharon Pollock: Essays on her works*
Parameswaran, Uma. *Writing the Diaspora—Essays on Culture and Identity (X)*
Philip M. Nourbese. *Frontiers: Essays and Writings on Racism and Culture*.
Richler Mordecai. *Canadian Writing Today*
Robert Weaver, editor. *Oxford Anthology of Canadian Literature*.
Rubinoff, Arthur G., editor. *Canada and South Asia: Political and Strategic Relations*
Sharma A.Kavita. *The On Going Journey Indian Migration to Canada*
Siemerling, Winfried , editor. *Writing Ethnicity: Cross-Cultural Consciousness in Canadian and Quebecois Literature*.
Silvera, Makeda. *Piece of my Heart: A Lesbian Of Colour Anthology*
Steckley, John. *Aboriginal Voices and the Politics of Representation*
Talreja, Sanjay and Nurjehan Aziz, editors. *Strangers in the Mirror: In and Out of the Mainstream of Culture in Canada*
Tougas Gerard, *Litterature Canadianne Francaise Contemporaine*
Trothen, Tracy J. *Linking Sexuality and Gender: Naming Violence against Women in The United Church of Canada*
Ty, Eleanor and Christl Verduyn , editors. *Asian Canadian Writing Beyond Autoethnography*
Vassanji, M.G., editor. *A Meeting of Streams: South Asian Canadian Literature*
Vevaina, Coomi S and Barbara Godard , editors. *Intersexions—Issues of Race and Gender in Canadian Women's Writingi*

CL/MA/C14-AIII
Literatures of Latin America II

Overview: This is a continuation of Literatures of Latin America I, and no new students will be admitted to this course. This offers a more in-depth reading of Latin American prose narratives, focusing on narrative techniques and the larger politics of writing.

Objective: The objectives of this course are to:

- expose students to the intricacies of the literatures and cultures of modern Latin America
- give an overview of modern Latin American socio-political scenario
- explain the experimentations with narrative techniques in Latin America

Outcome: By the end of the course, students will be able to:

- describe some of the major concerns of modern Latin American prose, with respect to its form and content
- identify and explain the major experimentations with Latin American narrative
- identify the connections between political ideology and its literary expression

Orientation:

Roberto González Echevarría, "A brief history of the history of Spanish American Literature"
Eduardo Galeano, *Open Veins of Latin America* (Selections)
Jose Donoso, *The Boom in Spanish American Literature: A Personal History* (Selections)

Struggles, Resistance and Narratology: Any six texts will be taught from the following pool:

Prose Fiction:

Machado de Assis, *Epitaph of a Small Winner*
AlejoCarpentier, *The Kingdom of this World/ The Lost Steps*
Julio Cortazar, *Hopscotch*
Juan Rulfo, *Pedro Paramo*
Garcia Marquez, *Chronicle of a Death Foretold/Autumn of the Patriarch*
Elena Poniatowska, *Here's to You, Jesusa!*
Manuel Puig, *The Kiss of a Spider Woman*
Mario Vargas Llosa, *Conversation in a Cathedral/ Who Killed Palomino Molero*
Isabel Allende, *The House of the Spirits*
Gioconda Belli, *The Inhabited Woman*

Testimonios:

Domitila Barrios, *Let Me Speak*
Rigoberta Menchú, *I, Rigoberta Menchú/ Crossing Borders*

Suggested Readings:

Bandyopadhyay, Manabendra. "Kolponar Moddhe Jibonchoriter Anuprobesh". *Kornelke Keu Chithi lekhe Na.*
Bethel, Leslie, editor. *The Cambridge History of Latin America, Volume I-XI*
Dorfman, Ariel. *How to Read Donald Duck*
Echevarría, Roberto González and Enrique Pupo-Walker, editors. *The Cambridge History of Latin American Literature* (Vols 1-4)
Franco, Jean. *A Literary History of Spain, Spanish American Literature since Independence*
Marques, Gabriel Garcia. *One Hundred Years of Solitude*
Paz, Octavio. *The Labyrinth of Solitude*

CL/MA/C14-BI
Comics

Overview: The course will try to provide a general historiography of Comics. It will use series/texts like Tintin, Asterix, Marvel Comics, Indrajaal Comics, Amar Chitra Katha etc to map the development of the Comics in different literary locations.

Objective: The objectives of this course are to:

- understand the history of comics in different locations
- understand politics of representation, colonial intervention/s in comics
- understand the relationship between literature and other arts

Outcome: By the end of course the student will be able to:

- understand the how cultural differences, gender stereotypes influenced comics
- understand the evaluation of Comics as an art form
- distinguish overlapping genres such as Comics, Graphic novel etc.

Essays: Any Four essays will be taught from the following pool:

Heer, Jeet and Kent Worcester, editors. *A Comics Studies Reader*. (Selections)
Dorfman, Ariel and Armand Mattelart. *How to Read Donald Duck – Imperialist Ideology in Disney Comics.*
Ghosh Dastidar, Diptarup. "Prospects of Comics Studies in India"
Maclain, Karline, editors. *India's Immortal Comic Books: Gods, Kings and Other Heroes.* (Selections)
Babb, Lawrence A. and Susan S. Wadley, editors. *Media and the Transformation of Religion in South Asia.* Motilal Banarasidas, 1998. (Selections)
Stein, Daniel and Jan-Noël Thon De Gruyter, editors. *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narratives*. (Selections)
Groensteen, Thiery. *Comics and Narration* (Selections)
Beaty, Bart. *Comics Versus Art*.
Morrison, Grant. *Supergods*.

Any four texts will be taught from this pool:
Tintin in the Land of the Soviets, *Tintin in the Congo*, *Tintin in America*, Asterix and Obelix/ Adventures of Asterix (Selections), Marvel Comics (Selections), DC Comics (Selections), Amar Chitra Katha (Selections), Chand Mama (Selections), Batul De Great, Hada Bhoda, Nonte-Phonte (Selections), Indrajaal Comics (Selections), Rappa Ray (Selections), Basic Ali (Selections), Ponniyin Selvan (Selections) *Hataraku Saibo* (*Cells at Work*).

Suggested Readings:

Cohn, Neil. *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*.
Exner, Eike. *Comics and the Origins of Manga*.
Gagopadhyay, Biswadeb, editor. *Comics o Graphics.*
Lahiri, Chandi. *Cartooner Itibritta.*
Majumdar, Koushik. *Comics Itibritta.*

Smith, Matthew J. and Randy Duncan, editors. *Critical Approaches to Comics: Theories and Methods.*
The Routledge Companion to Comics.

CL/MA/C14-BII
Detective Fiction

Overview: The course will try to provide a general historiography of the genre called detective fiction.

Objective: The objectives of this course are to:

- identify detective fiction beyond European and North American Anglophone traditions of detective fiction.
- discuss generic and conceptual terms and categories such as 'Crime Fiction', 'Suspense', 'Thriller' etc.
- discuss the relevance of different types of literary criticism/study - the Marxist, the Freudian, the feminist in detective fiction

Outcome: By the end of this course the student will be able to:

- understand structural form of detective fiction
- analyse the narratological techniques of detective fiction
- understand the interrelationships between detective fiction and literary canon, detective fiction and film, Female Sleuths, Detective Fiction and popular culture, Crime and Mass Media, The Hard-Boiled Genre, Noir and Psycho thriller, Detective Fiction in India etc.

Essays: Maximum Four essays will be taught from the following pool:
Bradford, Richard. *Crime Fiction: A Very Short Introduction*.
Todorov, Tzevetan. "The Typology of Detective Fiction"
Priestman, Martin. *Detective Fiction and Literature: The Figure on the Carpet.* (Selections)
Rzepka, Charles J. and Lee Horsley, editors. *A Companion to Crime Fiction* (Selections)
Priestman, Martin. *The Cambridge Companion to Crime Fiction.* (Selections)
Nilson, Louise, et al, editors. *Crime Fiction as World Literature*. (Selections)
Sen, Sukumar. *Crime Kahinir Kaalkranti*. (Selections)
Chakrabarty, Nirendranath, editors. *Meyera Jokhon Goyenda.* (Selections)

Novels and Short Stories: Three novels and six short stories will be taught from the following pool:

Edger Allan Poe, Arthur Conan Doyle, Agatha Christie, Dorothy L.Sayers, Jorge Luis Borges, Chester Himes, Friedrich Durrenmutt, P.D. James, Sara Paretsky, Mukoma Wa Ngugi, Jamyang Norbu, Robert Galbraith, Gillian Finn, Fuminori, Santiago Gamboa, Tana French, Carlo Lucarelli, Rabindranath Thakur, Saradindu Bandyopadhyay, Satyajit Roy, Priyonath Mukhopadhyay, Panchkori Dey, Adrish Bardhan, Anish Deb, Gajendrakumar Mitra, Narayan Sanyal, Niharranjan Gupta, Prabhabati Debi Saraswati, Premendra Mitra, Bimal Kar, Sayyed Mustafa Siraj, Swapan

Kumar, Shibram Chakrabarty, Kaji Anwar Hossain, Rakib Hassan, Humayun Ahmed, Mohammad NazimUddin, Romena Afaz, Seishi Yokomizo, Keigo Higashino.

Choice of the texts will depend on the course coordinator. S/he will use texts by authors from the following pool but authors from different locations, languages will be added to substantiate the Comparative Literature methodology and the structure and narrative form of Detective Fiction.

Suggested Readings:

Bradford, Richard. *Crime Fiction: A Very Short Introduction*.
Deb Barman, Debayan, editor. *Critical Essays on English and Bengali Detective Fiction*.
Humann, Heather Duerre. *Gender Bending Detective Fiction: A Critical Analysis of Selected Works*.
Moore, Mewis D. *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present.*
Winks, Robin W. *Detective Fiction: A Collection of Critical Essays*.

CL/MA/C14-BIII

Electronic Literature

Overview: This course aims at familiarizing students with the burgeoning field of Electronic Literature, its significance in Comparative Literature, and its implication in India.

Objectives: The objectives of this course are to:

- explain the idea of Electronic Literature, its definition and scope
- explain the terms and concepts associated with Electronic Literature
- explain various forms of e-literature, its relevance in the field of Comparative Literature
- explain the politics of e-literature, especially in India

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

- define electronic literature
- describe the basic concepts and techniques associated with digital production
- critically read Electronic Literature
- understand the relevance of electronic literature in Comparative Literature

Topics to be covered:

- Definition and scope
- Forms of e-literature, and associated terms and concepts
- Comparative Literature and E-literature
- The politics of e-literature

Six essays to be selected from the following pool:

Balpe, Jean-Pierre. “Toward a Diffracted Literature”
Rheingold, Howard. “Visionaries and Convergences: An Accidental History of the Net”/ “Real-time Tribes”

Dresang, Eliza T. and Kathryn McClelland. “Radical Change: Digital Age Literature and Learning”
Hassan, Robert. “Digital Alienation”
Pressman, Jessica. “Electronic Literature as Comparative Literature”
Murray, Simone. *The Digital Literary Sphere: Reading, Writing, and Selling Books in the Internet Era* (selections)
Ryan, Marie-Laure. “Fictional Worlds in the Digital Age”
Skains, R. Lyle. *Digital Authorship: Publishing in the Attention Economy* (selections)
Bell, Alice and Astrid Ensslin. “"I know what it was. You know what it was": Second-Person Narration in Hypertext Fiction”
Ensslin, Astrid. *Literary Gaming* (selections)
Bell, Alice, et al, editors. *Analyzing Digital Fiction* (selections)
Kirschenbaum, Matthew. “The .txtual Condition: Digital Humanities, Born-Digital Archives, and the Future Literary” (DHQ: Digital Humanities Quarterly)

Four texts to be selected from the following pool:

Clark, Lynda. *Writers Are Not Strangers*
Mencía, María. *The Winnipeg: The Poem that Crossed the Atlantic*
Short, Emily. *First Draft of the Revolution*
Hatton, Joyce. *The Ocean*
Pullinger, Kate, Chris Joseph and participants. *Flight Paths*: A networked novel
The Unknown: A collaborative hypertext novel.
Ingold, Jon. *All Roads.*
Abbiateci, Jean, et al. *Rebuilding Haiti.*

Suggested Readings:
Benjamin,Walter. “The Work of Art in the Age of Mechanical Reproduction”
Delwiche, Aaron and Jennifer Jacobs Henderson, editors. *The Participatory Cultures Handbook.*
Digital Keywords: A Vocabulary of Information Society and Culture (Benjamin Press)
Jenkins, Henry, et al, editors. *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics.*
Siemens, Ray and Susan Schreibman. *A Companion to Digital Literary Studies.*
www.collection.eliterature.org
www.entersultanasreality.com/about.html

CL/MA/C15-AI
Rabindranath and Sanskrit Aesthetics

Overview: This course is a continuation of courses 3 and 6, where students are given a general idea of ancient Indian and European aesthetics. This course attempts a more specialized reading of Rabindranath Thakur’s reception of Sanskrit aesthetics, providing an instance of application of literary theories and aesthetic concepts.

Objectives: The objectives of this course are to:

- give students a detailed idea of major aesthetic terms and concepts
- explain the application of theoretical terms and concepts in literature
- explain the development of aesthetic terms and concepts

- demonstrate a case-study of reception

Outcome: By the end of the course, students will be able to:

- describe the major aesthetic terms and concepts
- identify the application of these concepts in Rabindranaths's works
- demonstrate close reading of a text
- trace the link between ancient and modern literary expressions of India

Section A: Prose pieces

This section will focus on certain prose pieces, primarily essays, lectures and letters, where Rabindranath directly talks about aesthetics, to explore his reception of Sanskrit aesthetics. Seven texts will be chosen from the following pool:

"Sahityer Swarup"
Prachin Sahitya (Selections)
Adhunik Sahitya (Selections)
*"*Soundaryabodh"
"Sahitya o Soundarya"
Loksahitya (Selections)
Panchabut (Selections)
Sahityer Pothe (Selections)
Cchinnapatrabali (Selections)
Cchithipatra (Selections)
English Writings of Rabindranath Tagore, Vol. IV (Selections)

Sections B: Poems and Songs

This section will focus on the poems and songs of Rabindranath, to explore how he incorporates his thoughts and views of Sanskrit aesthetics in his own creations. 25 poems/songs will be selected from the following works:

Gitabitan
Manasi, Sonar Taree, Chitra
Balaka
Gitanjali, Gitimalya, Gitali
Kshanika
Lipika
Rogsojyay, Arogyo, Jonmodine
Sesh Lekha

Suggested Readings:

Ayub, Abu Sayed. *Pantha janer sakha.*
Das, Sisir Kumar. Introduction, *Selected Writings on Literature and Language: Rabindranath Tagore.*
Das, Sisir Kumar. *The Mad Lover*

De, S. K. *History of Sanskrit Poetics.*
Ghosh, Sankha. *E Amir Aboron.*
Jayadeva. *The Gitagovinda*
Kobiraj, Krishnadas. *Chaitanya Charitamrita*
Lahiri, P.C. *Concepts of Riti and Guna in Sanskrit Poetics.*
Sankaran, A. *Some Aspects of Literary Criticism in Sanskrit.*

CL/MA/C15-AII
Rabindragaan

Overview: The lyrics and songs composed by Rabindranath Thakur can be analysed as multimodal representations of the several literary and extra-literary impacts on an individual poet composer at a given moment in history. This course will focus on the close readings of the lyrics and musical notations as published by Visva-Bharati to explain this process of reception.

Objective: The objectives of this course are to:

- identify the several categorizations of Rabindragaan (*Parjay and Upaparjay*)
- identify the several songs set to tune and the ones without tune
- identify the relationship between musical notation and the reception of the lyrics in print
- identify the influence of other composers on Rabindranath
- identify the interface between song and other modes of representations like (natya, nritya)
- identify the qualitative changes in translations of lyrics set to tune

Outcome:

By the end of this course the learner will be able to elaborate the significance of the following categories:

- Puja
- Swadesh and Jatiyo Sangeet
- Prem
- Prakriti
- Bichitra
- Anusthanik
- Geetinatya and Nrityanatya
- Bhanusimha Thakurer Padavali and Ramprasad
- Natyageeti
- Puja o Prarthana
- Bhanga Gaan

Learners will analyse 25 lyrics with notations, 2 *Geetinatyas* and 2 *Nrityanatyas* (including the *vachik* part and the musical notation parts) composed by Rabindranath Thakur.

Suggested Readings:

Ayub, Abu Sayeed. *Pantha Joner Sakha.*
Bhattacharya, Sunirmal. Rabindra Sangeeter *Bhanga Gaaner Utso Sandhane (Vol I and II)*.
Bishi, Pramothanath. *Purano Sei Diner Kaatha*.
Chanda, Sudhir Chanda. *Rabindrasangeeter Raag Sur Nirdeshika*.
Chowdhury, Subhash. *Geetobitaner Jogot*.
Dutta, Hirendranath. *Santiniketaner Ek Yug*.
Ghosh, Samkha. *E Amir Aboron*.
Indira Devi. *Rabindrasmriti*.
Indiradevi. *Rabindrasangeeter Tribenisangam*
Mira Devi. *Smritikaatha*.
Mukhopadhyay, Prabhat Kumar. *Geetobitan Kalanukromik Suchi*.
Sahana Devi. *Smritikheya.*
Sarkar, Purnendubikash. *Geetobitan Tathyabhandar*.
Sengupta Pritam. *Rabindra-Gaaner Swaralipikar.*
Sengupta, Sameer. *Ganer Pechone Rabindranath*.
Thakur, Rabindranath. *Geetanjali*
___. "Sangeet o Bhav"
___. *Swarobitan* (Selections)
___. *Geetobitan* (Selections)
Thakurta, Prabir Guha. *Rabindrasangeet Mahakosh* (VolI and II)

CL/MA/C15-BI
Literature and Dance

Overview: This course will familiarise students with the intersections of the performative zone and dance scholarships. The idea is to integrate the converging lines to consider dance as a discourse within literary studies.

Objective: The objectives of this course are to:

- familiarise students with Dance as a mode of representation
- demonstrate the technical aspects of classical Indian dance forms and their aesthetics (Bharatanatyam and Odissi)
- elaborate the links between literature and dance in the Indian context
- familiarise the formation of the canon and the periphery in dance traditions in India

Outcome: At the end of the course, students should become familiar with:

- the basic terms and concepts related to Dance Studies
- reading literary and dance texts within specific contexts

Texts: (Any 7)

Selections from the *The Upanishads*, *Natyasastra, Abhinava Bharati, Sangeeta Ratnakara, Sangita Narayana, Abhinayadarpan, Abhinaya Chandrika, Sangeet Ratnabali, Hastalakshnadweepika*
Misra N. et al. *The Odissi Dance Path Finder (Vol. I and II)*
Thakur, Rabindranath. "Kadambari Chitra"
Devi, Pratima. *Nritya* (Selections)
Ghosh, Shantideb. *Nrityakala O Rabindranath/ Gurudev Rabindranath o adhunik bharatiyo nrityo* (Selections)
Ohtani, Kimiko. "Bharat Natyam, Rebirth of Dance in India"
Bose, Mandakranta. "Indian Modernity and Tagore's Dance"
Vatsyayan, Kapila. "The Future of Dance Scholarship in India"
Purkayastha, Prarthana. "Choreographing gender in Colonial Bengal"
Chakravorty, Pallabi. "From Interculturalism to Historicism: Reflections on Classical Indian Dance"
Claire, Elizabeth. "Dance Studies, gender and the question of history"
Desmond, Jane C. "Embodying Difference: Issues in Dance and Cultural Studies"
Moitra, Shefali. *Rabindra Nrityanatya: Ekti Naribadi Path*
Shankara, Udaya. *Kalpana*: The Film/Dance text
Goswam, Atasi Nanda and Anita Singh. *Evolution of Tradition: Interrogating Transformations in Traditional Folk Performing Arts.*

Lyrics: (Any 15)

The Gitagovinda
Kavi Surya Granthabali,
Bhanja Kavya (selections from Vaidehisha Vilasa),
Lyrical compositions by Banamali Dasa, Purandardasa, Kanakadasa, Upendra Bhanja, Gopalkrushna, Salabega, Muthuswami Dixit, Thyagaraja, Swathi Thirunal Rama Verma, Meera, Kabir, Vitthal, Tulsi, Rabindranath, Kalidasa, Adi Shankaracarya,

Suggested Readings:

Bhattacharya, Rimli. *The Dancing Poet: Rabindranath Tagore and Choreographies of Participation*
Chakraborty, Aishika. "Navanritya: Her Body, Her Dance"
Chandralekha. "Changing Phases of Bharatanatyam".
Manochhaya, Katia Legeret. *Dance Theatre of India: Crossing New Aesthetics and Cultures*.
Mukherjee, Nilanjana. "From Nautch to Nritya: Dance and Subversion in Tagore's Dance Drama"
Munshi, Urmimala Sarkar. "Century of Negotiatins: The Changing Sphere of the Women Dancer in India"
Munshi, Urmimala Sarkar. *Uday Shankar and his Transcultural Experimentations: Dancing Modernity*

Munshi, Urmimala Sarkar. *Udaya Shankar and His Transcultural Experimentations*
___"Locating Draupadi in the Poetics and Politics of Performance in Contemporary India"
___*Alice Boner Across Geographies and Arts*
Risner, Doug. "Rehearsing Heterosexuality: "Unspoken" Truths in Dance Education"
Sangeet Natak. Volume LII, Number 1-4
Sangeet Natak: Prayog and Shastra (Special Issue)
Srinivasan, Amrit. *Knowledge Tradition Text: Approaches to Bharata's Natyasastra*.
Stephanie Jordan and Helen Thomas, "Dance and Gender: Formalism and Semiotics Reconsidered"
Venkatesh, Arpita. *Karanas in Odissi Dance: Historyand Explorations*
Wellek and Warren, "Literature and the Other Arts"

CL/MA/C15-B II
Literature and Theatre

Overview: This course will historically analyse the philosophy around situating 'theatre' practices within the domain of literary studies in India in the post contact times. The idea is to map the several inter and intra cultural influences, their impacts in the development of various trends in the field of theatre practices in India.

Objective: By the end of this course the learner will be able to:

- identify the politics of theatre practices in India
- identify the several trends of theatre practices in India
- analyse the several contact zones between traditional and contemporary theatre scenario in several languages in India
- analyse the impact of theatre on society

Outcome: The learner will be able to:

- learn to read and analyse a performance text within a space and time
- understand the significance of documentation of performance texts for future references
- analyse the generic over lapses in Indian theatre practices.

Essays: (any four)
Natyasastra (selections)
Thakur, Rabindranath. "Rangamancha"
Mitra, Sambhu. *Kake Bole Natyakala*.
Mukherjee, Tutun. "Staging Resistance: Plays by Women in Translation"
Sirkar, Badal. *On Theatre* (selections)
Oberline Heike and David Shulman, editors. *Two Masterpieces of Kutiyattam: Mantrankam and Anguliyankam*
Shiva Prakash. H.S. "Here and Now: The Search for the New in Indian Drama and Theatre"
Bannerji, Himani. *The Mirror of Class: Essays on Bengali Theatre*.

Plays: The learner will study 6 plays from the pool:

Mitra, Dinabandhu. *Nil Darpan*
Dutta, Madhusudan. *Buro Saliker Ghare Ron*
Lebedef, Gerasim, translator. *Kalponik Songbodol*
Ghosh, Girish Chandra. *Nimai Sanyas/ Chaitanya Leela*
___, translator. *Macbeth.*
Thakur, Rabindranath. *Raktakarabi*/ *Muktadhara*/ *Daakghor* (original and translations in Indian and non-Indian languages)
Roy, Sukumar. *Lakhsmaner Saktishel*.
Bhadra, Birendrakrishna. *Mahisasuramardini* (audio play)
Karnad, Girish. *Hayavadana/ Tughlaq*
Sircar, Badal. *Evam Indrajit*
Tendulkar, Vijay. *Silence the Court is in Session*
Bhattacharya, Bijon. *Nabanya*
Devi, Mahasweta. *Bayen*.
Basu, Bratya. *Ruddhasangeet*
Bajrange, Dakxin. Budhan plays
Dattani, Mahesh. *Dance like a Man*
Murmu, Raghunath. *Bidhu Chandan*.

Suggested Readings:

Chaturvedi, Ravi and Tapati Gupta, editors. *Contemporary Indian Theatre*.
Das, Sisir Kumar. *Aloukik Samlap*.
Dattani, Mahesh. *Collected plays: Screen, stage and radio plays*.
Elcunchwar, Mahesh. *Reflections on the Indian Stage: by Leading Women Practitioners*.
Gupt, Somnath and Kathryn Hansen, translators and editors. *The Parsi Theatre*
Gupta, Kaushtav and Mayurakshi Sen, editors. *Organic Theatre: Manish Mitra's Manifestos and his Actor's Responses*.
Hansen, Kathryn. *Grounds for Play: The Nautanki Theatre of North India*.
James, Roose-Evans. *Experimental Theatre from Stanislavsky to Peter Brook*.
Thakur, Rabindranath. "On Arts and Aesthetics"
___. *Pracin Sahitya*.
Thakur, Vikram Singh. *Shakespeare and the Indian Theatre*.
Vatsayan, Kapila. *Traditional Indian Theatre: Multiple Streams.*