



DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI-110007

Phone: 27666757  
Fax : 27666343

**Allotment of Courses for the Current Batch of M.Phil Students  
(August-December 2017)**

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| 1. <b>Of Race and Class: The Self-Positioning of the African-American Writer in the Civil Rights Era and Beyond</b> | - Tapan Basu             |
| 2. <b>The Body in Performance</b>   | - Rimli Bhattacharya     |
| 3. <b>Modern India in Paint and Print</b>   | - Christel R. Devadawson |
| 4. <b>The 'Long Partition': Displacement and the Legacies of Migration</b>  | - Priya Kumar            |
| 5. <b>Touchable Tales: Representation Of Dalits In Indian Fiction</b>   | - Raj Kumar              |
| 6. <b>Beyond Ethics: Critical Perspectives on Cosmopolitanism Now</b>   | - Ira Raja               |
| 7. <b>The "idea" of Asia: Sites, Imaginations, Networks</b>   | - Anjana Sharma          |
| 8. <b>Shakespeare Across Media</b>  | - Shormishtha Panja      |
| 9. <b>Speaking Silence: Writings by Indian Muslim Women</b>   | - Haris Qadeer           |

**1. *Of Race and Class: The Self-Positioning of the African-American Writer in the Civil Rights Era and Beyond***  
(MAIN CAMPUS)

**Dr. Tapan Basu**

In his seminal study of class mobility within the African-American social context, *Black Bourgeoisie* (1957), E. Franklin Frazier struck a very different note from that of the euphoria of middle-class arrival which had been sounded in the contributions to *The New Negro* (1925), an anthology of writings by an earlier generation of African-American intelligentsia:

When the opportunity has been present, the black bourgeoisie has exploited the Negro masses as ruthlessly as have whites. As the intellectual leaders in the Negro community, they have never dared to think beyond a narrow opportunistic philosophy that provided a rationalisation for their own advantages... The masses regard the black bourgeoisie as simply those who have been "lucky in getting money" which enables them to engage in conspicuous consumption...

Between the publication of *Black Bourgeoisie* and Barack Obama's historic ascendancy to the United States presidency in 2008, the African-American middle class has not only expanded exponentially, but has also steadily acquired remarkable visibility and influence in the American public domain.

The readings for the weekly seminars of my course have been selected with the aim of enabling discussion, on the one hand, of a perception, among many members of the African-American middle-class, of the "declining significance of race" (William Junius Wilson's phrase) and, on the other hand, a realisation, willing or unwilling, by perhaps even a larger section among them, that "race matters" (Cornel West's phrase). Post- Great Depression African-American literary texts

are often sites of exploration of the ambiguities and ambivalences of racial affiliation of a increasingly empowered black bourgeoisie as much as they are imaginative negotiations of the life of a racial community which is a community no longer.

Schedule:

Week I: Introduction.

Week II: Alain Locke, ed. *The New Negro* (1925)

Langston Hughes, "The Negro and the Racial Mountain" (1926); *The Big Sea* (1940)

Week III: Richard Wright, *Native Son* (1940); *Black Boy* (1945)

Ann Petry, *The Street* (1946)

Week IV: E. Franklin Frazier, *Black Bourgeoisie* (1957)

Week V: Ralph Ellison, "Change the Joke and Slip the Yoke" (1958); "The World and the Jug" (1963, 1964)

Hoyt Fuller, "Towards a Black Aesthetic" (1968)

Addison Gayle Jr., *The Black Aesthetic* (1971)

Week VI: Harold Cruse, *The Crisis of the Negro Intellectual* (1967)

Week VII: Malcolm X, *The Autobiography of Malcolm X* (1964)

Elridge Cleaver, *Conversations with Elridge Cleaver* (1970)

George Jackson, *Soledad Brother* (1994)

Week VIII: William Junius Wilson, *The Declining Significance of Race* (1980)

John Edgar Wideman, *Brothers and Keepers* (1984)

Octavia Butler, *Kindred* (1988)

Week IX: Toni Morrison, *Tar Baby* (1981)

Gloria Naylor, *The Women of Brewster Place* (1983); *Linden Hills* (1985)

Week X: Trey Ellis, "The New Black Aesthetic" (1989)

Terry Mc Millan, *Waiting to Exhale* (1992)

Jake Lamar, *Bourgeois Blues* (1992)

Week XI: Henry Louis Gates Jr. and Cornel West, *The Future of the Race* (1996)

Week XII: Bill Cosby Speaks at the 50<sup>th</sup> Anniversary Commemoration of the Brown vs Topeka Board of Education Supreme Court Verdict (2004)

Michael Eric Dyson, *Is Bill Cosby Right? Or Has the Black Middle-Class Lost Its Mind?* (2005)

Week XIII : Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*, (2010)

Concluding discussion

## **2. The Body in Performance: Comparative Contexts in the Twentieth Century**

(MAIN CAMPUS)

Rimli Bhattacharya

This course will begin by providing a broad overview of the ways in which the human body has been theorised and represented in specific sites of performance in the twentieth century. It will then move on to a comparative study of discourses and practices of the body in selected historical contexts—specifically in relation to gender and sexuality, sites of reform in colonial societies, discourses of the nation, and the construction of identity politics in contemporary times. Theories and practices of representation of the body will be studied with close attention to the nuances of the medium of representation (e.g. literary text, public speech/commentary and demonstration, press reports, autobiographical narrative, performance/-text, voice and gesture; photograph, documentary film and contemporary technological devices). Special emphasis will be given to dance, sports and forms of mass mobilisation.

The readings/viewings in the seminar will be grouped around three overlapping themes (the individual components within the broad themes are subject to change): Ritual to ticketed shows; Cross-dressing and cultural signification; and Modes of spectacle-making.

Week 1. Introduction and overview + Workshop 1: Images and Voice.

Week 2. Performance and/in ritual 1: Reading & Screening of a short film

- Mullaney, Steven. 'Civic Rites, City Sites: The Place of the Stage' in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, David Scott Kastan and Peter Stallybrass, eds. New York and London, Routledge, 1991, 17-26.

Week 3. Performance and/in ritual (cont.) + Discussion of film

- Shulman, David. 'Deep Seeing: On the Poetics of Kutiyattam', in *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*, Arindam Chakrabarti, ed. London: Bloomsbury Academy, 2016, 221-48.

Week 4. Gender, Race and theatricality

- Hansen, Kathryn. 'Making Women Visible: Gender and Race Cross-Dressing in the Parsi Theatre', *Theatre Journal* 51, 2, May 1999, 127-48.

- Garber, Marjorie. 'Dress Codes, or The Theatricality of Difference' (Chapter 1, 21-40 & 392-394) & 'Black Transvestism: Some Preliminary Observations' (Chapter 11, 273-281 & 419-23) in *Vested Interests: Cross-Dressing & Cultural Anxiety*, New York, HarperPerennial, 1993.

### Week 5. Touch and the other

- Pierce, Steven and Anupama Rao, eds. *Discipline and the Other Body*, Durhan: Duke UP, 2006. [selected essay]

- Sarukkai, Sundar. 'Phenomenology of Untouchability', *EPW*, Vol. 44, no. 37, 12 Sept 2009.

Workshop 2: Newspaper reports /images

### Week 6. Mass movements, choreographed and not + 2<sup>nd</sup> Screening of Film

- Sontag, Susan. Fascinating Fascism." (1974) In *Under the Sign of Saturn*, New York: Vintage, 2001, 73-105.

- Stites, Richard. 1991. *Revolutionary Dreams. Utopian Vision and Experimental Life in the Russian Revolution*. New York: Oxford University Press.

### Week 7. Mass movements, choreography and flash dancing (cont.)

Workshop 3. Discussion of film, the newsreel and new media.

### Week 8. The athletic body on stage and on the screen.

- McCrone, Kathleen E. 'Play up! Play up! And Play the Game! Sports at the Late Victorian Girls' Public Schools', *From 'Fair Sex' to Feminism: Sport and the Socialization of Women in the Industrial and Post-industrial Eras*. JA Mangan and Roberta J. Park. eds., London: Frank Cass, 1987, pp. 97-129.

- Hargreaves, Jennifer. *Sporting Females, Critical Issues in the History and Sociology of Women's Sports*, Routledge, 1994. (Select chapter)

### Week 10. Physical fitness: sports, dance and leisure

- Dutt, Gurusaday. 'Historical and Analytic Survey' (Chapter 1) in *The Folk Dances of Bengal*. Asok Mitra, ed. Calcutta: 1954, 1-24.
- Alter, Joseph S. 'Body, Text, Nation: Writing the Physically Fit Body in Post-Colonial India' in James H. Mills and Satadru Sen, eds. *Confronting the Body: The Politics of Physicality in Colonial and Post-colonial India*. London, Anthem Press, 2004, 16-38.

### Week 11. Modern Dance and its trajectories

- Daly, Ann. 'Dance History and Feminist Theory: Reconsidering Isadora Duncan and the Male Gaze', in Senelick, ed. *Gender in Performance*, 239-259.
- Duncan, Isadora. 'The Dancer of the Future, from The Art of Dance (New York: 1928), in *Dance as a Theatre Art. Source Readings in Dance History from 1581 to the Present*. Selma J. Cohen et al ed. (1974). Princeton Book Company, 1992, 123-128.
- Forte, Jeanie. 'Focus on the Body: Pain, Praxis, and Pleasure in Feminist Performance' in *Critical Theory and Performance*, Janelle G. Reinelt and Joseph R. Roach, eds. (1992) Ann Arbor, The University of Michigan Press, 1995, 248-261.

Week 12. Modern Dance and its trajectories (cont.)

Screening of short films on dancers & their companies: Pina Bausch & Chandralekha

Uberoi, Patricia, ed. *Social Reform, Sexuality and the State*. New Delhi, Thousand Oaks, Sage, 1996. [Select chapter]

Week 13. The inter-cultural body: Readings + 3<sup>rd</sup> Screening

- Bharucha, Rustom. *The Theatre of Kanhailal: Pebet and Memoirs of Africa*, Calcutta, Seagull Books, 1992.
- Kiernander, Adrien. 'The Orient, the Feminine: The Use of Interculturalism by the Theatre du Soleil.' in Senelick, ed. *Gender in Performance*, 183-194.

**3. Modern India in Paint and Print**  
(MAIN CAMPUS)

- **Christel Devadawson**

This course will explore themes that shape urban space in twentieth-century India and after, as these work through painting and literature. The course begins with New Delhi, the city constructed in response to the imperial vision for the new 'National-style' capital of the Raj. Early concerns include: the ways in which Indian myths are re-presented for Western audiences, Nature is retrieved for an urban world and women operate as individuals within communities. Partition is a defining moment. It is worked into a developing urban aesthetic that includes responses to modernism, fabulism and the middle phase of the women's movement. City-life redraws itself by recovering the past to change the present. Contemporary challenges faced by the city include different kinds of violence as related to gender, religion and ethnicity. The course ends in the world of

'Artists of Colour,' as artists of Indian origin refuse to work on Indian themes. Throughout, the work of painters and writers will be used to focus imaginatively on issues rather than to mechanically establish connection and influence. Themes and topics include: Indian myths for western audiences, the changing role of women, comedy, art and lifewriting, violence and urban life, responses to modernism, fabulism, cultural voyaging, fundamentalism and ethnicity.

- Week 1** E M Forster *A Passage to India* ed. Oliver Stallybrass, Abinger edn., 6, London: Edward Arnold, 1978 and the folk paintings of Jamini Roy, to discuss representations of India
- Week 2** Gopinath Mohanty *Paraja (1937)* trans. Bikram K Das, London: Faber, 1987 and the work of Nandlal Bose, for nationalist appropriations of folk idiom
- Week 3** Sarojini Naidu *The Sceptred Flute (1928)* and the representations of women by Amrita Sher-Gill
- Week 4** G V Desani *All About H Hatterr: A Gesture*, 1949, rpt. London: Penguin, 1972 and the tragicomic (self) representations of Bhupen Khakhar
- Week 5** Nissim Ezekiel *Collected Poems 1952-1988* (1989, ed John Thieme Delhi & Oxford: OUP, 2005), and the Partition series of Satish Gujral
- Week 6** Arun Kolatkar *Jejuri* (Bombay: Clearing House, 1976; London: Peppercorn, 1978; New York: New York Review Books, 2005) and the 'modernism' of Francis Souza especially with reference to responses to religion
- Week 7** Kamala Das *My Story* (Jullundur: Sterling, 1976; London & New York: Quartet, 1978) and *A Childhood in Malabar: A Memoir*, trans. Gita Krishnankutty (New Delhi & New York: Penguin, 2003) and the representation of women by Anjolie Ela Menon
- Week 8** Shashi Tharoor *The Great Indian Novel* and the fabulism of Manjit Bawa, to discuss the comic and the fabular
- Week 9** Anita Desai *Cry, the Peacock* (Calcutta: Rupa, 1963; London: Peter Owen, 1963) and the representations of women and violence of Arpana Caur
- Week 10** William Dalrymple *City of Djinnns* and the representations of city life of Sanjoy Bhattacharya
- Week 11** Amitav Ghosh *In an Antique Land* and the installation art of Vivan Sundaram, to discuss the theme of cultural voyaging
- Week 12** Salman Rushdie *Haroun and the Ocean Current of Story* and *Imaginary Homelands* and the representations of deity by M F Hussain
- Week 13** Hanif Kureishi *The Rainbow Sign'* and *The Buddha of Suburbia* and the installation art of Anish Kapur (Images of the paintings will be made available when the course begins)

#### **4. THE 'LONG PARTITION': DISPLACEMENT AND THE LEGACIES OF MIGRATION** (SOUTH CAMPUS)

- Priya Kumar

This course will examine literary narratives from the Indian subcontinent that seek to represent the lifeworld of the migrant, the refugee, the outsider, and the stranger. While migration and diaspora have been major preoccupations of South Asian postcolonial literary studies for quite some time now, the postcolonial establishment often tends to take diasporic fictions emerging from Anglo-America as representative of the experience of South Asian displacements everywhere. Indeed, postcolonial literary studies, as it has come to be institutionalized, has participated in a privileging of the newer diasporas of advanced capital to Europe and North America at the expense of the older diaspora as

well as at the cost of cross-border movements *within* South Asia. This course will examine the mass displacements that emerged in the wake of the partitions of India and Pakistan in 1947 and 1971, as well as more recent clandestine cross-border movements across the partition borders that are often understood through a partition-inflected lens of “infiltration.” Our goal is to look at these massive population movements and the identities and conflicts that they spawned in terms of their enduring legacies, which continue to haunt this part of the world even today. We will focus on specific migrant communities engendered by the multiple partitions of the subcontinent such as Sindhi Hindus in India, Muhajirs in Pakistan, Sylheti Bengalis in India’s North East, indigent East Bengali migrants, and “Biharis” in Bangladesh who were transformed into stateless refugees with the creation of Bangladesh. In our reading of the novels and short stories, we will examine a wide range of themes, including: the nostalgia for home among first-generation migrants; the often enduring construction of migrants and their descendants as strangers and outsiders given their belated entry into their adopted homelands; the self-fashioning of particular migrant communities as diasporas; the imagination of new homes by migrants and refugees as they seek to claim a place for themselves in their lands of settlement; and the contingent and contested construction of the category of the “illegal migrant.” We will consider how refugees and indigent migrants, in particular, are often relegated to the status of “human waste”—superfluous, irrelevant, and excess populations—who are denied even the barest, minimal rights of survival in a new global order that can only see them as a problem to be disposed of. Finally, we will also ask questions about the relevance and critical purchase of concepts such as diaspora, refugee, and exile to the particular groups we are studying.

**Required Reading:**

Qurratulain Hyder, Sita Betrayed in A Season of Betrayals (translated from Urdu by C.M. Naim)

Intizar Husain, The Sea Lies Ahead (translated from Urdu by Rakhshanda Jalil)

Kamila Shamsie, Kartography

Siddhartha Deb, The Point of Return

Sunil Gangopadhyay, Arjun (translated from Bengali)

Amitav Ghosh, The Hungry Tide

Selected short fiction by Prafulla Roy and N.S. Madhavan

**5. TOUCHABLE TALES: REPRESENTATION OF DALITS IN INDIAN FICTION**  
(MAIN CAMPUS)

- Raj Kumar

Although Indian society has, for centuries, been the most hierarchical among the known civilizations with a clear gradation in the exercise of power and privilege, the literatures of this country, until very recently, have never focused on the problem of inequality born out of the caste system. One of the reasons may be that the mighty pen has, by and large, been in the hands of those who wielded power, and those outside the grid of authority and agency have generally been rendered invisible in the canonized literary texts of India. It is only towards the end of the nineteenth century that a few unusual novels take up the theme of social oppression as their major concern, and in the twentieth century there is gradually a growing awareness in literature of those who have so far remained outside the threshold of mainstream Indian society: the outcastes, the landless, the

dispossessed and the indigenous people. It is at this backdrop that the present course proposes to investigate the representations of Dalits in Indian fiction written by the upper caste men and women either in Indian languages or in English. Of course there are representations of Dalits in other literary genres, such as poetry and drama. But compared to other genres novels and short stories stand apart because of their sustained engagement with the theme, plot/s as well as characters. While the list of readings given below comprises mainly novels, the course will feature short stories and some other genres as well. Some additions and alterations may be made to the reading list in order to make the course more inclusive in its coverage of regions and languages. A list of secondary readings will be provided at the beginning of the course. The texts chosen for the course are varied in the sense that they come from all over India covering nearly a century of Dalit lives. Thus in order to understand each of these texts students will work on issues such as caste politics, cultural capital of Dalits, caste violence, language question, questions of translation, myths and local history, treatment of gender, ideas of nation and nationalism, religious question, etc. These issues will be addressed by the students during their presentations and while writing their long papers.

## **Primary Texts**

Week One: Introduction

Week Two: Lakshminarayana, Unnava. *Malapalli* (1921). Translated by V. V. B. Rama Rao. New Delhi: Sahitya Akademi, 2008.

Week Three: Premchand. *Rangbhumi* (1925). Translated by Christopher King. New Delhi: Oxford University Press, 2010.

Week Four: Karanth, K. Shivaram. *Chomana Dudi* (1933). Translated as *Choma's Drum* by U. R. Kalkur. New Delhi: Clarion, 1978.

Week Five: Anand, Mulk Raj. *Untouchable* (1935). New Delhi: Arnold Associates, 1981.

Week Six: Pillai, Thakazi Sivasankara. *Chemmeen* (1956). Translated by Anita Nair. New Delhi: Vintage Book, 2011.

Week Seven: Murthy, U. R. Anantha. *Bharathipura* (1973). Translated by Susheela Punitha. Delhi: Oxford University Press, 2010.

Week Eight: Rao, Shanta Rameswar. *Children of God* (1976). Hyderabad: Disha Books, 1992.

Week Nine: Basu, Romen. *Outcast* (1986). New Delhi: Sterling Publishers, 1986.

Week Ten: Mishtry, Rohintan. *A Fine Balance* (1995). Canada: McClelland, 1995.

Week Eleven: Roy, Arundhati. *God of Small Things* (1997). Delhi: India Ink, 1997.



Week Twelve: Joseph, Manu. *Serious Men* (2010). Delhi: Harper Collins, 2010.

Week Thirteen: Conclusion.

### **Secondary Texts**

Ambedkar, B. R. *The Untouchables: Who are they? And why they became Untouchables?* New Delhi: Amrit Book, 1948.

Aloysius, G. *Nationalism without a Nation in India*. New Delhi: Oxford University Press, 1997.

Forrester, Duncan B. *Caste and Christianity*. London: Clarion Press, 1980.

Gajjarawala, Toral Jatin. *Untouchable Fictions: Literary Realism and the Crisis of Caste*. New York: Fordham University Press, 2013.

Galanter, Marc. *Competing Equalities*. London: Oxford University Press, 1984.

Gandhi, M. K. *Hindu Dharma* (1978). New Delhi: Orient Paperbacks, 1991.

Ganguly, Debjani. *Caste and Dalit Lifeworlds: Postcolonial Perspectives*. New Delhi; Orient Longman, 2005.

Guru, Gopal. *Humiliation: Claims and Context*. (Ed.) New Delhi: Oxford University Press, 2009.

Mani, Braj Ranjan. *Debrahmanising History: Dominance and Resistance in Indian Society*. Delhi: Manohar, 2005.

Mukherjee, Meenakshi. *Early Novels in India*. (Ed.) New Delhi: Sahitya Akademi, 2002.

Omvedt, Gail. *Understanding Caste: From Buddha to Ambedkar and Beyond*. New Delhi: Orient BlackSwan, 2011.

Rao, Anupama. *Gender and Caste* (Ed.) New Delhi: Kali for Women, 2003.

Theertha, Swami Dharma. *History of Hindu Imperialism* (1941). Madras: Dalit Educational Literature Centre, 1992.

Viswanathan, Gauri. *Outside the Fold: Conversion, Modernity and Belief*. New Delhi: Oxford University Press, 1998.

## **6. Beyond Ethics: Critical Perspectives on Cosmopolitanism Now** (MAIN CAMPUS)

- Ira Raja

In the highly interconnected world we inhabit today, discourses of nationalism, with their tendency to link cultures and identities to specific places, can seem parochial if not downright retrograde. A cosmopolitan perspective seeks to counter the insularity of modernist nationalism by focusing on the world as a whole rather than on a smaller entity within it. At the same time though, diversity and

interconnectedness of the world are not attributes that are embraced equally by all. Growing global connections can become a source of anxiety for some people, just as globalization can lead to the reinforcement rather than a loosening of national borders. A more optimistic approach to the state of the globalizing world has been embraced by scholars such as Ulrich Beck amongst others, who argue that global risks such as environmental degradation have the potential to turn the whole world into a 'community of fate'. Cosmopolitanism, in their view, has the potential for offering an ethics for globalization. Yet, as Craig Calhoun reminds us, precisely because so many of the crucial relationships that shape the forces of globalization are indirect, these are not easily reducible to interpersonal norms. The problem with cosmopolitanism, Calhoun argues, lies in its suggestion that it is an attitude that can be assumed without altering the political or economic structures which lie outside of the individual. What kind of purchase then does cosmopolitan theory have on the contemporary world? This course seeks to introduce students to some of the major strands in the debate on cosmopolitanism, how these draw upon a series of other closely related forces that are shaping the world: nationalism, globalization, and multiculturalism. Does cosmopolitan thinking stand necessarily opposed to nationalism? Does it always work in conjunction with globalization? What is the relationship between cosmopolitanism and multiculturalism? Can we look upon cosmopolitanism for an ethic of living in a multicultural world? What understandings of cosmopolitanism might help us negotiate a postcolonial future? Drawing on a selection of readings from a range of disciplines including philosophy, anthropology, politics, history, sociology, and literature, the course seeks to promote a layered understanding of a conceptual perspective which is being increasingly deployed as a means of understanding, critiquing and negotiating the world in which we live today.

- Wk. 1:           Introductory and Organizational Session
  
- Wk. 2:           Walter D. Mignolo, 'The Many Faces of Cosmo-polis: Border Thinking and Critical Cosmopolitanism', *Public Culture* 12.3 (2000): 721–748.
  
- Wk. 3:           Fine, Robert, 'Taking the 'Ism' out of Cosmopolitanism: An Essay in Reconstruction', *European Journal of Social Theory* 6.4 (2003): 451–470.
  
- Wk. 4:           Sheldon Pollock, 'Cosmopolitan and Vernacular in History', *Public Culture* 12.3 (2000): 591-625.
  
- Wk. 5:           Hagedorn, Jessica, *Dogeaters* (1990)
  
- Wk. 6:           Appiah, Kwame Anthony, *Cosmopolitanism: Ethics in a World of Strangers*, Penguin, 2006.
  
- Wk. 7:           Rushdie, Salman, *The Satanic Verses* (1988)
  
- Wk.8:           Gilroy, Paul, 'Planetarity and Cosmopolitics', *The British Journal of Sociology* 61.3 (2010): 620–26.
  
- Jazeel, Tariq, 'Spatializing Difference beyond Cosmopolitanism: Rethinking Planetary Futures', *Theory, Culture & Society* Vol. 28.5 (2011): 75–97.
  
- Wk. 9:           HariKunzru, *Transmission* (2004)

Wk. 10: Delanty, Gerard, 'Cultural diversity, democracy and the prospects of cosmopolitanism: a theory of cultural encounters' *British Journal of Sociology*, 62. 4 (2011): 633–56.

Papastergiadis, Nikos, 'Cultural translation, cosmopolitanism and the void', *Translation Studies*, 4.1 (2011): 1–20.

Wk.11: Leila Aboulela, *The Translator* (1999)

Wk. 12: Orhan Pamuk, *Snow* (2002)

Wk. 13: Concluding Discussion

### **SUGGESTED READINGS**

Beck, Ulrich, 'Cosmopolitanism as Imagined Communities of Global Risk', *American Behavioral Scientist*, 55.10 (2011): 1346–1361.

Benhabib, Seyla, 'The Philosophical Foundations of Cosmopolitan Norms', pp. 1-44 in *Another Cosmopolitanism*, Seyla Benhabib, New York: OUP, 2006.

Brennan, Timothy, *At Home in the World. Cosmopolitanism Now*, Cambridge: Harvard University Press, 1997.

---., 'Cosmo-Theory', *South Atlantic Quarterly* 100.3 (2001): 659–91.

Brant, Daniel, 'Disaster Cosmopolitanism: Catastrophe and Global Community in the Fiction of Daniel Maximin and Maryse Condé', *International Journal of Francophone Studies*, 17.2(2014): 215-237

Calhoun, Craig, 'Cosmopolitanism and Nationalism', *Nations and Nationalism* 14.3 (2008): 427–48.

Chakrabarti, Dipesh et al *Public Culture* special issue on 'Cosmopolitanisms' Vol 12, issue 3 (2000).

Cheah, P. and Robbins, B. (eds) *Cosmopolitics. Thinking and Feeling Beyond the Nation*, Minneapolis: University of Minnesota Press, 1998.

Clifford, James, 'Travelling Cultures', *Cultural Studies*, ed. Lawrence Grossberg et al., Routledge, 1992, pp. 96–112.

Cohen, Mitchell, 'Rooted Cosmopolitanism: Thoughts on the Left, Nationalism and Multiculturalism', *Dissent* 39.4 (1992): 478-483.

Delanty, Gerard, 'Cosmopolitanism and Violence: The Limits of Global Civil Society', *European Journal of Social Theory* 41 (2001): 41–52.

Derrida, Jacques, *On Cosmopolitanism and Forgiveness*, London/New York: Routledge. 2001.

Gidwani, Vinay, and K. Sivaramakrishnan, 'Circular migration and rural cosmopolitanism in India', *Contributions to Indian Sociology* 2003 37: 339-366.

- Gupta, Akhil, 'Globalization and Difference: Cosmopolitanism before the Nation State', *Transforming Cultures ejournal* 3.2 (2008): 1–20.
- Kosnick, Kira, 'Cosmopolitan Capital or Multicultural Community?: Reflections on the Production and Management of Differential Mobilities in Germany's Capital City' pp. 161-180.
- Miyoshi, Masao, 'A Borderless World? From Colonialism to Transnationalism and the Decline of the Nation-State', *Critical Inquiry* 19 (1993): 726–51.
- Mignolo, Walter, 'Cosmopolitan Localism: Overcoming Colonial and Imperial Differences' pp, 252-294.
- Robertson, Roland, 'Mapping the Global Condition: Globalisation as the Central Concept', *Theory, Culture and Society*, 7.2 (1990): 15–30.
- Rundell, John, 'Strangers, Citizens and Outsiders: Otherness, Multiculturalism and the Cosmopolitan Imaginary in Mobile Societies' *Thesis Eleven* 78 (2004): 85-101.
- Sassen, Saskia, 'Globalization and the Formation of Claims', *Giving Ground: The Politics of Proximity*, ed. Joan Copjec and Michael Sorkin, Verso: London, 1999. pp.106–130.
- Turner, Bryan S. 'National Identities and Cosmopolitan Virtues. Citizenship in a Global Age', in F. Dallmayr and J.M. Rosales (eds) *Beyond Nationalism? Sovereignty and Citizenship*, Lanham: Lexington Books, 2001.
- Van der Veer, Peter, 'Colonial Cosmopolitanism', in S. Vertovic and R. Cohen (eds) *Conceiving Cosmopolitanism. Theory, Context, and Practice*, Oxford: Oxford University Press, 2002.
- Walker, Kathryn, 'Is rooted cosmopolitanism bad for women?' *Journal of Global Ethics* 8.1 (2012): 77–90.
- Zeng, Minhao, 'Subaltern Cosmopolitanism: Concept and Approaches' *The Sociological Review* 62 (2014): 137-148.

## **7. The "idea" of Asia: Sites, Imaginations, Networks** (MAIN CAMPUS)

**- Anjana Sharma**

Connected histories, shared cultures, travelling texts and inter civilizational dialogue mark the millennia old interactions between the peoples of Asia. Then came the historical gap: from the eighteenth century onwards through much of the early twentieth century, the Western imperial juggernaut erased these pathways, halted these conversations, and re cast Asia in terms of its own cultural and political referentiality. This project was validated by writers, translators, archaeologists, travellers, scientists, historians, scholars of religions, to name a few. Ideas of Asia took shape and were transmitted from imperial sites and were circulated transnationally. What emerged in the nineteenth century European imaginary was an Asia that was defined by geography yet transcended borders, an Asia that was fundamentally displaced from its core principles of cultural syncretism.

Instead, post Empire, the idea of Asia was defined only in terms of its individuated encounters with colonialism.

With the dismantling of the imperial machinery in the twentieth century and the resurgence of robust nationalisms across the Asian continent, Asian nations looked inwards and defined themselves only in terms of their immediate colonial pasts. However, with the works of Kakuzo Okakura in Japan and Tagore in India in the early 1900s began a movement of a slow revival of ancient Asian linkages. It was a movement with an interrupted history as thinkers, writers, ideologues, historians in multiple Asian and non Asian locations struggled to define themselves in terms of both the imperial encounter and the memory of older forms of non Western dominations.

This course will map the cultural cartography of these encounters and seek to interrogate the ideas of Asia by exploring both the Asia of the British imperial imaginary and the multiple Asias of the pre colonial and post colonial construction. It will explore how the cultural and political shifts initiated by recent historical scholarship under the rubric of Monsoon Asia and Indian Ocean Studies has led to literary re imaginings of an Asia that looks beyond the historical rupture of the Empire.

### **Texts for Discussion**

1. William Jones and the Asiatic Society. *Selections from Asiatic Researches*, 1788-1794
2. Robert Southey, "The Curse of Kehama" (1810)
3. Lord Byron, "The Giaour" (1813)
4. Selections from Philip C. Almond, ***The British Discovery of Buddhism*** (1988) and Saloni Mathur, *India by Design: Colonial History and Cultural Display* (2007)
5. Kakuzo Okakura, ***Ideals of the East*** (1903)
6. Rabindranath Tagore, ***Nationalism*** (1917)
7. George Orwell, ***Burmese Days*** (1934)
8. Sugata Bose, ***A Hundred Horizons: The Indian Ocean in the Age of Global Empire*** (2009)
9. Tan Twan Eng, ***The Gift of Rain*** (2012)
10. Amitav Ghosh, ***Sea of Poppies*** (2009)
11. Amitav Ghosh, ***River of Smoke*** (2011)
12. Amitav Ghosh, ***Flood of Fire*** (2015)

### **13 Week Schedule**

Week 1: *Introduction—The Imperial Encounter*. Trade routes, Travelogues, Linguistic encounters, "Oriental" traditions and texts. European cartography, the Hellenic definition and construction of the monolith "Asia" and the long history of cultural and civilizational appropriation. Discussions of Said's *Orientalism*.

Week 2: *William Jones and Warren Hastings*: The "Asia Project" and Siting the Imperial imaginary. Translations, research on ancient Sanskrit texts, epigraphy, archaeological explorations and documentation. Immersion, reflection, reformulation and dissemination. Discussions of Jones' Presidential Addresses etc. from the *Asiatic Researches*.

Week 3: *The Empire Writes*: British Romantic Poetics and the Imperial Encounter. The "Orient" in the British Republic of Letters. Validations, representations and imaginations. Discussion on Robert Southey's populist poem, "*The Curse of Kehama*."

Week 4: *The Clash of Civilizations*: Religion, Politics and Aesthetics. Desire, gender, heroism, intertextuality and the “Eastern” tale. Discussion on textual strategy, Imperial anxiety, and inter cultural encounters in latter day British Romanticism. Discussions on Byron’s “*The Giaour*.”

Week 5: *The Imperial Gaze and India*: Exhibitions, Representations, Religiosity. Orientalist discourse and the making of the “Christian” Buddha in Victorian England. The British Museum Project, Archive and the British public sphere. Textual site(s) and cultural display. Discussions on the selections by Almond on Buddhism and Mathur on Indian/Asian visual and material culture in Victorian England.

Week 6: *The Rediscovery of the East*: Pan Asian consciousness, Japanese imperialism, resurgent Asia. Connected histories, shared heritage and ancient civilizational linkages. Rising nationalism and the re defining of Asia through a new “Eastern” aesthetics. Discussions on Okakura’s *Ideals of the East*.

Week 7: *The Spirit of the Age*: Asian “universalism,” Asian aesthetics, Asian Renaissance. The anti colonial project, the transnational and Asian philosophical and literary networks. Okakura and Japanese aesthetics, Tagore’s travels across Asia, interrogating narrow nationalisms. Discussions on Tagore’s *Nationalism*.

Week 8: *The White Man and His Burden*: Race relations, British imperial policy, Resistance. Burma the British literary imagination, imperial law and justice, and the anti-imperial British colonial discourse. Contexts and critiques. Discussions on Orwell’s *Burmese Days*.

Week 9: “*Asia Redux*”: Circulating histories, Multiple cosmopolitanism and the Trans-regional. Recovering the pre modern, pre-imperial Asia in the Indian Ocean. Travel, trade and the circulation of goods, ideas and peoples. Connection, contestations and competing regionalisms. Discussions on Monsoon Asia and Indian Ocean history in Bose’s *A Hundred Horizons*.

Week 10: *The Enemy Within*: Japanese militarism, Japanese imperialism and revisionist Asian history. Writing inner-war, occupation, trauma and memory. The Japanese Occupation of Malaysia, the end of the British Empire, the historical rupture and its buried histories. Discussions on Eng’s *The Gift of Rain*.

Week 11: *Speaking in Tongues*: Texts, Ideas, Religions, Commerce, Aesthetics. Inter Asian-interactions, mobilities and migrations. India in Asia and its post-modern representations. Literature as transnational and transregional archive. Discussion on Ghosh’s *Sea of Poppies*.

Week 12: “*Imagined Communities*”: Oceanic and riverine networks, harbour sites, the imperial trajectory. The long history of British imperialism, the shaping history of cultural contact and competing ideologies. Discussions on Ghosh’s *River of Smoke*.

Week 13: *The Opium Wars*: Tradition, Technology, Trade, Territory. The Global British Empire, the fall of Imperial China and the death of *Tianxiaweijong* (what is under heaven for all). Semi colonialism and China, race and religion and the British Commonwealth in East and South East Asia. Discussions on Ghosh’s *Flood of Fire*

## **8. Shakespeare Across Media** (SOUTH CAMPUS)

- Shormishtha Panja

“The words of a dead man are modified in the guts of the living.” W.H. Auden

This course will examine not just the plays and poems of Shakespeare but how the man and his works have been appropriated in different cultures and deployed through multiple media. Shakespeare's birthday is celebrated in Germany, there is a Globe Theatre in Tokyo, the reconstruction of the Globe Theatre on the banks of the Thames was spearheaded by an American actor, there is a Shakespeare library on Capitol Hill in Washington DC, he is the only compulsory author in the National Curriculum and in Advanced Level English Literature in UK schools, he has been on the Indian curriculum longer than he has been on the British curriculum and he has a massively subsidized theatre company named after him in the UK. According to critic Marjorie Garber, Shakespeare is “already not only modern but postmodern: a simulacrum, a replicant, a montage, a bricolage. A collection of found objects, repurposed as art.” In the process of examining stage productions, films, television, Shakespeare in art, illustration and popular culture, Shakespeare for children and Shakespeare in Indian translation, this course will probe the whole process of cultural appropriation and the means by which a cultural artefact of global dimensions is fashioned. Debates about high culture and low culture, the varying demands of different media, the refashioning of the Shakespeare text in new cultural forms, in the context of a particular culture or contemporary tastes, and the economics of the Shakespeare industry will inevitably form part of this enquiry. Participants will be encouraged to focus on one or two Shakespeare plays, closely study the original text and discuss its redeployment on stage/ in cinema/ on TV/ in popular culture/ in visual culture/ in children's literature/ in translation by way of oral presentations and short and long papers.

Below are the topics that will be covered in the course:

### **I. Introduction**

### **II. Shakespeare Performance**

Bate, Jonathan with Russell Jackson. *Shakespeare: An Illustrated Stage History*. Oxford, 1995 (selections)

Bulman, James C., ed. *Shakespeare: Theory and Performance*. St. Martin's, 1995 (selections)

Coursen, H.R. *Contemporary Shakespeare Production*. Peter Lang, 2010 (selections)

Hodgdon, Barbara and W.B. Worthen, eds. *A Companion to Shakespeare Performance*. Blackwell 2005 (selections)

Wells, Stanley, ed. *Cambridge Companion to Shakespeare on Stage*. Cambridge, 2002 (selections)

### **III. The Royal Shakespeare Company**

Addenbrook, David. *The Royal Shakespeare Company: the Peter Hall Years*. William Kimber, 1974 (selections)

Billington, Michael. *The State of the Nation: British Theatre since 1945*. Faber, 2007 (selections)

Chambers, Colin. *Inside the Royal Shakespeare Company: Creativity and Institution*. Routledge, 2004

Nicoll, Allardyce and Kenneth Muir, eds. *Shakespeare Survey 19*, Cambridge 2006

Trowbridge, Simon and Sally Beauman. *The Company: a Biographical Dictionary of the Royal Shakespeare Company*. Oxford, 2010

### **IV. Shakespeare on the Indian Stage**

Parsi theatre

NSD

### **V. Shakespeare on the Indian Stage (contd.)**

Utpal Dutt

Habib Tanvir

Lokendra Arambam

Roysten Abel

Atul Kumar

### **VI. Shakespeare on Film**

Olivier, Welles, Kozintsev, Kurosawa

Crowl, Samuel. *Shakespeare and Film: A Norton Guide*. Norton, 2008

Jackson, Russell, ed. *Cambridge Companion to Shakespeare on Film*. Cambridge, 2007 (selections)

Skovmand, Michael, ed. *Screen Shakespeare*. Aarhus, 1994 (selections)

### **VII. Shakespeare on Film (contd.)**



Branagh, Lührman, Almeyreda, Bhardwaj

Cartelli, Thomas and Katherine Rowe. *New Wave Shakespeare on Screen*. Polity 2007 (selections)

Crowl, Samuel. *Shakespeare at the Cineplex: the Kenneth Branagh Era*. Ohio, 2003

Rothwell, Kenneth S. *A History of Shakespeare on Screen*. Cambridge, 2004 (selections)

### **VIII. Shakespeare on Television**

BBC productions of Shakespeare

Shakespeare on American Television

Burt, Richard ed. *Shakespeares after Shakespeare*. Greenwood, 2007

Burt, Richard ed. *Shakespeare after Mass Media*. Palgrave, 2002

Davies, Anthony and Stanley Wells, eds. *Shakespeare and the Moving Image*. Cambridge, 1994 (selections)

Holderness, Graham. *Visual Shakespeare: Essays in Film and Television*. 2002 (selections)

### **IX. Shakespeare and Painting**

Burnett, Mark Thornton, A.S. Creek and R. Way, eds. *Edinburgh Companion to Shakespeare and the Arts*. Edinburgh, 2011 (selections)

Sillars, Stuart. *Painting Shakespeare: The Artist as Critic 1720-1820*. Cambridge, 2006

### **X. Shakespeare and Illustration**

Sillars, Stuart. *The Illustrated Shakespeare 1709-1875*. Cambridge, 2008

Whitfield, Peter. *Illustrating Shakespeare*. British Library, 2013 (selections)

### **XI. Shakespeare in Popular Culture**

*Manga Shakespeare, Punk Shakespeare, Digital Shakespeare, YouTube Shakespeare, Shakespeare and Popular Music, Shakespeare in Popular TV shows eg. Moonlighting, Dr. Who etc.*

Garber, Marjorie. *Shakespeare and Modern Culture*. Pantheon, 2008

Lanier, Douglas. *Shakespeare and Modern Popular Culture*. Oxford, 2002

Levine, Lawrence W. *Highbrow/Lowbrow*. Cambridge, 1988 (selections)

Shaughnessy, Robert, ed. *Cambridge Companion to Shakespeare and Popular Culture*. Cambridge, 2007 (selections)

## **XII. Shakespeare for Children**

Lamb, Charles and Mary Lamb. *Lamb's Tales from Shakespeare*. Project Gutenberg

Translations of *Lamb's Tales from Shakespeare* in Bengali and Oriya

## **XIII. Shakespeare in Indian Translation**

Rakshit, Haran Chandra trans. *Shakespeare* (in Bengali)

Dutt, Utpal. *Choitali Raater Shopno*. (*A Midsummer Night's Dream* in Bengali)

Dutta, Bimal Chandra. *Shakespeare* (in Bengali)

Bachchan, Harivansh Rai. *Macbeth* (in Hindi)

Sahay, Raghuvir. *Bagro Basant Hai*. (*A Midsummer Night's Dream* in Hindi)

Any other Indian language known to students

## **9. Speaking Silence: Writings by Indian Muslim Women**

(North Campus)

- Haris Qadeer

This course contests the assumption that Muslim women in India constitute a silent and homogeneous constituency, with specific allegiances that derive from Islam. It deals with literature written by Indian Muslim women in both pre- and post-Independence, in order to examine how exactly the delineation of identity of Muslim women takes place. Despite a rise in literature written by and for women, the studies that explore the link between gender and religious community or analyse the integration of women into communitarian processes are only a few. Through an analysis of history, society, politics, literature and culture, this course looks at the processes by which identities are constructed, how questions of gender and community identity intersect with state-supported discourse on equality and secularism, and how these processes continue to influence society at large. The course looks at the religious as well educational reforms that have changed the social condition of Muslim women in India. It focuses on the role of Aligarh Movement and attempts to

understand the relationship between reforms, changing cultural configuration and its impact on the writings by Muslim women.

The course also attempts to indicate the genealogy of writings by Indian Muslim women, the issues that have affected Muslim Women and studies their representation. It looks at the different genre of writings (short fiction, novels, memoirs, travel writings, personal narrative, play etc.) by Muslim women from diverse cultural and linguistic background.

## **Reading Schedule:**

### **Week 1: Introduction**

### **Week 2: Religion and Reforms (Essays and selection from a Conduct Book)**

Gail Minault. "Sayyid MumtazAli and Huquq un Niswan: An Advocate of Women's Right in Late Nineteenth Century", *Gender, Language and Learning: Essays in Indo-Muslim Cultural History*, New Delhi: Permanent Black, 2009

Sultan Jahan Begum. *Al Hijab or the Necessity of Purdah*. Calcutta: Thacker Spink and Co.,1922

Selections from Barabara Metcalf: *Perfecting Women: Maulana Ashraf Ali Thanavi's Bihisti Zewar: A partial translation with commentary*. New Delhi: OUP, 1992.

Selections from *Purdah: An Anthology*. ed. Eunice de Souza New Delhi: Oxford University Press, 2004

### **Week 3: Educational Reforms (Essays)**

Sir Syed Ahmed Khan. "The Education of Mohammedan Girls" in *Purdah: An Anthology*. ed. Eunice de Souza New Delhi: Oxford University Press, 2004

Gail Minault. "Sharif Education for Girls at Aligarh", *Gender, Language and Learning: Essays in Indo-Muslim Cultural History*, New Delhi: Permanent Black, 2009

Gail Minault. "Muslim Social History from Urdu Women's Magazine" *Gender, Language and Learning: Essays in Indo-Muslim Cultural History*, New Delhi: Permanent Black, 2009

Gail Minault. "Sayyid Karamat Husain and Education for Women", *Gender, Language and Learning: Essays in Indo-Muslim Cultural History*, New Delhi: Permanent Black, 2009

### **Week 4: Radicalism and Resistance**

Selections from Rakhshanda Jalil. *Rashid Jahan: A Rebel and Her Cause*. New Delhi: Women's Unlimited, 2014

Selections from Ismat Chughtai. *A Life in Words: Memoir*. New Delhi: Penguins Books, 2012

### **Week 5: Progress, Audacity and Determination**

Selections from Nawab Sultan Jahan Begum. *An Account of My Life- Akhtar Iqbal*. New Delhi: Niyogi Books. 2012

Bibi Ashraf, "How I Learned to Read and Write" *Purdah: An Anthology*. ed. Eunice de Souza New Delhi: Oxford University Press, 2004

Shaista S Ikramullah. "From Purdah to Parliament (VII)" *Purdah: An Anthology*. ed. Eunice de Souza New Delhi: Oxford University Press, 2004

Selections from *A Woman of Substance: Memoirs of Begum Khursheed Mirza (1918-1989)*. New Delhi: Zubaan. 2005

### **Week 6: Female Bildungsroman**

Attia Hosain. *Sunlight on a Broken Column*. New Delhi. Penguin. 1992

### **Week 7 : Marginalised Existence**

Salma. *The Hour Past Midnight*. New Delhi. Zubaan 2016

### **Week 9: The Private and Public**

Huma Kidwai. *The Hussani Alam House*. New Delhi: Zubaan. 2012

### **Week 10 The Quest for Identity**

Selections from Nighat Gandhi: *Alternative Realities: Love in the lives of Muslim Women*. New Delhi: Tranquebar, 2013

Selections from Anees Jung. *The Night of New Moon: Encounter with Muslim Women*. New Delhi: Penguin Books, 1993

### **Week 11: Food, Women and Identity (Novel)**

Andaleeb Wajid. *More than Just Biryani*. New Delhi: Amaryllis. 2014

## **Week 12 Politics, Patriarchy and Prison (Prison Memoir)**

Anjum Zamarud Habib : *Prisoner no. 100: My Accounts of My Nights and Days in an Indian Prison.*  
New Delhi: Zubaan, 2011.

## **Week 13**

Conclusion