



**Department of English
Visva-Bharati
Santiniketan**

Syllabus for MA in English (2017-19)

Paper M 1.1 (Core): The Renaissance

Course Objectives: This course engages with the development of the Renaissance primarily in England, though keeping in view the larger context of the Renaissance and Reformation movements both in the South and North of Europe, from the 15th to the early 17th century. The historical, socio-political, cultural, ideological implications involved will be explored through broad discussions of the “history of ideas” of the period, with reference chiefly to English texts, selected across different genres (poetry, drama, prose).

Learning Outcome: The students are expected to develop an understanding of the European discursive milieu of the time, shaped by English as well as non-English discourses, for instance, Machiavelli’s political treatise on the ideal ‘prince’, or Pico della Mirandola’s discourse on the ‘dignity of man’, or Montaigne’s upholding of the notion of the ‘noble savage’). They will also learn to locate the literary texts in the larger European literary and non-literary context.

This paper will have two sections: Contexts (1 module) and Texts, across genres (4 modules)

Module 1. Context (compulsory)

This will be primarily based on a series of lectures about the Renaissance, both as an age and an idea. A set of three issues may be discussed (preferably with reference to the texts selected for study in the other modules). These issues/themes may include some of the following:

1. The Idea of the Renaissance in its own time and later, beginning with the formulations of Petrarch, Pico, Ficino, Lorenzo Valla, Erasmus, More, Cornelius Agrippa, Montaigne, Machiavelli, Luther, Calvin, Vasari to later historians like Burckhardt, Panofsky, Cassirer, Kristellar and moving to Contemporary Schools like New Historicism, Cultural Materialism and Feminism
2. Humanist Learning: its scope and aim.
3. Renaissance political thought with special focus on the ideas of monarchy
4. The Renaissance Court and ideas of the Courtier
5. Renaissance notions of love and friendship
6. Religion during the Renaissance
7. Renaissance travel writing and conceptualizing the ‘Other.’
8. Renaissance Art including architecture
9. Renaissance Magic, including Witchcraft
10. Renaissance and the Race issue
11. Renaissance and Gender

Modules 2-5: Texts across genres

Module 2. Poetry

(Any 1 component): Metaphysical Poetry (10 poems: to be selected by teacher)

Module 3. Drama (Other than Shakespeare)

John Webster, *The Duchess of Malfi*

Module 4: Drama (Shakespeare):

Tempest & King Lear

Module 5. Prose (any one) (This genre may **not be offered every year**, to allow greater emphasis on the other genres which are considered to be of greater importance). Any one text by any one of the following authors may be offered:

Sidney, Nashe, Greene, More.

Paper M 1.2 (Core): Literature of the Enlightenment

Course Objectives: This course attempts to trace the major ideas articulated by the European Enlightenment and trace its representation in the English literature of the Long Eighteenth century. It will engage with the History of Ideas of the time drawing upon the works of John Milton, Thomas Hobbes, Rene Descartes, John Locke, David Hume, Adam Smith and Immanuel Kant. Then it would explore the implications of such ideas for English literary works of the time, like those by Alexander Pope, John Gay, Jonathan Swift and Henry Fielding,

Learning Outcome: Through this course, the students, it is hoped, will gain an in-depth understanding of seminal issues like Enlightenment and the discourse of Reason, Enlightenment and Political Society, Enlightenment and the question of Freedom, Enlightenment and the discourse of Sensibility, Enlightenment and questions of Slavery, Women and the Enlightenment, among others. They would also learn to appreciate the shaping influence of many of these ideas on their own modern Indian existence.

The course will comprise the following modules:

Module 1: Context (compulsory). The module will engage with the History of Ideas drawing upon the works of John Milton, Thomas Hobbes, Rene Descartes, John Locke, David Hume, Adam Smith and Immanuel Kant. Issues that might be covered include: Enlightenment and the discourse of Reason, Enlightenment and Political Society, Enlightenment and the question of Freedom, Enlightenment and the discourse of Sensibility, Enlightenment and questions of Slavery, Women and the Enlightenment, among others.

Modules 2-5 (Texts across genres)

Module 2(Poetry of the Enlightenment):

Alexander Pope, *An Essay on Man*

Module 3 (Drama):

John Gay, *The Beggar's Opera*

Module 4 (Fiction):

Jonathan Swift, *Gulliver's Travels*

Henry Fielding, *Tom Jones*

Module 5 (Non-fiction): Non Fictional Prose to be chosen from a pool of texts by John Milton, John Bunyan, Addison, Steele, Samuel Johnson.

Paper M 2.1 (Core): The Long Nineteenth Century Literature

Course Objectives: In this course students will be introduced to the political, sociological, and cultural phenomena like the French Revolution and the Industrial Revolution that shaped life and literature in England in the nineteenth-century. We shall look into the immediate socio-cultural and literary consequences of these revolutions including the advent of Romanticism and the restructuring of the society in the industrial era.

Learning Outcome: Through this course, the students will develop a fair bit of understanding of the long-term effects that had made it possible for radical Romantic ideas, mid-nineteenth century complacency about imperial and industrial achievements, as well as a reaction to this inertia later in the century, all to exist in the same age. Divided into two parts, dedicated to history of ideas and texts representing different genres and phases respectively, the course will help students to locate the literary texts of the time within the developing discourse of modernity.

Texts (Note: the following list is merely indicative and tentative in nature)

Module I: Background/Context (Compulsory)

A study of the History of Ideas of the period, with selections from one or more authors/texts from the following (to be made by the teacher concerned):

Wordsworth, Coleridge, Arnold, Engels, J.S Mill, Walter Pater, Freud, Schopenhauer, Nietzsche.

Modules 2-5: Texts across genres

Module 2: Poetry (Selections will be made by the faculty):

Wordsworth, Coleridge, Byron, Keats, Shelley, Tennyson, Browning, Arnold, Hopkins, any one poet from the Pre-Raphaelite Brotherhood. Women poets.

Module 3: Fiction (1 novel each by any 2 of the following authors will be taught):

Walter Scott, Jane Austen, Charles Dickens, W. M. Thackeray, Wilkie Collins, Charlotte Bronte, Emily Bronte, George Eliot, Elizabeth Gaskell, Benjamin Disraeli, Thomas Hardy, Robert Louis Stevenson, H. Rider Haggard, Arthur Conan Doyle, Charles Kingsley, Gissing, George Moore, Rudyard Kipling, Bram Stoker, H.G.Wells.

Module 4: Drama (1 play by any one of these dramatists):

Galsworthy, Wilde, Shaw, Peter Barry, Gilbert and Sullivan.

Module 5: Non-fiction (to be selected from the following):

Wollstonecraft, Godwin, Paine, Wordsworth, Coleridge, Arnold, J.S Mill, Carlyle, Ruskin, Pater, Wilde.

Paper M 2.2 (Core): Twentieth Century Literature

Course Objectives: The course seeks to engage with the emergent culture of modernism and postmodernism through an intense reading of some of the groundbreaking philosophical, psychoanalytical, and artistic texts of the time. It aims at acquainting students with the radically experimental aesthetic and political culture of Europe, in particular England, in the twentieth century. A parallel reading of great thinkers like Karl Marx, Sigmund Freud and Friedrich Nietzsche, of movements like Symbolism, Impressionism, Imagism and Futurism, and literary texts produced by authors like D. H. Lawrence, James Joyce, Virginia Woolf, T. S. Eliot, W. B. Yeats and so on, would introduce the students to the complex literary milieu of the twentieth century England.

Learning Outcome: The students, we hope and believe, will learn to appreciate the continuing influence of the great nineteenth century shaping factors as well as the emergent twentieth century trends on the art, literature and culture of the period concerned. Through an engagement with the increasingly interdisciplinary artistic culture of the time, not only would they gain an understanding of the functioning of the complex culture of modernism, they will also learn to appreciate the ensuing postmodern culture of late Capitalism that started to invade the entire world since the 1960s.

Module 1: Background/Context (compulsory)

Analysis and discussion of Issues and Themes related to Modernism and Postmodernism, with reference to the History of Ideas relevant for this period (selections from one or more texts – from one or more categories – will be made by the teacher concerned) from

- a) Socio-economic/ political/philosophical/psychological/linguistic thinkers : Marx, Freud, Nietzsche, Camus, Saussure, Derrida, Foucault (the list is not exhaustive)
- b) Writers & artists on principles of creativity : Virginia Woolf, T.S.Eliot, F.R. Leavis, Kandinsky, W.H.Auden, Cecil Day Lewis, Louis MacNeice
- c) Manifestoes by the founders of different movements : Symbolism, Impressionism, Post-Impressionism, Imagism, Vorticism, Futurism, Expressionism, Dadaism, Surrealism
- d) Philosophers & thinkers of Postmodernism : Jürgen Habermas, Jean-François Leotard, Jean Baudrillard, Georg Lukács, Walter Benjamin, Fredric Jameson, Umberto Eco, Simone de Beauvoir, Julia Kristeva, Linda Hutcheon (the list is not exhaustive)

Modules 2-5: (Texts covering 4 broad genres)

Module 2: Poetry (Selections from poems by 1 Modernist poet and 1 poet from the rest of the century from the following list will be made by the teacher concerned):

T. S. Eliot, W. B. Yeats, W. H. Auden, Stephen Spender, Dylan Thomas, Philip Larkin, Ted Hughes, Sylvia Plath, British poets up to the phase of “concrete”, “sound” & “found” poetry along with Martianism and any European or American poet writing in the century who can be considered under the rubrics Modernism & Postmodernism.

Module 3: Fiction (1 novel each by any 2 of the following authors will be taught):

Henry James, Marcel Proust, Joseph Conrad, James Joyce, Virginia Woolf, D. H. Lawrence, Samuel Butler, Orwell, Graham Greene, Golding, P.G. Wodehouse, Zadie Smith, Archer, Rowling/ Galbraith Christopher Isherwood, Stephen Spender, British fiction writers of “the experimental tradition” continuing to write till late in the century (viz. Graphic novel, Campus novel, Cosmopolitan novel, etc.), Franz Kafka, Thomas Mann, John Fowles, Gabriel García Marquez, C. S. Lewis, Tolkien and any other novelist of the century who is not of an Asian background and can be considered as involved in important “happenings” and is available in English translation.

Module 4 : Drama (1 play by any one of these dramatists):

T. S. Eliot, W. H. Auden & Christopher Isherwood, W. B. Yeats, John Synge, Sean O’ Casey, Maurice Maeterlinck, August Strindberg, Antonin Artaud, Eugène Ionesco, Samuel Beckett, Harold Pinter, Bertolt Brecht, John Osborne, Alan Bennett, Edward Bond, Luigi Pirandello, Eugene O’ Neill, and any one dramatist from the century who can be considered as evincing symptoms of Modernism or Postmodernism.

Module 5: Short Story (every alternative session 2 stories along with 1 novel should be taught; stories to be selected by the concerned teacher from the following):

Henry James, D. H. Lawrence, Aldous Huxley, Somerset Maugham, Angus Wilson, Nabokov, and any British/American writer as also any European writer of the century available in English translation.

Paper M 2.3 (Core): Rabindranath Tagore

Course Objectives: The course would engage with the literary and non-literary work of Rabindranath Tagore, with reference to the discourse of Bengal Renaissance and the colonial and postcolonial material-ideational universe that shaped his context. The initial focus will be on the nodal points in the life and times of Tagore, including his politics, his engagement with Bangla Literature and creative-philosophical interaction with the West, his idea of Visva-Bharati and so on. Discussions will range from his involvement with the cooperative movements to his 'modernist' experiments in painting and music.

Learning Outcome: It is expected that students would receive from this course a broad picture of Tagore the polymath, the polemicist, the activist and the multi-faceted artist. They would learn about the philosopher-intellectual's contribution towards the formation of modern Bengali and Indian identity, and thus would appreciate the relevance of his ideas in the contemporary Indian context.

Module 1: General Background & Biographical Details: (compulsory)

Focus will be on important nodal points in the life and times of Tagore (Tagore & the Bengal Renaissance, Tagore & Politics, Tagore & Bangla Literature, Tagore & the West, Tagore & Visva-Bharati etc.). Emphasis will also be given to different phases in Tagore's life – like the Jorasanko phase, the Shelaidaha or the Santiniketan phase. Discussions will range from his involvement with the cooperative movements to his 'modernist' experiments in painting with the aim to showcase Tagore as a polymath, a polemicist, an activist and a multi-faceted artist.

Modules 2-5: Texts across genres

Module 2: Poetry

All major collections of poems. Each year selections will be made from 1 or 2 collections.

Module 3: Novel and Short Story

One (1) novel, from among the major novels, will be taught in a semester.

Two short stories will be selected from the major short stories.

Module 4: Drama

One (1) play, from among the major plays, will be taught in a semester.

Module 5: Non-fictional Prose

This category includes essays, travelogues, lectures and other polemical writings and letters. A new selection will be made from 1 or 2 texts each time the course is taught.

Please note: Available English translations of Tagore's texts will be the mainstay of classroom discussions. If available, auto-translations will also be consulted. However, students will be asked to consult the original Bangla texts whenever possible as such texts will feature regularly during the teaching of the course.

Paper M 3.1 (Core): Literary Criticism

Course Objectives: This course offers an introduction to Literary Criticism that pre-dates the advent of 'Literary Theory,' comprising nevertheless 'theories' or 'schools' of criticism such as

the 'mimetic,' 'didactic,' or 'expressive.' Writers and their work appear here as part of a historical scheme since thematically some of the writings tend necessarily to overlap. The course would introduce students to a range of seminal critical works in the West to showcase their applicational relevance to literary works even today, in the age of 'High literary Theory.'

Learning Outcome: The students would receive an understanding of a range of Western critical positions from this course. From Classical theorists like Plato, Aristotle, Horace or Longinus and Renaissance critics like Philip Sidney who emphasizing the relations between the literary work and the universe advocate the theory of mimesis, to the neo-classical criticism of Dryden and Johnson who, however, opened up ideas of propriety and decorum and helped prepare the ground for the Romantic revolution, they would be taken through a long conceptual history. They will also receive a fair introduction to the critical contributions of people like William Wordsworth, S. T. Coleridge, Matthew Arnold, Walter Pater, T. S. Eliot and F.R Leavis.

Selections from authors/texts from each of the following modules:

Module 1- Plato, Aristotle, Horace, Longinus.

Module 2: Sidney, Dryden, Pope, Johnson

Module 3: Wordsworth, Coleridge, Shelley, Arnold, Wilde, Pater.

Module 4: T.S. Eliot, F.R. Leavis, I. A. Richards, Empson, Woolf, Lawrence, Forster, Henry James.

Module 5: Bharata, Abhinavagupta, Tagore, Sri Aurobindo, A.K. Ramanujan.

Paper M 3.2 (Core): American Literature

Course Objectives: The course seeks to introduce to students the rich history and development of American literature of more than two hundred years. From the revolutionary period of the late-eighteenth century, when the first novels in the tradition were published, through the phases of Romanticism, Realism, Naturalism and Modernism to the present, American Literature has gone through certain radical shifts which it would engage with. In the process, the course would keep referring to the shaping influence of various socio-political-economic-religious movements that shaped the modern American identity.

Learning Outcome: After going through the Course, the students should have a grasp over the history of emergence of modern American identity. They should be able to read and analyse American novels, poetry and dramas through the prism of this development. It is expected that this course would equip them to understand the parallels and differences between the histories of evolution of American literature on the one hand and European English literature on the other.

Module 1: Background of American Literature (compulsory)

Module 2: Drama: (any one)

August Wilson, Eugene O'Neill, Tennessee Williams. Edward Albee, Amiri Baraka, Arthur Miller

Module 3: Novel: (any one)

Hawthorne, Mark Twain, Melville, Harriet Beecher Stowe, Ernest Hemingway F. Scott Fitzgerald, William Faulkner, Steinbeck, Sinclair, Scott Momaday, Stephen Crane, Louisa May Alcott, Toni Morrison, Alice Walker

Module 4: Short Stories and Non-Fiction (1 short story and 1 non-fictional work)

Short Stories: Hawthorne, Edgar Allan Poe, Faulkner, Sandra Cisneros, Scott Fitzgerald

Non-fiction: Frederick Douglass, Harriet Jacobs, Emerson, Thoreau, Lincoln

Toni Morrison, Martin Luther King Jr, Scott Fitzgerald

Module 5: Poetry (any four poets)

Walt Whitman, Emily Dickinson, Robert Frost, the Brahmin Poets, Langston Hughes, Allen Ginsberg, Adrienne Rich, Theodore Roethke, Wallace Stevens, Sylvia Plath, Rita Dove

Paper M 4.1 (Core): Literary Theory I

Course Objectives: The course will be based upon texts, themes and major schools and positions which may or may not be reflected in the texts prescribed for detailed studies. As many basic theoretical premises may be scattered through authors, proponents and texts, it is impossible to capture all nuances and approaches within the framework of the semester system. Students are encouraged to read beyond the texts prescribed for primary reading in the syllabi. The schools of literary theory that would be taken up for special discussion in this course are Marxism, Psychoanalysis, Structuralism and Poststructuralism.

Learning Outcome: It is expected that after going through this course the students will be closely acquainted with the basic tenets of various theoretical schools that cropped up in Europe and America during the 1960s and after. Doing that would also encourage them to revisit and explore certain seminal philosophical traditions existing in Europe since the Enlightenment. The course hopes to equip them to re-read cultural texts from novel and diverse perspectives.

The course will be based upon texts, themes and major schools and positions which may or may not be reflected in the texts prescribed for detail studies. As many basic theoretical premises may be scattered through authors, proponents and texts, it is impossible to capture all nuances and approaches within the framework of the semester system. Students are encouraged to read beyond the texts. Selections and various compositions from the following will be offered:

Marxism: Karl Marx, Antonio Gramsci, Walter Benjamin, Raymond Williams, Louis Althusser, Étienne Balibar, Terry Eagleton, Mikhail Bakhtin

Psychoanalysis: Freud, Jung, Lacan, Erikson, Fromm, Irigaray, Ernest Jones, Susie Orbach, Sudhir Kakkar

Structuralism: Saussure, Propp, Pierce

Poststructuralism: Barthes, Foucault, Habermas, Chakravorty-Spivak, Jameson Derrida

Paper M 4.2 (Core): Literary Theory II

Course Objectives: The course would take up for intensive exploration some of the major theoretical schools, namely Reader Response Theory, Postmodernism, Gender Studies and Ecocriticism, some of which are pretty recent intellectual developments. It would seek to acquaint students with the context, history and implications of their development. At the same time, the internal variations and theoretical debates within each of these traditions would be dealt with in detail.

Learning Outcome: The course will help students contextualize literary theories and understand that they are specific products of certain historical-ideological histories. They would also learn to read and reread texts and sign-systems from diverse theoretical perspectives. The course would enable students to gain insights into the politics of their own everyday existence and thus acquire greater agency over their life.

Reader Response Theory: Stanley Fish, Iser, Jauss, Umberto Eco, Gadamer, Gerald Prince, Riffaterre, Culler, Holland, Bleich

Postmodernism: Jürgen Habermas, Roland Barthes, Frederic Jameson, Raymond Williams, Jean –Francois Lyotard, Jean Baudrillard, Laura Mulvey, Stuart Hall, Donna Haraway, John Barth, John Berger,

Gender Studies: Virginia Woolf, Simone de Beauvoir, Germaine Greer, Sandra Gilbert and Susan Gubar, Kate Millet Adrienne Rich, Alice Walker, Barbara Smith, Helene Cixous, Gayle Rubin, Judith Butler, Gayatri Chakraborty Spivak, 'Chandra Talpade Mohanty,'
LGBTQ Theory

Ecocriticism: Garrard, Carolyn Merchant, Jonathan Bate, Helen Tiffin, Maria Mies, Vandana Shiva, Upamanyu Pablo Mukherjee, Greta Gaard, Rob Nixon.

Paper M 4.3 (Core): Postcolonial Literature

Course Objectives: The course seeks to engage with the now established but much contentious domain of postcolonial literature through reading of theoretical and literary texts in English, in translation as well as—in a few cases—in their non-English original. Since there are several backgrounds and cultures that went through the experience of colonialism, it would be our endeavour to introduce the students to representative texts from as many traditions as possible. In the process, the course would also deal with the internal variations within this plural postcolonial culture, so as to avoid the pitfall of cultural homogenization.

Learning Outcome: It is expected that the course will enable students to understand the positive and negative impacts of colonialism on various cultures across the world, including their own. They will develop an understanding of the birth and genesis of their own identity which is a product of cultural exchange and assimilation through colonial experience. Reading of texts from various cultures would not only help them to identify their own similarities and dissimilarities of experience with different cultures, but also to understand the politics of inter-connection between language, history and being.

Background: An introduction to Postcolonialism as a Theory with reference to:

Edward Said, Chinua Achebe, Frantz Fanon, Ngugi wa Thiong'O, Anthony Appiah, Gayatri Chakraborty Spivak, M K Gandhi, Rabindranath Tagore, K. C. Bhattacharya, Dipesh Chakrabarty, Aijaz Ahmed, Ella Shohat.

Novels (Any two): Rabindranath Tagore, Qurut Ul Haider, Kamila Shamsie, Buchi Emecheta, Chinua Achebe, Ngugi wa Thiong'O, Rosario Castellanos, Tayeb Salih, Sembene Ousmane, Lee Maracle, Patrick White, V.S Naipaul, Bapsi Sidhwa, Salman Rushdie, Amitav Ghosh, Ben Okri, Margaret Atwood

Plays (Any one): Wole Soyinka, Ngugi wa Thiong'o, Ama Ata Aidoo, Rabindranath Tagore, Utpal Dutta, Girish Karnad, Badal Sarcar, Ratan Thiyam, Habib Tanveer, Fugard, Derek Walcott

Short Stories (Any three): Bessie Head, Chinua Achebe, Juan Rulfo, Garcia Marquez, Alejo Carpentier, Sadaat Hassan Manto, Prem Chand, Rabindranath Tagore, Basil Johnston, Lee Maracle, Drew Hayden Taylor

Poetry (Selections from any three poets): Senghor, David Diop, Aime Cesaire, A.D. Hope, Tagore, Arun Kolatkar, Margaret Laurence, Dilip Chitre, A.K. Ramanujan, Barry Hill, Sri Aurobindo, Derek Walcott

Optional Papers

M. Op. 2: Indian Fiction in English

Course Objectives: The course aims to familiarize students with the various facets, nuances associated with Indian fictions written in English spanning across a trajectory of time period beginning from the conceptualization of thoughts about the need to break free from overarching English language controlled by western colonial modernity. Through the choice of fictions the course would like to address issues like why certain episodes of Indian history did not get “historicized,” what were the politics involved therein? The course would exemplify why English language has a plural identity in a postcolonial world? And that it is necessary to shun the influence of a standardized, homogenized English language the vocabulary of which is delimited and impregnated with colonial experiences of subjugation.

Learning Outcome: The course would enrich the existing plethora of subjects like postcolonial literature and subaltern studies which are offered as part of core courses. It would enable the students to form ideas about why English language needs to be “Indianised.” The course would attempt to foster opinions regarding how we can think in English having retained our cultural, social, political identity as Indians. The course would introduce the students to diverse array of thoughts specific to the subject which would further initiate them into the fields of research work.

I. Indian Writing in English (Background)

II. Novels: *Kanthapura*, *Cry The Peacock*, *The Hungry Tide*, "A Journal of Forty-Eight Hours of the Year 1945" (the First Indian Fictional Narrative in English by Kyalas Chunder Dutt)

M. Op. 9: Literature and War

Course Objectives: This course with a pan-continental approach would attempt to decipher the impact of wars upon our society and culture. The course will cut across temporal barriers to project upon similar as well as unique experiences gathered by people during different periods of war time crisis. Assortments of songs, movies, graphic novels have been compiled along with seminal war time literary texts to be taught as part of this course. The course module would focus upon human emotions and upheaval relevant to wars and its aftermath.

Learning Outcome: Students will learn how our societal pattern changes with the ravages caused by wars. How wars deeply, often permanently affect the human psyche, the traits of which are subsequently carried forward by our genes over generations. The course would also analyse how certain inevitable cultural exchanges during wars transgress spatial barriers, dissolve the concept of imaginary borders and often unite people on the ground of empathy and suffering.

Alfred, Lord Tennyson, ‘The Charge of the Light Brigade’, 1854. Poem.

George Bernard Shaw, *Arms and the Man*, 1894. Play.

Stephen Crane, *The Red Badge of Courage*, 1895. Novel.

Wilfred Owen, ‘Strange Meeting’, 1919. Poem.

Girindrasekhar Bose. *Lal Kalo*, 1930. Bengali verse fable in English translation.

Vera Brittain, *Testament of Youth*, 1933. Memoir. Short extract.

Bob Dylan, ‘Masters of War’, 1963. Song.

Peter Porter, ‘Your Attention Please’, 1983. Poem.

Sami Ahmad Khan, *Red Jihad*, 2012. Novel.

Background Reading

Aristotle, *Politics*. Excerpts.

Sun Tzu, *Art of War*

Thomas Hobbes, *Leviathan*. 'Of Man'. Excerpt.

Machiavelli, *The Art of War*. Excerpts.

Sir Thomas More, *Utopia*. Book II. Chapter on Warfare.

Desiderius Erasmus. *Adages*. 'Dulce bellum inexpertis'.

Carl von Clausewitz, *On War*. Introduction.

Immanuel Kant, *Perpetual Peace*

Leo Tolstoy, Afterword to *War and Peace*

Bertrand Russell, *Why Men Fight*, or Principles of Social Reconstruction. Excerpts.

Norman Angell, *The Great Illusion*. Excerpts.

William James. 'The Moral Equivalent of War'. Public Address/Essay.

Rabindranath Tagore. *The Crisis in Civilisation*

Sigmund Freud. *Thoughts for the Times on War and Death*, 'The Disappointments of War' in *Reflections on War and Death*.

Friedrich Nietzsche. Relevant excerpts on the subject of war.

Walter Benjamin. *Critique of Violence*. Excerpts.

Winston Churchill. Victory and 'Never Surrender' Speeches

Michel Foucault. *History of Sexuality: An Introduction*. Vol. 1. Relevant extract on 'bio-power'.

And other relevant observations on war.

Rene Girard. *Violence and the Sacred*.

Hannah Arendt. *Eichmann in Jerusalem: A Report on the Banality of Evil, On Violence*.

Michael Walzer. *Just and Unjust Wars*. Excerpts.

Films

A Bridge Too Far, dir. Richard Attenborough, UK-USA. 1977.

A Farewell to Arms, dir. Charles Vidor, USA. 1957.

Alexander, dir. Oliver Stone, USA. 2004.

All Quiet on the Western Front, dir. Lewis Milestone, USA. 1930.

American Sniper, dir. Clint Eastwood, USA. 2014.

Apocalypse Now, dir. Francis Ford Coppola, USA. 1979

Beasts of No Nation, dir. Cary Joji Fukunaga, USA. 2015.

Black Hawk Down, dir. Ridley Scott, USA. 2001.

Border, dir. J.P. Dutta, India. 1997.

Braveheart, dir. Mel Gibdon, USA. 1995.

Ceylon/Inam, dir. Santosh Sivan, India. 2013.

Children of War/The Bastard Child, dir. Mrityunjay Devrat, India. 2010.

Come and See, dir. Elem Klimov, USSR. 1985.

Downfall, dir. Oliver Hirschbiegel, Germany-Italy-Austria. 2004

Empire of the Sun, dir. Steven Spielberg, USA. 1987.

Enemy at the Gates, dir. Jean-Jacques Annaud, France-USA. 2001.

Field of Honor, dir. Kim Dae-hie, Hand Scheepmaker, The Netherlands-South Korea. 1986.

Full Metal Jacket, dir. Stanley Kubrick, UK-USA. 1987.

Fury, dir. David Ayer, USA. 2014.

Gallipoli, dir. Peter Weir, Australia. 1981.

Glory, dir. Edward Zwick, USA. 1989.

Good Morning, Vietnam, dir. Barry Levinson, USA. 1987.

Grave of the Fireflies, dir. Isao Takahata, Japan. 1988.
Henry V, dir. Kenneth Branagh, UK. 1989.
Henry V, dir. Laurence Olivier, UK. 1944.
Inglourious Basterds, dir. Quentin Tarantino, USA. 2009.
Kanal, dir. Andrzej Wajda, Poland. 1956
Lacombe, Lucien, dir. Louis Malle, France. 1974.
Land and Freedom, dir. Ken Loach, UK-USA. 1995.
Lawrence of Arabia, dir. David Lean, UK-USA. 1962.
Letters from Iwo Jima, dir. Clint Eastwood, Japan-USA. 2006.
Marriage of the Blessed, dir. Mohsen Makhmalbaf, Iran. 1989.
Matir Moyna/The Clay Bird, dir. Tareque Masud, Bangladesh. 2002.
Ora Egaro Jon, dir. Chashi Nazrul Islam, Bangladesh. 1972.
Paths of Glory, dir. Stanley Kubrick, USA. 1957
Platoon, dir. Oliver Stone, USA. 1986.
Purple Sunset, dir. Feng Xiaoning, China. 2001.
Red Alert: The War Within, dir. Ananth Narayan Mahadevan, India. 2010.
Return to Homs, dir. Talal Derki, Syria-Germany. 2013.
Saving Private Ryan, dir. Steven Spielberg, USA. 1998
Saviour, dir. Peter Antonijevic, UK-USA. 1998.
Schindler's List, dir. Steven Spielberg, USA. 1993.
Stalingrad, dir. Yuri Ozerov, USSR-East Germany-Czechoslovakia-USA. 1990.
The Battle of Algiers, dir. Gillo Pontecorvo, Italy-Algeria. 1966.
The Bridge on the River Kwai, dir. David Lean, UK. 1957.
The Deer Hunter, dir. Michael Cimino, USA. 1978.
The Great Dictator, dir. Charlie Chaplin, USA. 1940
The Great Escape, dir. John Sturges, USA. 1963.
The Hurt Locker, dir. Kathryn Bigelow, USA. 2008.
The Imitation Game, dir. Morten Tyldum, USA. 2014.
The Last of the Mohicans, dir. Michael Mann, USA. 1992.
The Longest Day, dirs. Ken Annakin, Andrew Marton, Bernhard Wicki, Gerd Oswald, USA.
 1962.
The Pianist, dir. Roman Polanski, France-Germany-UK-Poland. 2002.
The Red Badge of Courage, dir. John Huston, USA. 1951.
The Thin Red Line, dir. Terrence Malick, USA. 1998.
There Be Dragons, dir. Roland Joffé, USA. 2011.
Tora! Tora! Tora!, dirs. Richard Fleischer, Toshio Masuda, Kinji Fukasaku, Japan-USA. 1970.
Troy, dir. Wolfgang Peterson, USA. 2004
Waar, dir. Bilal Lashiri, Pakistan. 2013.
Waltz With Bashir, dir. Ari Folman, Israel. 2008
Waterloo, dir. Sergei Bondarchuk, USSR-Italy. 1970.
We Were Soldiers, dir. Randall Wallace, USA. 2002.
Zulu, dir. Cy Endfield, USA. 1964.

M. Op. 13: Gender and Sexuality in Literature and Films

Course Objectives: The course would theorise how sexuality is controlled, repressed and contained in a society. Particular focus would be laid upon the fact how gender is performed and often culturally inscribed. The students would get a thorough understanding of how homosexual

identity is asserted by transgressing stereotypical notions about gender. The course would like to address issues regarding the mind, body dichotomy which plays prominent roles in asserting or questioning gender based identities.

Learning Outcome: Students would be sensitised about the aspect of gender and sexuality with special focus upon same sex desire. Films as medium of popular culture would help them to understand how problematic and relevant the aspect of homosexuality is in contemporary society. Films chosen as part of this course would provide a historiography of the struggle and resilience which followed in order to assert one's homosexual identity. Moreover students would also acquire knowledge about how literary texts are adapted into films.

Context: Theories and Discourses on Gender and Sexuality; historicized discussion of central issues around gender and sexuality and the following texts were taught as part of this component of the course

1. Michel Foucault, *History of Sexuality* , Vol.1 Introduction and Chapter 1 Vol. 1.
2. Michel Foucault, *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-century French Hermaphrodite*
3. Judith Butler, Selections from *Gender Trouble*:

Texts: Literary and Cinematic

1. Rabindranath Tagore, Chitra (The Long Poem)
2. Rituparno Ghosh, Chitrangada(Bengali Film)
3. Anup Singh, Qissa(Film)
4. Ismat Chughtai, The Quilt(Short Story)
5. Abhishek Chaubey, Dedh Ishqiyan(Film)
6. Suniti Namjoshi, A Moral Fable (Short Story)

Texts which were part of the pool but not taught in the 2017-18 academic session due to constraints of time and for logistical reasons

1. Deepa Mehta, Fire
2. Mahesh Dattani, Dance Like a Man
3. Hosang Merchant, Selections from Yaarana
4. Dayanita Singh, Myself Mona Ahmed.

M. Op. 18: Canadian Literature: An Overview

Course Objectives: The objective of this course is to make the students aware of how Canadian literature fits into the postcolonial discourse. Historically, stress would be laid on how Canada was drained of its natural, ecological resources because of repeated imperial invasions. Students would learn how incidents of looting, plundering, homicide led to mass extermination of the indigenous tribes in Canada. Through the work of Canadian authors students would be acquainted with how despite marginalization writers were struggling to reclaim their past heritage, indigenous cultural identity untainted by the impact of colonization and imperialism. Then finally the course would engage with the ambiguous question whether at all is it possible to get hold over a pure past or is it just elusive?

Learning Outcome: The course would enrich the students' existing knowledge on post colonial literature. It would enable them to pursue further research work in this field of studies. This course would widen their understanding of ethnography, aboriginal literature, oral literature and so on. The students would realize why the aforementioned fields happen to be important components of post colonial studies. The course has been designed in such a way that it would help the students to form ideas about the newly emerging domain of eco-criticism.

Background of Canadian Literature

Novel: Margaret Atwood, *The Edible Woman*.

Short Stories: Rohinton Mistry, "Swimming Lessons."

Alice Munro, "The Bear Came Over the Mountain."

Thomas King, "A Short History of Indians in Canada."

Drama: Sharon Pollock, *The Komagatamaru Incident*.

Poetry: D.E. Scott, Alden Nolan, Dionne Brand, Michele Lalonde, Armand Ga Raffo

M. Op. 52: Literature of the Absurd

Course Objectives: This course offers scope for a thorough understanding of the Theatre of the Absurd in its international dimensions by focusing on relevant background documents and manifestos, on texts ranging from the 1940s to the 1970s (in English translation) and on critical material offering informed perspectives on Absurd Theatre. The course will normally combine lectures and discussion, with a greater emphasis on classroom discussion. The instructor will explain many of the technical aspects of drama and provide historical background to the texts where necessary.

Learning Outcome: Students will learn about drama's ability to express the deepest and most complex feelings pertaining to human beings as individuals, family members, and as members of society. The students will also learn about the role of the body during performance. How perhaps does drama imbue the body with agency and enable a process of liberation by questioning the societal repression that prioritize the mind over body?

Recommended Texts: (selections of the following to be used in the class)

1. Alfred Jarry : *Ubu Roi* (*Ubu the King*)
2. A. Camus : *Caligula*,
3. Samuel Beckett : *Waiting for Godot* , *Kapp's Last Tape* , *Endgame* , *Murphy*
4. Luigi Pirandello : *Six Characters in Search of an Author* , *Henry IV*
5. Eugene Ionesco : *The Lesson* or *Rhinoceros* , *Amedee* , *How to get rid of it. Bald Prima Dona*
6. Harold Pinter : *The Birthday Party* and *Dumb Waiter*
7. Edward Albee: *Zoo Story* or *The American Dream*
8. Badal Sircar : *Evam Indrojit*
9. Kafka : *Metamorphosis*

Background reference material:

1. Nietzsche : *Thus Spake Zarathustra*
2. Albert Camus : *Myth of Sisyphus*
3. *Martin Esslin Theater of the Absurd.*
4. William Barrett: *Irrational Man*

M. Op. 6: Spy Thrillers

Course Objectives: This course would attempt to analyse the assistance provided by spies during various historical epochs with special focus upon the war years. The course would provide a historiography of the emerging trends of espionage literature. It would engage in dialogues like how civilians usually view the spies? How is the idea of the nation imagined by the spies? Is it just patriotism which inspires them take up this profession or is there an underlying picaresque zest for adventure which perhaps compels them to take up the job? The

course would also project upon how and why travelogues are generally used as important tropes in the literature of espionage. Finally the course would engage in discussion about how the notion of masculinity got circulated through the spy thrillers? What were the scopes and limitations for the portrayal of women spies in such thrillers?

Learning Outcome: Having completed the course the students would have gathered sufficient knowledge about espionage literature. They would be able to pursue further research work in this field of study. Espionage literature would specially help them to understand mollycoddled perspectives regarding the history and literature of wars in detail.

I Background and history of espionage/espionage literature.

II Novels

1. Ian Fleming, *From Russia, With Love* (1957)
2. John le Carré, *Tinker, Tailor, Soldier, Spy* (1974)
3. Ken Follett, *Eye of the Needle* (1978)
4. Daniel Silva, *The Kill Artist* (2000)
5. Shauna Singh Baldwin, *The Tiger Claw* (2004)

M. Op. 24: Travel Writing (Indian Travel Writings)

Course Objectives: Occupying the space between fact and fiction, travel narratives expose cultural fault lines and reveal the changing desires and anxieties of both the traveller and the reader. Written in different forms like diaries, tracts, and memoirs, travel writing is very protean in form. Travel writing, as centrally concerned with the structured representation of identity and difference has focused on issues such as individual subjectivity; national and other identities; representations, knowledge and power; genre and authority; imaginative geographies. This course offers readings in different kinds of travel narratives from India, written both in English and the Bhasha literatures.

Learning Outcome: It will explore the ways in which travel writing has defined, reflected, or constructed Indian responses to issues of colonialism, gender and postmodernity. The initial section of the course will explore the theory of travel writing through critical texts and key words, while certain texts will subsequently be studied in detail.

Texts will be selected from the following:

1. Mirza I'tesamuddin, *The Wonders of Vilayet* (1827). trans. Kaiser Haq (Selections)
2. Abu Taleb, *Travels of Mirza Abu Taleb Khan in Asia, Africa & Europe during the years 1799, 1800, 1801, 1802, and 1803* (1814). (Selections)
3. Lutfullah, *Autobiography* (1857) (Selections)
4. Rabindranath Tagore, *Yurop Probasisir Patra* (1878) in translation or *Letters from Russia* (1931)
5. Durgabati Ghose, *The Westward Traveller (Paschimjatriki)* (1936).
6. Krishnabhabini Das, *Englande Bangomohila*
7. Vikram Seth, *From Heaven Lake: Travels through Sinkiang and Tibet* (1983).
8. Amitav Ghosh, *Dancing in Cambodia, At Large in Burma* (1998) or *In an Antique Land* (1994)

M.Op.27: Literature and Environment

Course Objectives: Ecocriticism has a comparatively short history of about four decades, formally, as a critical approach to literary studies. The course would analyse how consciousness of various environmental and ecological issues has found representations in literature since the ancient period? How is this phenomenon being evaluated ecocritically today? Though the theorization of ecocriticism has taken place primarily in the West the course would attempt to offer the students an understanding of ecocriticism from postcolonial perspective.

Learning Outcome: The students will be able to get a grasp over the theory of ecocriticism from a holistic perspective. It would help them to utilise the framework of ecocriticism in order to analyse and interpret certain strands of feminist theory. This course would practically offer the scope for students to understand how they can use a literary tool like ecocriticism to analyse certain pertinent novels.

The course will include:

Section I: History of Ecocriticism and analysis of different approaches to ecocriticism: environment or ecology?

Critical Texts (Selections from one or more of the following texts and/or authors will be made by the teacher concerned):

Lawrence Coupe (ed.) *The Green Studies Reader: From Romanticism to Ecocriticism*

Cheryll Glotfelty and Harold Fromm (eds.) *The Ecocriticism Reader: Landmarks in Literary Ecology*

Greg Garrard, *Ecocriticism*

Karla Armbruster and Kathleen R. Wallace, *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*

Vandana Shiva and Maria Mies. *Ecofeminism*

Graham Huggan and Helen Tiffin, *Postcolonial Ecocriticism*

Upamanyu Pablo Mukherjee, *Postcolonial Environments*

Nirmal Selvamony et al. (eds.) *Essays in Ecocriticism*

Section II: Reading representative texts/ authors of different eras/ regions/ languages (translated into English)

List of texts/ authors/genres (a selection of *four* texts/authors from the following list will be made by the teacher concerned):

Rachel Carson, *Silent Spring* (selected parts); Aristophanes, *The Birds*; Shakespeare, Romantic poetry, Defoe, Victorian fiction, Rabindranath Tagore, Bibhutibhushan Bandyopadhyay, Thoreau, Melville, Gloria Anzaldua, *Borderlands/ La Frontera* (selected parts); Margaret Atwood, Coetzee, Martel, Amitav Ghosh Arundhati Roy

M. Op. 53: Women & Literature/Literature by Women (Victorian Women Authors)

Course Objectives: This course would engage with the works of lesser known Victorian women authors. Women authors take on the idea of British colonial expansion would be studied. How the suffragists were fighting for their voting rights in Victorian England will be discussed with the help of a play. How women in Victorian England were exploring the notion of same sex desire will be elaborated through certain short stories and poems prescribed as part of this course. The poems selected would point at how women in Victorian England were celebrating domestic love and filial bonding, how they were raising voices against social malpractices. The course would also project upon how the women were contesting prevalent Victorian taboos about the fallen women. Some women in Victorian England were well versed at contemporary scientific

theories this issue will be discussed through poems in which the women were directly referring to ideas promulgated by Darwin.

Learning Outcome: This course would provide diverse scope for understanding the condition of women in Victorian England. Despite the pressure imposed by the forces of patriarchy women were carving out a niche for themselves. The students would learn how women in Victorian England through the medium of writing were exploring freedom, asserting agency and were questioning the shackles imposed by the norms of Victorian morality.

Novel: Olive Schreiner, *Story of an African Farm* (1883)

Play: Elizabeth Robins, *Votes for Women* (1907)

Short Story: George Egerton, 'A Cross Line' (1893)

Poems: Felicia Hemans, 'To a Wandering Female Singer' (1836)

Emily Bronte, 'No Coward Soul is Mine' (1846)

Letitia Landon, 'The Factory' (1835)

Christina Rossetti, 'Under the Rose' (1886)

Mary Coleridge, 'A Clever Woman' (1908)

Michael Field, 'Sing to us Sappho! Cried the Crowd' (1897)

Constance Naden, 'Scientific Wooing' (1894)

M. Op. 58: Literature of the Uncanny

Course Objective: The British Empire's encounter with the colonial other generated fear, anxiety which often got projected in the uncanny tales about India written by the British. The course would highlight how the fear of reverse colonization loomed large in such works of fiction. How through these works the British ended up shattering and questioning the principles of Enlightenment rationality upon which the Empire was founded. The course would also bring to the attention of the students how strange objects, charms, talisman from the East (in this context India) enabled the British to satiate their repressed desires which the standards of Victorian morality had vigorously curtailed.

Learning Outcome: This course would enable the students to understand the politics of repression in Victorian England. How memsahibs who accompanied their husbands to India during British rule were able to explore freedom and assert agency through the writing of uncanny tales based in India. This course would help students to grasp how the fear about the end of British rule got projected in those uncanny tales, and how such tales were imbued with racism and highlighted the superiority of the British.

Literary texts

HG Wells, "The Truth About Pyecraft" (1903)

Rudyard Kipling, "The Phantom Rickshaw" (1888)

Alice Perrin, "Chunia Ayah" (1901)

Amitav Ghosh, *The Calcutta Chromosome* (1995).

Theoretical framework

Jentsch, "On Psychology and the Uncanny"

Freud, "The Uncanny"

Patrick Brantlinger's theories about "Imperial Gothic" in his book *the Rule of Darkness*

M. Op. 54: Dalit Literature

Course Objective: This course will aim at providing an overview of the nuanced perspectives discerned in Dalit literature. With the help of a brief historiography, students will be sensitized regarding the evolution of consciousness about caste based discrimination and the establishment of the policies of reservation in various social sectors. We will try to understand how caste oppression leads to social and economic backwardness. Interrelationships and the intersections between class, caste, gender will be studied to understand and raise questions about the diverse nature of oppression faced by the Dalits. Geopolitical aspects, the notion of religion (for example the question of Dalit Muslims) and the Adivasi agenda will be analysed to comprehend the plural dimensions prevalent in dalit literature. Cross generic texts (some of them are contemporary and can be classified as popular literature) have been selected to understand the manner in which the Dalits have expressed themselves through multiple alternative mediums.

Learning Outcome: The course will engage in understanding whether a definition of the term 'Dalit' is possible at all. Who are considered 'Dalits'? We will observe how over the time the term Dalit has been appropriated, politicized and stereotyped in several ways. We will try to understand why some thinkers consider the term Dalit to be derogatory.

Background

1. History of Dalit oppression and development of Dalit assertion
2. Dalit art with special reference to literature, performing arts and Dalit aesthetics
3. Dalit question in Indian judiciary and penal code
4. Dalit activism

Theoretical framework

1. The influence of Subaltern Studies upon Dalit literature
2. Issue of gender in Dalit Studies (Selections from essays by Sharmila Rege, Uma Charavarty)
3. Question of Adivasis as Dalits: special emphasis will be given upon Santhal creation stories for children, published in 2013/ *Disaibon Hul* (2014) by Ruby Hembrom
4. Interface between caste and class
5. Dalits and the Afro-American context

Texts

Poems: Selections of poems by Namdeo Dhasal

Non- Fictional Prose: Excerpts from *Annihilation of Caste* (1936) by B.R. Ambedkar

Testimony: *Surviving in My World: Growing up Dalit in Bengal* (2015) by Manohar Mouli Biswas; Selections from writings by Baby Kamble and Bama

Graphic Novel: *A Gardener in the Wasteland* (2011) by Srividya Natarajan and Aparajita Ninan

Films: *Papilio Buddha* (2013). Direction Jayan K. Cherian
Sadgati (1981). Direction Satyajit Ray

M. Op. 57: Literature and the City

Course Objective: The thrust area of the course is on the manner in which the city of Kolkata got represented in various literary texts. The course would trace the wider trajectory beginning from the type of historical fiction about Calcutta which got circulated during the British Raj to the depiction of the city in the age of globalization. Perception of the city from the viewpoint of the child, the flaneur, the poet, the singer will be studied to understand how a city is imagined,

impregnated with meanings and constructed out of multiple layers of narratives. The course would further enrich the domain of postcolonial studies.

Learning Outcome: The students would be able to analyse the relationship between literature and city. They will understand how culturally, often through the mode of popular literature the process of urbanization is brought forth. Students will learn how literature about city lead to the birth of fluid spatiotemporal zones which often overlap, gets distinguished, dissolve at will and at times end up feeding into the project of nostalgia. The course has been designed in such a way that it would channelize the students' research potentials.

Special Thrust: Kolkata: Past and Present

1. Kaliprasanna Sinha, Selections from *Hutom Pyanchar Naksha* (1862) in English transl. Swarup Roy (N. Delhi: Permanent Black, 2008). Fiction. The city in history.
2. Amit Chaudhuri, *A Strange and Sublime Address* (1991). Fiction. City and childhood.
3. Ritwick Ghatak, dir. *Baadi Theke Paaliyay* (1958). Film. *Flanerie* and the City.
4. Rabindranath Tagore, poem 'Banshi' (1932), *Punascha*. transl. as 'Flute Music' in Sukanta Chaudhuri (ed.), *Rabindranath Tagore: Selected Poems* (Oxford, 2004). City and literary modernism.
5. Jibanananda Das, selected poems in English translation in Jibanananda Das, *Selected Poems*. Transl. Chidananda Dasgupta. New Delhi: Penguin, 2006. City and literary modernism.
6. Select songs of Kabir Suman. The city in post-globalisation song-texts

M. Op. 50: Non-fictional Prose Writing

Course Objectives: The objective of this course is to convey how the idea of nationalism, self rule or the concept of "swaraj" emerged in the Indian context as resistance to British colonial oppression. This notion will be explored through the choice of non-fictional prose by writers who were mainly writing during the period of India's struggle for freedom from British rule. This course would familiarize the students with how writers like Aurobindo, Vivekananda were cultivating notions of Indian masculinity contesting the British stereotype of the effeminate, physically weak Bengali men. The course would also focus upon how the trope of religion was being used by writers to glorify Indian civilization.

Learning Outcome: This course would enrich the understanding of postcolonial literature specifically rooted to the Indian context. It would further motivate the students to enhance their research skills.

Swami Vivekananda, *Universal Religion: Its Realisations*

Sister Nivedita, *The Swami's Estimate of Historic Christianity*

Rabindranath Tagore, *Crisis in Civilisation*

Sri Aurobindo, *The Ideal Spirit of Poetry*

K.C. Bhattacharya, *Swaraj in Ideas*

Salman Rushdie, "Commonwealth Literature Does not Exist" (From *Imaginary Homelands*)

Amartya Sen, "Tagore and His India" (From *The Argumentative Indian*)

J.L. Nehru, "Animals in Prison" (From *An Autobiography*)

J. Krishnamurthy, "Creative Happiness" (*Commentaries on Living*)

M.J. Akbar, *India: The Siege Within* (One Essay)

Sisirkumar Ghose, "Cursed City" (From *Meditations on Matricide*)

V. S. Naipaul, *A Masque of Africa* (One Essay)

M. Op. 26: Children's Literature

Course Objectives: This course would explore the cultural ramifications of children's literature in England during the late-nineteenth-early-twentieth century, the heyday of the genre in that culture. Special focus will be on the culture of production, dissemination and reception of children's texts implicated in the contemporary discursive milieu. It would provide the students with an overview of the political, ideological and aesthetic discourses prevalent in that period and understand their vital connections with the world of children's literature. The ways in which discourses on race, gender and class shaped modes of representation, foregrounding and silencing in the genre, and the ways space was created for voices of resistance to function within literary texts, would be discussed in detail.

Learning Outcome: On having completed the course the students will have attained a fair bit of understanding about Victorian society, culture and politics centering on the project of British nation-building. They would learn to appreciate how constructions of various 'others'-- class, gender and racial-- was central to this collective project. The students would also get to learn how cultural exchanges in the colonies added extra edge and diversified the genre of children's literature prevalent in Victorian England.

Module I: Introduction to British Children's Literature

1. Rise of children's literature in England in the mid-nineteenth century
2. Ideological and political ramifications of the genre in the British context
3. Race, gender and class implications of children's literature
4. Reception of children's literature by children and the adult

Module II: Fiction

1. Lewis Carroll, *Alice's Adventures in Wonderland*
2. Henry Rider Haggard, *King Solomon's Mines*
3. A. A. Milne, *Winnie the Pooh*
4. Roald Dahl, *Charlie and the Chocolate Factory*

Module III: Poetry (any two)

1. Selections from Edward Lear, *Nonsense Songs*
2. Selections from T.S. Eliot, *Old Possum's Book of Practical Cats*
3. Roald Dahl, *Revolting Rhymes*

M. Op. 50: Indian English Poetry

Course Objectives: This course would provide an overview of Indian English poetry traversing the time zone from India's struggle for freedom from British rule to contemporary Indian context. How the idea of the Indian nation developed and got profusely circulated through poetry would be the major highlight of this course. Wide array of texts have been selected to focus upon how Indian writers through the mode of poetry contested British colonial oppression. The urge to develop an authentic Indian identity specific to the cultural, political experiences as Indians would be the focus of this course.

Learning Outcome: This course would add on to the existing plethora of postcolonial literature and would enable the students to get a transparent notion about how Indian struggle for independence from British rule happened to be a major portion of Indian literature in English.

Module 1: Analysis and discussion of themes and issues related to the Indian English Poetry

- a) Pre-Independence state of English education
- b) The beginnings of Indian poetry-writing in English
- c) The Renaissance in the Indian literary world, leading to Independence
- d) Gandhi literature: poetry, a component
- e) Poetry of the Aurobindonians and other philosophical, mystical and devotional poetry
- f) Regional bi-lingual poets translating their own original works into English
- g) Post-Independence poetic activities: i) Diasporic poetry, ii) Poetry with women's signature in them, and iii) Poetry with a political message / purpose
- h) Nonsense verse and comic poems (Pre- and Post-Independence)
- i) Poetry with experimentations

Module 2: Poems of any five poets (two poems each) to be selected from the following list, which is by no means exhaustive/ final:

Rabindranath Tagore, H. V. Derozio, Kashiprasad Ghosh, Michael Madhusudan Dutt, Toru Dutt, Monmohan Ghose, Sri Aurobindo, Sarojini Naidu, Harindranath Chattopadhyay, Adil Jussawala, Nissim Ezekiel, Jayanta Mahapatra, A. K. Ramanujan, P. Lal, Arun Kolatkar, R. Parthasarathy, Kamala Das, Keki N. Daruwala, Dom Moraes, Dilip Chitre, Eunice de Souza, Gieve Patel, Suniti Namjoshi, Gauri Deshpande, Saleem Peeradina, Hoshang Merchant, Agha Sahid Ali, Pritish Nandy, Temsula Ao, Meena Alexander, Vikram Seth, Niranjana Mohanty, Bashabi Fraser, Sujata Bhatt, Chitra B. Divakaruni, Mamang Dai, Arundhati Subramaniam, Ranjit Hoskote