

DELHI UNIVERSITY
DEPARTMENT OF ENGLISH
Draft Syllabus
DCE Papers

PAPER 1
AMERICAN LITERATURE
Semester 5

Course Statement

This course offers students an opportunity to study the American literary tradition as a tradition which is distinct from and almost a foil to the traditions which had developed in European countries, especially in England. A selection of texts for this course therefore highlights some of the key tropes of mainstream America's self-perception, such as Virgin Land, the New World, Democracy, Manifest Destiny, the Melting-Pot, and Multiculturalism. At the same time there are specifically identified texts that draw the attention of students to cultural motifs which have either been erased, brutally suppressed, or marginalized (the neglected and obscured themes from the self-expression of the subaltern groups within American society) in the mainstream's pursuit of the fabled American Dream. A careful selection of writings by native Americans, African Americans, as well as texts by women and other sexual minorities of different social denominations seeks to reveal the dark underside of America's progress to modernity and its gradual emergence as the most powerful nation of the world.

Course Objectives

The course aims to

- acquaint students with the wide and varied literatures of America: literature written by writers of European, particularly English, descent, reflecting the complex nature of the society that emerged after the whites settled in America in the 17th century;
- include Utopian narrative, transcendentalism, and the pre- and post-Civil War literature of the 19th century;
- introduce students to the African American experience, both ante-bellum and post-bellum, reflected in the diversity of literary texts, from narratives of slavery, political speeches delivered by Martin Luther King, Jr. and Malcolm X, as well as the works of contemporary black woman writers;

- familiarize students with native American literature, which voices the angst of a people who were almost entirely wiped out by forced European settlements; and
- include modern and contemporary American literature of the 20th century.

Course Content

Unit 1

James Fennimore Cooper, *The Pioneers*

Unit 2

Toni Morrison, *Beloved*

Unit 3

Arthur Miller, *Death of a Salesman* (Penguin, 1978).

Unit 4

Poetry

- Walt Whitman, 'O Captain! My Captain', in *Walt Whitman: Poetry and Prose*, ed. Shira Wolosky (The Toby Press, 2003) pp. 360-61).
- Emily Dickinson, 'Because I Could Not Stop for Death', in *The Poems of Emily Dickinson*, ed. Ralph W. Franklin (Harvard UP, 1998).
- Allen Ginsberg, 'A Supermarket in California', in *Selected Poems 1947-1995* (Penguin Books, 2001) p. 59.
- Langston Hughes, (i) 'The Negro Speaks of Rivers'; (ii) 'The South'; (iii) 'Aunt Sue's Stories', in *The Weary Blues* (New York: Alfred A. Knopf, 2015) pp. 33; 36; 39.
- Joy Harjo, (i) 'Perhaps the World Ends Here'; (ii) 'I Give You Back', in *The Woman That I Am: The Literature and Culture of Contemporary Women of Color*, ed. D. Soyini Madison (New York: St Martin's Press, 1994) pp. 37-40.

Short Stories

- Herman Melville, 'Bartleby, the Scrivener: A Story of Wall Street' (1853) (Createspace Independent Publishing Platform).

- g) Flannery O' Connor, 'Everything that Rises Must Converge', in *Everything that Rises Must Converge* (New York: Farrar Straus Giroux, 1965).
- h) Leslie Marmon Silko, 'The Man to Send Rain Clouds', in *Nothing but the Truth: An Anthology of Native American Literature*, ed. John L. Purdy and James Ruppert (New Jersey: Prentice Hall, 2001) pp. 358-61.

Unit 5

Readings

- a) 'Declaration of Independence' July 4, 1776, in *For Liberty and Equality: The Life and Times of the Declaration* (OUP, 2012) pp. 312); or 'Abraham Lincoln Gettysburg Speech', in *Gettysburg Speech and Other Writings* (Barnes & Noble, 2013).
- b) Ralph Waldo Emerson, *Nature* (1836) (Boston: James Munroe and Company, 1836 [2006]) pp. 5-9.
- c) Martin Luther King Jr, 'I have a dream', in *African American Literature*, ed. Kieth Gilyard, Anissa Wardi (New York: Penguin, 2014) pp. 1007-11)
- d) Malcom X, Extracts from 'Ballot or Bullet', in *African American Literature*, ed. Kieth Gilyard, Anissa Wardi (New York: Penguin, 2014) paras 9-40, pp. 1120-130.
- e) Adrienne Rich, 'When We Dead Awaken: Writing as Re-Vision', *College English*, Vol. 34, No. 1, Women, Writing and Teaching, pp. 18-30.

Sub-committee

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PAPER 2
GRAPHIC NARRATIVES
Semester 5

Course Statement

The graphic novel has become a prominent form in literary culture today, speaking to a variety of concerns spanning both the mass-market and countercultures. In each of its iterations, the best graphic narratives work through the interdependence of art and text, the mutual connections between illustration, blank space, size and writing. This course aims to introduce students to the form, examining how artists/graphic novelists have used the medium to provide cultural commentary.

Course Objectives

This course aims to

- examine major graphic narratives as providing commentary on contemporary culture, history and mythology;
- explore visual art as extending, translating and providing a new textual vocabulary to narrative, including fictional and non-fictional narrative;
- provide exposure to major genres within the field such as that of the mass-circulation superhero; the fictionalized autobiography/memoir; revisionist narratives of mythological or historical or biographical texts, and that of fiction; and
- provide tools for the exploration of form and genre that are sensitive to nuances of race, gender, caste, ethnicity, ableism and sexuality.

Course Content

Unit 1

Frank Miller, *Batman: The Dark Knight Returns* (Delhi: Random House, 1986 [2016]).

Unit 2

a) Durgabai Vyam and Srividya Natarajan, *Bhimayana: Experiences of Untouchability* (Delhi: Navayana Press, 2011);

b) S. S. Rege and Dilip Kadam (*Babasaheb Ambedkar: He Dared to Fight*, Vol. 611 (Mumbai: Amar Chitra Katha, 1979).

Unit 3

- a) Amruta Patil, *Kari* (Delhi: Harper Collins, 2008)
- b) Marjane Satrapi, *Persepolis. The Story of a Childhood* (London: Pantheon, 2004).

Unit 4

Art Spiegelman, *The Complete Maus* (England: Penguin, 2003).

Unit 5

Readings

- a) Hillary Chute, 'Comics as Literature? Reading Graphic Narrative', *PMLA* 123 (2): 452-65.
- b) Karlene McLain, 'Introduction', in *India's Immortal Comic Books* (USA: Indiana UP, 2009) pp. 1-23.
- c) Scott McCloud, *Understanding Comics: The Invisible Art* (USA: HarperCollins, 1993) pp. 60-137.
- d) Nina Mickwitz, *Documentary Comics: Graphic Truth-telling in a Skeptical Age* (UK: Palgrave Macmillan, 2016) pp. 1-28.
- e) David K. Palmer, 'The Tail That Wags the Dog: The Impact of Distribution on the Development and Direction of the American Comic Book Industry', in Casey Brienza and Paddy Johnston, eds, *Cultures of Comics Work* (UK: Palgrave Macmillan, 2016) pp. 235-49.

Sub-committee

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Rina Ramdev, Sri Venkateswara College
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Semester 5

Course Statement

Over the past two centuries, and especially after the 1980s, Indian writing in English has emerged as a major contribution to Indian—and global—literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities, histories, and politics.

Course Objectives

This course aims to

- introduce students to Indian English Literature and its major movements and figures through the selected literary texts across genres;
- enable the students to place these texts within the discourse of post-coloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism, and globalization; and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

Course Content

Unit 1

Novel

Mukul Kesavan, *Looking Through Glass* (1995)

Unit 2

Novel

Arundhati Roy, *The God of Small Things* (1996)

Unit 3

Drama

a) Manjula Padmanabhan, *Lights Out* (1984)

b) Mahesh Dattani, *Tara* (1995)

Unit 4

Short Stories

a) Shashi Deshpande, 'The Intrusion'

b) Salman Rushdie, 'The Prophet's Hair'

c) Rohinton Mistry, 'Swimming Lessons'

Poems

d) Kamala Das, (i) 'An Introduction', (ii) 'My Grandmother's House'

e) Jayanta Mahapatra, (i) 'Hunger', (ii) 'Grandfather'

f) Robin Ngangom, (i) 'A Poem for My Mother', (ii) 'Native Land'

Unit 5

Readings

a) Raja Rao, 'Foreword' to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.

b) Arvind Krishna Mehrotra, 'Towards a History of Indian Literature in English', in
Partial Recall: Essays on Literature and Literary History (New Delhi: Permanent Black, 2012) pp. 196-235.

c) Meenakshi Mukherjee, 'Epic and Novel in India', in *The Novel*, Vol. 1, ed. Franco Moretti (Princeton, NJ: Princeton University Press, 2006) pp. 596-631.

d) Ulka Anjaria, 'Introduction: Literary Pasts, Presents, and Futures', in *A History of the Indian Novel in English*, ed. Ulka Anjaria (New Delhi: OUP, 2015) pp. 1-30.

e) Rajeev S. Patke, 'Poetry since Independence', in *An Illustrated History Of Indian Literature in English*, ed. Arvind Krishna Mehrotra (New Delhi: Permanent Black, 2003) pp. 243-75.

Sub-committee

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PAPER 4
INTERROGATING QUEERNESS
Semester 5

Course Statement

This paper examines interrogations of the heteronorm across cultures and geographies as seen in representative texts in western and south Asian literary traditions. Themes of the body, desire, sexuality and gender are explored to understand their constructedness and historical specificity; the heteronorm is shown to coexist alongside other positions over various arcs in time. Emotive constructs such as love and romance, and sociological ones like family and kinship are examined as concepts embedded in power relations and history, culture rather than 'nature'. The paper uses positions that emerge in queer theory to understand how power relations that privilege heteropatriarchal reproduction use violence, erasure and invisibility to create particular masculinities and femininities as normative.

Course objectives

This paper aims to

- enable students to examine several key themes, including love, desire, identity, gender, masculinity, femininity, family/kinship, deviance, sexuality, power, normativities and resistance to these normatives;
- help students follow the concept of queerness as an interrogation of heteronormativity through its representation in diverse cultural, historical and geographic landscapes, to examine how normative structures are constituted and subverted; and
- use materials from diverse creative traditions, including mainstream and non-marginal texts in mythology, fiction, poetry, to familiarise students with the idea that normative structures of desire are themselves heterogeneous social constructs that change over time.

Course Content

Unit 1

a) Sappho, (i) Select lyrics 'Hymn to Aphrodite'; (ii) select lyric fragments, 'I

Have

Not Had One Word From Her'; (iii) 'He seems an equal of the gods', in *If not, Winter: Fragments of Sappho*, ed. and trans. Anne Carson (USA: Little, Brown, 2003).

b) Plato, (i) The Speech of Phaedrus; (ii) The Speech of Pausanias; (iii) The Speech of Aristophanes; (iv) The Dialogue of Socrates and Diotima from 'Symposium', in the *Columbia Anthology of Gay Literature*, ed. Byrne R. S. Fone (USA, 2001) pp. 26-38.

c) The Bible, (i) excerpts from the Book of Ruth, 1: 1-22; 2: 1-23; 3: 1-18; 4: 1-22; (ii) The Old Testament, The Story of Sodom: Genesis 18-19; (iii) The Holiness Code; (iv) Leviticus 18:22; (v) Leviticus 20:13; (vi) The New Testament: From the Epistles of St. Paul; (vii) Romans 1:26-27; (viii) 1 Corinthians 6:9-10.

d) William Shakespeare, Sonnets 20, 80, 87, 121, in *The Complete Sonnets and Poems*, ed. Colin Burrow (UK: OUP, 2002).

Unit 2

a) Mahabharata, Udyoga Parva CLXXXVIII-CXCV, Shikhandin, trans. Kisari Mohan Ganguly (Delhi: Munshiram Manoharlal, 1883-96) pp. 358-72.

b) *Bhagavata Purana; Skanda Purana; Shiva Purana*, on Shiva and Vishnu; Sumedha and Somavan; Birth of Kartikeya; Birth of Ganesha), in *Same Sex Love in India*, eds Ruth Vanita and Salim Kidwai (India: Macmillan, 2000) pp. 69-84.

c) Madho Lal Hussein, Kafis 2, 3, 5, 10, 13, trans. Naveed Alam, in *Verses of a Lowly Fakir* (India: Penguin), pp. 4-17.

d) Rangeen, Insha, Jan, (i) 'My Heart's Desire'; (ii) 'I Spent All Night'; (iii) 'I'll Give My Life for You', in *When Men Speak as Women: Vocal Masquerade in Indo-Muslim Poetry*, ed. and trans. Carla Petievich, OUP: New Delhi, 2007) p. 293; p. 321; pp. 333-34.

Unit 3

James Baldwin, *Giovanni's Room* (Penguin, 2007 [1956]).

Unit 4

Suniti Namjoshi, *The Mothers of Maya Diip* (UK: The Women's Press, 1989).

Unit 5

Readings

- a) Gloria Anzaldua, 'Gestures of the Body', *Light in the Dark/Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*, trans. and ed. Ana Louise Keating (USA: Duke UP, 2015) pp. 1-9.
- b) Judith Butler, 'Critically Queer', *GLQ* 1:1 (1993) pp. 17-32.
- c) Michel Foucault, 'The Deployment of Sexuality: Method', trans. Robert Hurley, in *The History of Sexuality* Vol. 1, (NY: Pantheon, 1978) pp. 92-103.
- d) Judith Halberstam, *Female Masculinity* (USA: Duke UP, 1998) pp. 1-44.
- e) Audre Lorde, 'The Uses of the Erotic: The Erotic as Power', in *Sister/Outsider* (CA: Crossing Press, 1984) pp. 53-59.

Sub-committee

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PAPER 5
LITERARY CRITICISM AND THEORY – 1
Semester 5

Course Statement

This is the first of two papers dealing with literary criticism and theory as a discipline within literary studies in the European tradition. It is crucial to the understanding of the interface between the history of ideas and the literary texts that are studied in the Core Curriculum. The paper covers a large

historical span, from the Classical Greco-Roman tradition to New Criticism and Russian Formalism in the twentieth century. In the process, it traverses key moments in the emergence of aesthetic theory in Europe, including British Neoclassicism, German Romanticism and the Nineteenth Century. The paper aims to introduce students to important excerpts from a wide range of literary theorists and philosophers whose works intervene in specific ways with the idea of literary representation and aesthetic theory. Each unit explores a particular set of inter-related themes raising various connections between the theoretical questions.

Course Objectives

This course aims to

- expose students to the various theories of art and representation, and critical approaches that emerged in Europe throughout centuries;
- to examine the evolution of various theoretical and aesthetic concepts across space and time and pay close attention to the method of argument and establishment of concepts; and
- enable students to discern the connections between the theoretical formulations in this paper which are seminal to the understanding of literary texts.

Course Content

Unit 1

- a) Plato, From *Phaedrus*, trans. Robin Waterfield (New York: OUP, 2002) pp. 68-75.
- b) Longinus, From 'On the Sublime', in *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch (New York: W. W. Norton & Co., 2001) pp. 138-54.
- c) Plotinus, 'On the Intellectual Beauty', trans. Stephen MacKenna, from the fifth Ennead in Plotinus: The Six Enneads (UK: Penguin Books, 1991) pp. 410-24.

Unit 2

- a) David Hume, 'Of the Standard of Taste', from 'Four Dissertations', in *The Norton Anthology of Theory and Criticism*, ed. Vincent Leitch (New York: W. W. Norton & Co., 2001) pp. 486-99.

- b) Edmund Burke, 'Introduction on Taste', from Part II and Part III, in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (UK: OUP, 1990) pp. 11-26, 53-71, 83-105.

Unit 3

- a) Immanuel Kant, 'Analytic of the Beautiful', trans. Paul Guyer, in *The Critique of Judgment* (Cambridge: Cambridge University Press, 2000) 89-127.
- b) Friedrich Schiller, Letters 2, 6 and 9, trans. Reginald Snell, in *Letters on the Aesthetic Education of Man* (UK: Dover Publications, 2004) pp. 46-50, 69-83, 93-100.

Unit 4

- a) G. W. F. Hegel, (i) 'Work of Art as Product of Human Activity'; (ii) 'The Kantian Philosophy'; (iii) 'Imagination, Genius, and Inspiration', trans. T. M. Knox, in *Aesthetics: Lectures on Fine Art*, Vol. 1, (Oxford: Clarendon Press, 1988) pp. 25-32; 56-61; 281-88.
- b) Friedrich Nietzsche, 'What is the Meaning of Ascetic Ideals', Book III, Sections 1–6, trans. Walter Kaufmann and John Hollingdale, in *On the Genealogy of Morals* (New York: Vintage Books, 1967) pp. 1-6.

Unit 5

- a) Mikhail Bakhtin, From 'Forms of Time and of the Chronotope in the Novel', trans. Caryl Emerson, Michael Holquist, in *The Dialogic Imagination: Four Essays* (Texas: University of Texas Press, 1981) pp. 84-110; 243-58.
- b) Cleanth Brooks, (i) 'The Language of Paradox'; and (ii) 'Heresy of Paraphrase', in *The Well-Wrought Urn* (New York: Harvest Books, 1947) pp. 12-29; 185-205.

Sub-committee

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PAPER 6
LITERATURE FOR CHILDREN AND YOUNG ADULTS
Semester 5

Course Statement

This paper explores the many forms and genres found in writing for children and young adults. The texts in this course cover a vast range, from picture books to writings for children and young adults. Through the readings, students can explore the construction of childhood, as well as the emergence of children's literature as a genre. The course explores the cultural importance of genres aimed at young readership, and simultaneously engages with theoretical frameworks by which such texts can be read.

Course Objectives

This course aims to

- help students trace the emergence of the genre termed Children's Fiction, and link it to the emergence of other genres as print culture has grown;
- familiarize students with the idea of visual literacy, illustrations etc. and their application and use in children's picture books; and
- facilitate an engagement with the concept of Young Adult Literature and issues associated with it.

Course Content

Unit 1

- a) Antoine de Saint-Exupéry, *Little Prince* (New Delhi: Pigeon Books, 2008).
- b) Oliver Jeffers, *Heart in a Bottle* (New York: Harper Collins, 2011).
- c) bell hooks and Chris Raschka, *Happy to be Nappy* (New York: Jump at the Sun, 2017).
- d) Mahashweta Devi, *The Why Why Girl* (New Delhi: Tulika Publishers, 2012).

Unit 2

- a) Upendra Kishore Roychowdhury, *Goopy Gyne Bagha Byne* (New Delhi: Puffin Books, 2004) pp. 3-27.
- b) Sulaiman Ahmed, *Amar Ayyar: King of Tricksters*, Chapters 1-6, 51, 67, 68 (New Delhi: Hachette India, 2012).
- c) Paro Anand, *No Guns at My Son's Funeral* (New Delhi: India Ink, 2005).

Unit 3

Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (London: Vintage, 2012).

Unit 4

M. T. Anderson, *Feed* (Somerville: Candlewick Press, 2002).

Unit 5

Readings

- a) Molly Bang, 'Building the Emotional Content of Pictures, in *Picture This: How Pictures Work* (San Francisco: Chronicle Books, 2018) pp. 1-50, with illustrations.
- b) Perry Nodelman, 'Defining Children's Literature', in *The Hidden Adult: Defining Children's Literature* (Baltimore: John Hopkins University Press, 2008) pp. 133-37.
- c) John Holt, 'Escape from Childhood'. Available online at https://canopy.uc.edu/bbcswebdav/pid-14529539-dt-content-rid-39705338_1/courses/16SS_EDST1001005/16SS_EDST1001005_Imported Content_20151117021819/Course%20Readings/Escape%20from%20Childhood.pdf
- d) Rachel Falconer, 'Yong Adult Fiction and the Crossover Phenomena', in *The Routledge Companion to Children's Literature*, ed. David Rudd. New York: Routledge, 2010) pp. 87-97.

Sub-committee

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Nitya Dutta, Sri Venkateswara College
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Shraddha A. Singh, Zakir Hussain College
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PAPER 7
LITERATURE AND MEDIALITY
Semester 5

Course Statement

This paper explores how literature inhabits and intersects with diverse media, ranging from oral and scribal cultures to graphic images and digital formats. It aims to introduce students to the mediatedness of all literary expression and to understand what is at stake in acknowledging that each medium constitutes the literary in specific ways. Additionally, the paper will also examine the idea of inter-mediality as well as newer notions of texts and authorship in a digital age.

Course Objectives

This course aims to

- examine different media and explore how each medium contains a set of possibilities and limits that shape and constitute that which can be communicated;
- introduce debates about the idea of mediation and how the literary gets articulated both within and at the intersection of different media; and
- study how digital technology is altering the very nature of the literary object as well as refashioning the methodologies and function of literary criticism.

Unit 1

Literature and the History of the Book

- a) Elizabeth Eisenstein, 'Some Features of Print Culture', in *The Printing Revolution in Early Modern Europe*, 2nd edn (Cambridge University Press, 2005) 46-70.
- b) Robert Darnton, 'What is the history of books?' *Daedalus*, Vol. 111.3 (1982): 65-83.
- c) Margreta De Grazia, and Peter Stallybrass, 'The Materiality of the Shakespearean Text', *Shakespeare Quarterly*, Vol. 44.3 (1993): 255-83.
- d) Abhijit Gupta, 'The History of the Book in the Indian Subcontinent', in *The Oxford Companion to the Book*, eds M. S. J Suarez and H. R. Woudhuysen (Oxford: Oxford University Press, 2012).

Unit 2

Literature and Orality/Music

- a) Plato, from *Phaedrus*, trans. Robin Waterfield (New York: OUP, 2002) pp. 68-75.
- b) Walter Ong, from 'Orality and Literacy: The Technologizing of the Word' (Routledge, 2002) pp. 1-35.
- c) Theodor Adorno, 'On Popular Music', *Studies in Philosophy and Social Science* 9:17 (1941).
- d) George Meredith, 'The Lark Ascending' (poem).
- e) Ralph Vaughan Williams, 'The Lark Ascending', (musical composition).

Unit 3

Literature and the Visual Image

- a) G. E. Lessing, from *Laocoön: An Essay Upon the Limits of Painting and Poetry* Chapters 1, 2, 3, 16, 17, 18 (Dover Publications 2005) pp. 1-19, 91-117.
- b) W. J. T. Mitchell, 'What Is an Image?', *New Literary History*, Vol. 15, No. 3.

c) Murray Krieger, 'The Ekphrastic Principle and the Still Movement of Poetry; or
Laocoön Revisited', in *The Play and Place of Criticism* (Baltimore: Johns Hopkins University Press, 1967).

d) John Berger, from *Ways of Seeing*, Chapter 7 (Penguin Classics, 2008) pp. 129-55.

Unit 4

Literature and the Digital

a) Adam Hammond, from *Literature in the Digital Age*.

b) Franco Moretti, *Graphs. Maps. Trees* (Verso, 2005).

c) N. Katherine Hayles, 'Intermediation from Page to Screen', in *Electronic Literature: New Horizons for the Literary* (University of Notre Dame Press, 2008) pp. 43-86.

Unit 5

Readings

a) W. J. T. Mitchell, from *Picture Theory*.

b) Theodor Adorno, from *Philosophy of New Music*.

c) Donna Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', in *Simians, Cyborgs and Women: The Reinvention of Nature* (Routledge, 1991) pp. 149-81.

d) N Katherine Hayles, from *Writing Machines*.

Sub-committee

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LITERATURES OF DIASPORA Semester 5

Course Statement

This paper intends to introduce to the students a preliminary view of diasporic literatures. The concepts of identity, multiculturalism, assimilation, transnationalism, transculturalism, homeland and host land, migration, exile, refugee, expatriation, etc are critically examined. The chosen themes and concepts will be explicated from a multiple range of genres such as memoir/autobiography, novels, plays, short stories, poetry and prose. The course is divided into five units. The course content and objectives are outlined below.

Course Objectives

This course aims to

- provide students with preliminary knowledge on the intrinsic connection between literature and diaspora;
- help them acquire a set of basic skills in literary communication, narration and explication of diasporic practises and processes;
- enable an appreciation of the global intersectionalities stemming out of increased migration and cross cultural living culminating into diasporic practices;
- inculcate in students the ability to read and understand various literary genres of diaspora;
- analyse the writings of diverse authors representing world's major diasporic communities; and
- help students decipher the literary features and push and pull factors of Jewish, South-Asian, American, Chicano, Armenian, Fiji, British, Canadian, Gulf, Malaysian, European, Philippino and Chinese diasporic writings.

Course Content

Unit 1

Memoir/Autobiography

Maxine Hong Kingston, *The Woman Warrior* (USA: Knopf Publishers, 1976).

Unit 2

Novel

M. G. Vassanji, *The In-Between World of Vikram Lall* (Toronto: Doubleday Canada, 2003).

Unit 3

Drama

- a) Hanif Kureishi, *My Beautiful Laundrette* (London: Faber and Faber, 1986).
- b) Uma Parameswaran, *Rootless but Green Are the Boulevard Trees* (Toronto: Tsar Publishers, 1987).

Unit 4

Short Stories

- a) Bernard Malamud, 'The Jewbird', *The Idiots First* (New York: Farrar, Straus & Giroux, 1963).
- b) K. S. Maniam, 'Haunting The Tiger', in *Story-Wallah: A Celebration of South Asian Fiction*, ed. Shyam Selvadurai (Toronto: Thomas Allen Publishers, 2004).
- c) Romesh Gunsekera, 'Captives', in *Story-Wallah: A Celebration of South Asian Fiction*, ed. Shyam Selvadurai (Toronto: Thomas Allen Publishers, 2004).
- d) Sophie Judah, 'Hannah and Benjamin', in *Dropped From Heaven* (Knoph Doubleday Publishing Group, 2007).

Poetry

- a) Shirley Geok-lin Lim, 'Learning to Love America', in *What the Fortune Teller Didn't Say* (New Mexico: West End Press, 1998).
- b) Eugene Gloria, 'Milkfish', in *Drivers at the Short-Time Motel* (USA: Penguin, 2000).
- c) Jimmy Santiago Baca, 'Immigrants in Our Own Land', in *Immigrants in Our Own Land* (New Directions Publishing Corporation, 1990).

Unit 5

Readings

- a) Vijay Mishra, 'Introduction: The Diasporic Imaginary', in *The Literature of the Indian Diaspora: Theorising The Diasporic Imaginary* (New York: Routledge, 2007).
- b) Elif Shafak, 'Cinnamon', in *The Bastard of Istanbul* (USA: Viking Penguin, 2007).
- c) Deepak Unnikrishnan, *Temporary People*, Chapters 1 and 2 (New York: Restless Books, 2017).
- d) Caryl Phillips, 'Somewhere In England', in *Crossing The River* (London: Random House, 1993).
- e) Paul Gilroy, 'The Black Atlantic as a Counterculture of Modernity', *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).

Background Topics

- Hyphenated identities
- Multiculturalisms—melting pot, mosaic, salad bowl, etc.
- Transnationalism and transculturalism
- Memory/nostalgia
- Push and pull factors
- Hybridity, assimilation and dual consciousness
- Notions of homeland and host/new/alien land

Sub-committee

B. R. Alamelu, Indraprastha College for Women (Coordinator)
Al Moohshina Muzzammil, Zakir Husain Delhi College (Evening)
Dhananjay Kapse, Kirori Mal College
Mukul Chaturvedi, Zakir Husain Delhi College (Morning)
Aneeta Rajendran, Gargi College
Chaity Das, Kalindi College

PAPER 9
MODERN INDIAN WRITING IN ENGLISH TRANSLATION
Semester 5

Course Statement

Striving to transcend a nativist rejection of Indian writing in English and a Rushdie-esque denial of the strength and value of Indian writing in languages other than English, the need of the hour is to study the varied contributions of modern Indian writing through their translations into English, free from the anxiety *or* hegemony of authenticity.

Course Objectives

This paper aims to

- give students a glimpse of the vast diversity of modern Indian writing in *bhasha* traditions;
- show students the polyphonic tumultuous richness of the 19th and 20th centuries, from peasant life in colonial India in Fakir Mohan Senapati's novel to the mythical reality of O. V. Vijayan's novel, from the reworking of a Mahabharata story in Girish Karnad's play to the myriad life-worlds of the poems and stories; and
- encourage, through the carefully selected poems, stories and prose selections, a deeper engagement with, and a nuanced discussion of, issues of history, memory, caste, gender and resistance.

Unit 1

Novel

Fakir Mohan Senapati, *Six Acres and a Third*, trans. Rabi Shankar Mishra, Satya P.

Mohanty, Jatindra K. Nayak, and Paul St-Pierre (Penguin, 2006).

Unit 2

Novel

O. V. Vijayan, *The Legends of Khasak*, translated by the author (Penguin, 2008).

Unit 3

Drama

Girish Karnad, *The Fire and the Rain*, translated by the author (OUP, 2004).

Unit 4

Short Stories

a) Premchand, 'Kafan' (The Shroud), trans. M. Asaduddin.

b) Perumal Murugan, 'The Well', trans. N. Kalyan Raman.

c) Arupa Patangia Kalita, 'Doiboki's Day', trans. Bonita Barua.

Poems

a) Rabindranath Tagore, (i) 'Where the mind is without fear, trans. William Radice;

(ii) 'It hasn't rained in my heart', trans. Fakrul Alam.

b) G. M. Muktibodh, 'Brahmarakshas', trans. Nikhil Govind.

c) Thangjam Ibopishak, (i) 'The Land of the Half-Humans'; (ii) 'I want to be killed by an Indian Bullet', trans. Robin S. Ngangom.

Unit 5

Readings

a) Rabindranath Tagore, 'Nationalism in India', in *Nationalism* (Delhi: Penguin

- Books, 2009) pp. 63-83.
- b) U. R. Ananthamurthy, 'Being a Writer in India', in *Tender Ironies*, ed. Dilip Chitre et al., pp. 127-46
 - c) Namvar Singh, 'Decolonizing the Indian Mind', *Indian Literature*, Vol. 35, No. 5 (151), (Sept.-Oct., 1992), pp. 145-56.
 - d) Vinay Dharwadker, 'Some Contexts of Modern Indian Poetry', *Chicago Review* 38 (1992): 218-31.
 - e) Aparna Dharwadker, 'Modern Indian Theatre', in *Routledge Handbook of Asian Theatre*, ed. Siyuan Liu (London: Routledge, 2016) pp. 243-67.

Sub-committee

Dhananjay Kapse, Kirori Mal College (Coordinator)
Sheuli Chowdhury, Kamla Nehru College
Shweta Sachdeva Jha, Miranda House
Someshwar Sati, Kirori Mal College
Yamini, Dayal Singh College

PAPER 10
19th CENTURY EUROPEAN REALISM
Semester 5

Course Statement

The rise of the novel as a dominant and popular literary genre in nineteenth-century Europe parallels the dominance of positivism and empiricism in the sciences, the cycle of political and industrial revolutions, the emergence of mass publishing and the advancement of ideological grand-narratives. While students acquaint themselves with the nineteenth-century English novel in the Core curriculum, their perspective is enlarged and reflection is deepened through a comparative engagement with the development of different trajectories in the continental European novels, primarily in France and Russia, wherein the widespread popularity of novels occasioned a profound cultural debate on the value of a new aesthetic, realism. This paper involves a study of the most representative and significant French and Russian novels of the

crucial period between 1835 and 1870, when realism had dominated the sphere of aesthetic representation.

Course Objectives

This course aims to

- acquaint the student with realism as an historically and culturally specific mode of representation obtainable from the study of novels in nineteenth-century Europe;
- allow the student an opportunity to see critical connections between Nineteenth-Century European Aesthetics and epistemological and political debates around reality and historical change; and
- offer a wider, comparatist perspective on the emergence of the Novel as dominant genre of literary expression in Nineteenth-Century Europe.

Course Content

Unit 1

Honoré de Balzac, *Old Man Goriot* (1835), trans. Olivia McCannon (UK: Penguin Classics, 2011).

Unit 2

Nikolai Gogol, *Dead Souls* (1842), trans. Robert A. Maguire (UK: Penguin Classics, 2004).

Unit 3

Gustave Flaubert, *Madame Bovary* (1856), trans. Geoffrey Wall (UK: Penguin Classics, 2003).

Unit 4

Fyodor Dostoyevsky, *Crime and Punishment* (1866), trans. Oliver Ready (UK: Penguin Classics, Deluxe Edition), 2014.

Unit 5

Readings

- a) Honoré de Balzac, 'Society as Historical Organism' from Preface to 'The Human Comedy', in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP,

1965). pp. 265-67.

b) V. G. Belinsky, 'Letter to Gogol (1847)', in *Selected Philosophical Works* (Moscow: Moscow Foreign Languages Publishing House, 1948) pp. 506-07.

c) Gustave Flaubert, 'Heroic Honesty', in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP, 1965) pp. 242-43.

d) Leo Tolstoy, 'Man as Creature of History', in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP, 1965) pp. 246-54.

e) György Lukács, 'Balzac and Stendhal', in *Studies in European Realism* (London: Merlin Press, 1972) pp. 65-85.

Sub-committee

Saikat Ghosh, SGTB Khalsa College (Coordinator)
Dhananjay R. Kapse, Kirori Mal College
Madhvi Zutshi, SGTB Khalsa College
N. A. Jacob, Ramjas College
Rudrashish Chakraborty, Kirori Mal College
Shraddha Adityavir Singh, Zakir Husain Delhi College

Advisors

Dr. Rimli Bhattacharya, Dept. of English
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PAPER 11 AFRICAN LITERATURES Semester 6

Course Statement

This course is for students who may wish to engage further with African literatures while studying the Core Postcolonial Literatures paper. It asks the questions: What is African literature? How is it different from other literatures of the world? Why do African writers write predominantly in English and French? How is womanhood depicted in African fiction? These questions are answered by engaging with a variety of texts from the continent, some written originally in English while others available today in translations.

Course Objectives

This course aims to

- introduce students to a detailed analysis of African literatures in different genres; and
- chart the distinctive position that African literatures have today in the postcolonial world.

Unit 1

Flora Nwapa, *Efuru* (Heinemann, 1966).

Unit 2

Sembène Ousmane, *Xala* (Heinemann, 1976).

Unit 3

Wole Soyinka, 'A Dance of the Forests', in *Collected Plays: Vol 1* (OUP, 1997).

Unit 4

Short stories

- Nadine Gordimer, 'Jump', in *The Individual and Society* (University of Delhi, Department of English, New Delhi: Pearson, 2005).
- Grace Ogot, 'The Green Leaves', in *Land without Thunder* (Kenya: East African Publishing House, 1968).
- Leila Aboulela, 'Missing Out', in *The Granta Book of the African Short Story*, ed. Helon Habila (Granta, 2012).
- Chimamanda Adichie, 'A Private Experience', in *The Thing around Your Neck* (UK: Fourth Estate, 2009).

Poems

- Gabriel Okara, 'Once upon a time', in *Collected Poems*, African Poetry Book Series, ed. Brenda Marie Osbey (University of Nebraska Press, 2016).
- Otok P. Bitek, 'Song of Lawino' in *Anthology of African Literature*, ed. Anthonia C. Kalu (New Delhi: Viva Books, 2012) pp. 739-51.
- Beyten Breytenbach, 'New York, September 12, 2001', at <https://www.poemhunter.com/poem/new-york-september-12-2001/>

Unit 5

Readings

- a) Frantz Fanon, 'The Negro and Language', trans. Charles Lam Markmann, in *Black Skin, White Masks* (London: Pluto Press, 2008) pp. 8-20.
- b) Nelson Mandela, (i) 'The Struggle is My Life', Part 4; and (ii) 'Riviona', Part 7, in *Long Walk to Freedom* (London: Abacus, 1995) pp. 153-64; 319-22.
- c) Ezekiel Mphahlele, (i) 'The African Personality'; (ii) 'What Price Negritude?' (The white man's policy on apartheid...in other parts of Africa), in *The African Image* (New York: Frederick A Praeger, 1962) pp. 19-24; 31-39.
- d) Chinua Achebe, 'The African Writer and the English Language', in *Morning yet on Creation Day* (London: Heinemann, 1975).
- e) Chimamanda Adichie, *We Should All Be Feminists* (New York: Vintage, 2014).

Sub-committee

Madhumita Chakraborty, Zakir Husain Delhi College (E) (Coordinator)
Gitarani Devi, Shivaji College
Nandini Sen, Bharati College
Varsha Singh, Deshbandhu College

PAPER 12
READINGS IN LATIN AMERICAN LITERATURE
Semester 6

Course Statement

The oral and written literatures of the Latin America are rich and varied in terms of history, language, culture, ethnicity and literary tradition. This paper introduces to undergraduate students the landmarks of Latin American writing by including a representative selection of various forms/genres that

encompasses the diversity and heterogeneity of the continent.

Course Objectives

This course aims to

- critically engage with innovation in form, voice, representation and various modes of storytelling that are specific to Latin American literature but are relevant to students of literary studies as it has impacted global literatures;
- examine how the experimentation in terms of form and perspective engages with questions of identity, dissidence, resistance and recuperation, and resonates with the colonial and postcolonial histories and literatures of developing worlds; and
- critically examine issues of race, class, gender, culture and identity in order to understand the evolving character of Latin American society and to trace its resonances with literatures of the global South particularly with reference to India.

Course Content

Unit 1

Novel

Gabriel Garcia Marquez, *The General in His Labyrinth* (Penguin, 1990).

Unit 2

Short Stories

a) Jorge Luis Borges, 'The Library of Babel', in *Fictions* (Penguin, 1999) pp. 65-75.

b) Isabel Allende, 'Of Clay We Are Created', in *The Stories of Eva Luna* (Penguin, 1991).

c) Roberto Bolano, 'William Burns', in *The Return* (New Directions, 2010) pp. 52-69.

d) Juan Rulfo, 'Luvina', in *The Penguin Book of Latin American Short Stories*, ed.

Thomas Colchie (London and New York 1993) pp. 283-90.

Unit 3

Poetry

- a) Pablo Neruda, (i) 'Rise up and be born with me' (XII), from 'The Heights of Machu Picchu, in *The Essential Neruda: Selected Poems*, ed. Mark Eisner (San Francisco: City Lights Books, 2004) pp. 90-91; (ii) 'Every Day You Play', in *Pablo Neruda: Selected Poems* (Penguin, 1975) pp. 27-28.
- b) Octavio Paz, (i) 'As One Listens to the Rain'; and (ii) 'Between What I See, and What I Say', in *The Collected Poems of Octavio Paz, 1957-1987*, ed. Eliot Weinberger (New York: New Directions, 1991) pp. 614-16; 485-87.
- c) Gabriela Mistral, (i) 'The Story Teller'; and (ii) 'Ballerina', in *Madwomen: The Locas Mujeres Poems of Gabriela Mistral*, Bilingual edition, ed. and trans. Randall Couch (Chicago and London: The University of Chicago Press, 2008) pp.103-107; 43-45.
- d) Jose Marti, (i) 'A Sincere Am I'; and (ii) 'Once I was Sailing for Fun', trans. Manuel A. Tellechea, in *Versos Sencillos/ Simple Verses* (Houston, Texas: Arte Publico Press, 1997) pp. 52-53; 16-21.

Unit 4

Testimonio/Memoir

- a) Rigoberta Menchu, *I Rigoberta Menchu, an Indian Woman from Guatemala*, trans. Ann Wright, ed. Elizabeth Burgos Debray (London and New York: Verso, 1984) pp. 1-37.
- b) Che Guevara, *The Motorcycle Diaries: Notes on a Latin American Journey* (Melbourne and New York: Ocean Press, 2004) pp. 44-77.
- c) Alicia Partnoy, *The Little School: Tales of Disappearance and Survival* (San Francisco: Midnight Editions, Cleis Press, 1986) pp. 77-95.

Unit 5

Readings

- a) Bartolomé De Las Casas, *The Devastation of the Indies: A Brief Account*, trans. Herma Briffaul (Baltimore and London: Johns Hopkins University Press, 1974) pp. 27-57.
- b) Alejo Carpentier, 'On the Marvelous Real in America', in *Magical Realism: Theory, History and Community*, eds Lois P. Zamora and Wendy B. Faris (Durham and London: Duke University Press, 1995) pp. 75-89.

- c) Eduardo Galeano, *Open Veins of Latin America: Five Centuries of Pillage of a Continent* (Delhi: Three Essays Collective, 2008) pp. 1-28.
- d) Roberto Fernando Retamar, *Caliban and Other Essays* (Minneapolis: University of Minnesota Press, 1989) pp. 3-16.
- e) Gabriel Garcia Márquez, 'The Solitude of Latin America', Nobel Lecture, in *Gabriel Garcia Marquez: New Readings*, eds. Bernard Mc Guirk and Richard Cardwell, Cambridge University Press, 1987) pp. 207-12.

Sub-committee

Mukul Chaturvedi, Zakir Husain College (Coordinator)
Krishnan Unni P, Deshbandhu College
Shivranjani Singh, Dyal Singh College
Shraddha Adityavir Singh, Zakir Husain College
Smita Bannerjee, DCAC

With inputs from:

Dhananjay Kapse, Kirori Mal College
Rudrashish, Kirori Mal College
Shweta Sachdev, Miranda House

PAPER 13
LITERARY CRITICISM AND THEORY - 2
Semester 6

Course Statement

This course explores some of the crucial theoretical concerns in literary studies in the twentieth century. Beginning with Freudian psychoanalysis after the First World War, the paper introduces some of the seminal concepts of critical theory, including historical materialism, structuralism, poststructuralism, feminism, postcolonialism and cultural studies. It underlines a tectonic shift in literary studies in the twentieth century: from literature as 'a formal artifice' to a 'cultural intertext'—an interdisciplinary approach which establishes literature as a socially symbolic act.

Course Objectives

The course aims to

- expose students to the history of ideas in the twentieth century and the material and discursive conditions of intellectual production;
- encourage students to grapple with literary studies, from a privileging of form to an interdisciplinary engagement with the literary text;
- help students develop a critical wherewithal which would enable her to engage with a literary text from multiple pedagogical entry-points; and
- have students closely examine the methods of argument and rhetorical constructions through which important theoretical ideas and concepts have been established and made to impact the field of cultural production in the West.

Course Content

Unit 1

- a) Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks* (1939), ed. and trans. Quentin Hoare and Geoffrey Nowell Smith (New Delhi: Orient Longman, 1998) pp. 5-14; 245-246.
- b) György Lukács, 'The Phenomenon of Reification', trans. Rodney Livingstone, in *History and Class Consciousness: Studies in Marxist Dialectics* (1939) (London: Merlin Press, 2003) pp. 83-109.
- c) Louis Althusser, 'Ideology and Ideological State Apparatuses', trans. Ben Brewster, in *Lenin and Philosophy and Other Essays* (1970) (New Delhi: Aakar Books, 2006) pp. 85-126.

Unit 2

- a) Claude Levi-Strauss, 'The Science of the Concrete', trans. George Weidenfeld, in *The Savage Mind* (1962) (Chicago: University of Chicago Press, 1967) pp. 1-35.
- b) Jacques Derrida, 'Structure, Sign and Play in the Discourse of Human Sciences', trans. Alan Bass, in *Writing and Difference* (1967) (New York, London: Routledge, 1978) pp. 351-70.
- c) Michel Foucault, 'The Order of Discourse', trans. Ian McLeod, in *Untying the Text: A Post-structuralist Reader*, ed. Robert J. Young (Boston, MA: Routledge, 1981) pp. 48-78.

Unit 3

- a) Sigmund Freud, 'The Uncanny', trans. David McLintock, in *The Uncanny* (1919) (London: Penguin Books, 2003) pp. 1-21.
- b) Jacques Lacan, 'The Mirror Stage', trans. Alan Sheridan, in *Ecrits: A Selection* (1949) (New York, London: Routledge, 1989) pp. 1-8.
- c) Julia Kristeva, (i) 'The Semiotic Chora Ordering the Drives'; and (ii) 'The Thetic: Rupture and/or Boundary', trans. Margaret Waller, in *Revolution in Poetic Language* (1974) (New York: Columbia University Press, 1984) pp. 25-30; 43-45.

Unit 4

- a) Luce Irigaray, (i) 'This Sex Which Is Not One'; and (ii) 'Commodities Amongst Themselves', trans. Catherine Porter and Carolyn Burke, in *This Sex Which is Not One* (1977) (Ithaca, New York: Cornell University Press, 1985) pp. 23-33; 192-97.
- b) Judith Butler, (i) 'Preface, 1990'; (ii) 'Women as the Subject of Feminism'; (iii) 'Bodily Inscriptions, Performative Subversions', in *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1999) pp. xxvii- xxix; 3-18; 163-80.
- c) Joan W. Scott, 'Gender: A Useful Category of Historical Analysis', *The American Historical Review*, Vol. 91, No. 5 (Dec., 1986), pp. 1053-75.

Unit 5

Readings

- a) Theodor Adorno, 'The Schema of Mass Culture', trans. J. M. Bernstein, in *The Culture Industry: Selected Essays on Mass Culture* (1972) (London: Routledge, 2007) pp. 61-97.
- b) Homi Bhabha, 'How Newness Enters the World', in *The Location of Culture* (New York, London: Routledge, 1994) pp. 303-37.
- c) Frederic Jameson, 'Postmodernism, Or, The Cultural Logic of Late Capitalism', *New Left Review*, No. 146 (July-August) 1984: 59-92.

Sub-committee

N. A. Jacob, Ramjas College (Coordinator)
Saikat Ghosh (Coordinator), SGTB Khalsa College
Madhvi Zutshi, SGTB Khalsa College
Rudrashish Chakraborty, Kirori Mal College
Shraddha Adityavir Singh, Zakir Husain Delhi College

Advisors

Dr. Rimli Bhattacharya, Dept. of English
Prof. Shaswati Mazumdar, Dept. of Germanic and Romance Studies

PAPER 14 LITERATURE AND CINEMA Semester 6

Course Statement

Literature and cinema have had a close relationship with one another, manifest in the celluloid 'adaptation' of classics and 'inspired' productions in the earlier days to the film text studies of recent times. The writer and the auteur both produce art that oftentimes is in conversation, particularly since the cultural revolution of modernism. This paper attempts to trace the genealogy of this collaborative mediation between literature and cinema, between the textual and the visual.

Course Objectives

This course aims to

- examine the close relationship between literature and cinema by studying the points of contact of literary and cinematic praxis;
- enable students to study cinema as a composite medium, since the texts under discussion will open space for examining cinema as audio-visual articulation; as adaptation/translation; and as a form of (popular) culture with its own parameters of reception, and its own history (movements/frameworks of study);
- equip students in a practical sense for understanding the cinematic medium;
- examine cinema as an art employing different time frames, situations, literary cultures and other media/forms to compose itself as a text;

- provide students with texts in emerging media, thus broadening the field of literary study in relation to cinematic language;
- stress the interdisciplinary nature of academic work by imparting skills of reading and understanding literary texts and cinematic expressions through the development of relevant critical vocabulary and perspective among students; and
- provide a theoretical framework to strengthen the awareness about intertextuality and the convergence between the modes of literature and cinema.

Course Content

Unit 1

Language of Cinema: mise en scene, film vocabulary, signs and syntax

James Monaco, 'The Language of Film: Signs and Syntax', Chapter 3, in *How to Read a Film: The World of Movies, Media and Multimedia* (New York: OUP, 2009) pp. 170-249.

Unit 2

Origin of Cinema as a New Form of Art: questioning the traditional functions of art, analyzing new art forms in the 20th century, film as a new form of art, silent cinema

Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction.'

Film

Modern Times, dir. Charlie Chaplin, perf. Charlie Chaplin, (1936).

Unit 3

Cinematic Adaptations of Literary Texts: theory of adaptation, the relationship between literature and films, film as an adapted text, film itself

Drama

William Shakespeare, *Macbeth* (1623).

Films

a) *Maqbool*, dir. Vishal Bhardwaj (2003).

b) *Throne of Blood*, dir. Akira Kurosawa (1957).

Unit 4

Gender and Sexuality, connection with literature, the difference between sexuality in films and that in literary texts, the gaze, the body, representation, cinematography

Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in *Film Theory and Criticism: Introductory Readings*, eds Leo Braudy and Marshall Cohen (New York: Oxford UP 1999) pp. 833-44.

Films

- a) *Thelma and Louise*, dir. Ridley Scott (1991).
- b) *Margarita with a Straw*, dir. Shonali Bose (2014)

Unit 5

Readings

- a) Madhava Prasad, 'The Absolutist Gaze: The Political Structure and the Cultural Form', (*Ideology of the Hindi Film: A Historical Construction*) pp. 48-82.
- b) Ranjani Mazumdar, 'Gangland Bombay', in *Bombay Cinema: An Archive of the City* (Ranikhet: Permanent Black, 2007) pp. 149-96.

Suggested films for this paper:

- a) *Kaliyattam*, dir. Jayaraaj (1997), Malayalam.
- b) *Charulata*, dir. Satyajit Ray (1965), Bangla.
- c) *Enthiran*, dir. S. Shankar, (2010), Tamil.

Suggested readings for this paper:

- a) Shail, Andrew, 'From the Cinematograph to The Pictures', in *The Cinema and the Origins of Literary Modernism*, New York and London: Routledge, 2012) pp. 1-40.
- b) Fernando Solanas and Octavio Getino, 'Towards a Third Cinema', in *Movies and Methods: An Anthology*, ed. Bill Nichols, (Berkeley: University of California Press 1976) pp. 44-64.
- c) Laura Mulvey, 'Afterthoughts on "Visual Pleasure and Narrative Cinema"

inspired

by King Vidor's *Duel in the Sun* (1946)', in *Visual and Other Pleasures* (London: Palgrave Macmillan, 1989).

d) bell hooks, 'The Oppositional Gaze: Black Female Spectators' (1997).

e) Robert Stam, 'Beyond Fidelity: The Dialogues of Adaptation', in *Film Adaptation*, ed. James Naremore (New Brunswick, NJ: Rutgers UP 2000) pp. 54-76.

f) Andre Bazin, 'Adaptation, Or The Cinema as Digest', in *Film and Literature: An Introduction and Reader*, ed. Timothy Corrigan, pp. 57-64.

g) Anna Morcom, 'Tapping the Mass Market: The Commercial Life of Hindi Film Songs', in *Global Bollywood: Travels of Hindi Song and Dance*, eds Sangita Gopal and Sujata Moorti (Delhi: Orient Blackswan, 2010) pp. 63-84.

Sub-committee

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Aneeta Rajendran, Gargi College

Brati Biswas, Dyal Singh Evening

Dhananjay Kapse, Kirorimal College

Gorvika Rao, Miranda House

Jenny Rowena, Miranda House

Kavita, Kamla Nehru College

Krishnan Unni.P, Deshbandhu College

Namita Paul, Kamla Nehru College

Nidhi Bhandari, Kamla Nehru College

Payal Agarwal, Hansraj College

Sachin N., Dyal Singh College

Sakshi Dogra, Hansraj College

Shweta Sachdeva Jha, Miranda House

Paper 15
LITERATURE AND DISABILITY
Semester 6

Course Statement

Over the past two decades, literary and cultural disability studies have opened up new discursive spaces from where the traditional notion of disability as a state of negative difference in relation to normalcy can be interrogated and problematized. Though this discipline has been insititutionalised in the West for quite some time now, it is yet to find its way into the English departments of Indian universities. This paper introduces undergraduate students to this new discipline and acquaints them with the experience of disablement through a familiarization with literary representations of the phenomenon.

Course Objectives

This course aims to

- help students approach literature through the lens of disability and enable them to develop a fresh critical perspective for reading literary representations;
- enable them to explore various forms of literary representations of disability, in order to become aware of the different ways in which disability figures and operates in a literary narrative;
- develop through a reading of literature a critical understanding of the relation between the impaired body and the social world and the matrix of power that structures and defines this relationship;
- equip students with the necessary critical tools to analyze representations of disability, and to develop the ability to systematically understand and unpack the various discursive processes through which the hegemony of normalcy is constituted and perpetuated;
- help students understand how literature is used to negotiate and interrogate this hegemony and to evolve an alternative conception of corporeal difference;
- inculcate in them an approach to disability based on notions of intersectionality, that is, to understand the experience of disablement in conjunction with other forms of marginalised identities;
- evolve an understanding of disability in relation to the contemporary contexts of capitalism and neo-liberalism emphasising inclusive political agendas built on notions of cultural diversity and the changing meaning of citizenship and citizen's rights; and
- introduce the undergraduate student to the fundamental tenets of literary and cultural disability studies, with the professed intention of

bringing about a change in the way that we have been traditionally responding to disability and disabled people.

Course Content

Unit 1

Novel

Firdaus Kanga, *Trying to Grow* (1991) (New Delhi, India: Penguin, 2008).

Unit 2

Autobiography

- a) Helen Keller, (i) *The Story of My Life* (1903), Chapters 3, 4, 5, 6, 8-15 (New York: Simon and Schuster Paperbacks, 2010); (ii) 'How I Became a Socialist', in *Helen Keller: Her Socialist Years*, ed. Philip S. Foner (New York: International Publishers, 1967) pp. 21--26.
- b) Georgina Kleege, *Sight Unseen*, Chapter 1 (New Haven and London: Yale University Press, 1999).
- c) Naseema Hurzuk, *Naseema: The Incredible Story*, trans. Asha Deodhar, ed. Rukmini Sekhar (New Delhi: The Visaka Foundation, 2006).
- d) Malini Chib, 'Why Do You Want To Do BA', *One Little Finger* (New Delhi: Sage, 2011) 49–82.
- e) Tito Rajarshi Mukhopadhyay, (i) 'No Wonder I Don't Talk' (18); (ii) 'Flapping My Hands, Flapping My Shadow' (21); (iii) 'Autism! A Fancy Word' (22-23); (iv) 'Why was Mother Stopping Me from Climbing?' (30); (v) 'Feeding My Body' (44-45); (vi) 'Wish He Could Dress Himself!' (46-47); (vii) 'How Do You Perceive a Linear Situation' (55-56); (viii) 'Exposure Helps Shape Visual Perception' (67-8); and (ix) 'Learning to Write' (90); all in *How Can I Talk If My Lips Don't Move: Inside My Autistic Mind* (New York: Arcade, Publishing, 2008).

Unit 3

Short Stories

- a) Daniel Keyes, 'Flowers for Algernon', *The Magazine of Fantasy and Science Fiction*, Vol. 16: 4 (April 1959) pp. 5-30.

- b) Andre Dubus, 'Dancing After Hours', in *Dancing After Hours: Stories* (New York: Knopf Doubleday Publishing, 2011) pp. 240-56.
- c) Anne Finger, 'Comrade Luxemburg and Comrade Gramsci Pass Each Other at a Congress of the Second International in Switzerland on the 10th of March, 1912', in *Call Me Ahab: A Short Story Collection* (United States of America: Library of Congress, 2009) pp. 61–72.
- d) Rabindranath Tagore 'Dhristidaan', trans. Arunava Sinha in *Seminar* on 'The Nation and Its Poet: A Symposium on Rabindranath Tagore 1861-1941: Life, Language, Legacy', Vol. 623 (July 2011) pp. 71-79.
- e) Rashid Jahan, 'Who' (That One), trans. M.T. Kahn, in *Women Writing in India 600 BC to the Present, Vol. 2*, eds Susie Tharu and K. Lalita (New York: The Feminist Press, 1993) pp. 119-22.

Unit 4

Drama

Girish Karnad, 'Broken Images', in *Collected Plays. Vol. II.* (New Delhi: Oxford University Press, 2005) pp. 261–87.

Poetry

- a) Vassar Miller, 'Dramatic Monologue in the Speaker's Own Voice', in *Beauty is a Verb: The New Poetry of Disability*, ed. Jennifer Bartlett, Sheila Black and Michael Northen (USA and Mexico: Cinco Press, 2011) p. 51.
- b) Jim Ferris, 'Poems With Disabilities', in *Beauty is a Verb: The New Poetry of Disability*, ed. Jennifer Bartlett, Sheila Black and Michael Northen (USA and Mexico: Cinco Press, 2011) p. 89.
- c) Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review*, Vol. 38: 1/2 (1992) pp. 146-7.
- d) Jyotsna Phaniija, 'See', in *Ceramic Evening* (New Delhi: Writers Workshop, 2016) p. 49.

Unit 5

Readings

- a) Simi Linton, 'Disability Studies/Not Disability Studies', *Disability & Society*, Vol. 13.4 (1998) pp. 525-40.
- b) Lennard J. Davis, 'Constructing Normalcy', in *Enforcing Normalcy: Disability, Deafness, and the Body* (London and New York: Verso, 1995) pp. 23–49.
- c) Ato Quayson, 'A Typology of Disability Representation', in *Aesthetic Nervousness: Disability and the Crisis of Representation* (Columbia: Columbia University Press, 2007) pp. 32–53.
- d) Thomas Couser, 'Signifying Selves: Disability and Life Writing', in *The Cambridge Companion on Literature and Disability*, eds Clare Barker and Stuart Murray (New York: Cambridge University Press, 2017) pp. 199–211.
- e) Shilpaa Anand, 'Historicizing Disability in India: Questions of Subject and Method', in *Disability Studies in India: Global Discourses, Local Realities*, ed. Renu Addlakha (New York: Routledge) pp. 35–60.
- f) Anita Ghai, 'Disabled Women: Issues, Concerns and Voices from Within', in *(Dis)embodied Form: Issues of Disabled Women* (New Delhi: Shakti, 2003) pp. 56–90.

Sub-committee

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Course Statement

This paper looks at representations of the Partition of India in 1947. It aims to give the students a comprehensive range of literary responses to one of the subcontinent's most traumatic histories of vivisection, trauma and violence. The paper encompasses literatures from Punjab, Pakistan, West Bengal, the Northeast and Bangladesh through the varied genres: memoirs, short stories and the novel, along with theoretical background reading materials.

Course Objectives

This paper aims to

- enable an understanding of the affective dimensions of the Partition in varied geopolitical spaces;
- aid the student in comprehending the country's postcolonial realities; and
- introduce students to the following topics through the study of literary texts: colonialism; nationalisms and the Partition of India in 1947; communalism; violence and the British Rule in India; homelessness, exile and migration; women and children in the Partition; refugees, rehabilitation and resettlement; borders and borderlands.

Course Content

Unit 1

Novel

Intizaar Hussain, *Basti*, Tr. Frances W Pritchett, 1995.

Unit 2

Novel

Sunil Gangopadhyay, *Arjun* (originally Bangla, *Arjun*) trans. Chitrita Bannerjee (Penguin, 1987).

Unit 3

Short Stories

- a) Manto, 'Toba Tek Singh', (Urdu, Pakistan), trans. Harish Trivedi, in *Modern Indian Literature* (Department of English, Delhi University), pp. 105-114.
- b) Krishan Chander, 'Peshawar Express' (Urdu, Punjab), trans. Jai Ratan, in *Stories About the Partition of India*, ed. Alok Bhalla (Delhi: Indus, 1994) Vol. 3, pp. 205-215.
- c) Manik Bandopadhyay, 'Final Solution' (Bangla, West Bengal), trans. Rani Ray, in *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (Delhi, Amaryllis, 2011) pp. 17-30.
- d) Sunanda Bhattacharya, 'Border Stories' (Bangla, Tripura, 'Borderer Golpo'), trans. Debjani Sengupta, in *Looking Back: The 1947 Partition of India 70 Years On*, eds. Rakhshanda Jalil, Tarun Saint and Debjani Sengupta (Delhi: Orient BlackSwan, 2017), pp. 265-76.
- e) Syed Waliullah, 'The Story of a Tulsi Plant' (Bangla, Bangladesh), trans. Rani Ray, in *Mapmaking*, pp.101-114.

Unit 4

Memoirs/Reminiscences

- a) Fikr Taunsvi, 'The Sixth River' (Urdu, 'Chhata Dariya'), trans. Maaz Bin Bilal, in *Looking Back*, pp. 148-61.

- b) Himani Bannerji, 'Wandering Through Different Spaces', in *The Trauma and The Triumph: Gender and Partition in Eastern India*, Vol. 2, eds Jasodhara Bagchi and Subhoranjan Dasgupta (Kolkata: Stree, 2009), pp. 105-30.
- c) Hena Das, 'Kaloibibi: A Leader of the Nankars', in *The Trauma and the Triumph*, Vol. 2, pp. 143-56.

Unit 5

Readings

- a) Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (Delhi, Kali For Women, 1998).
- b) Urvashi Butalia, Chapter 4, in *The Other Side of Silences: Voices from the Partition of India* (Kali for Women, 2000) pp. 109-171.
- c) Ashis Nandy, 'The Invisible Holocaust and the Journey as an Exodus', in *A Very Popular Exile* (Delhi, OUP, 2007) pp. 98-139.

Sub-committee

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PAPER 17
PRE-COLONIAL INDIAN LITERATURES
Semester 6

Course Statement

While Classical Indian literature and Modern Indian literature have become well established in many university curricula, the prolific oral and scribal output of the so-called 'medieval' period remains under-studied in the Indian classroom. A paper on pre-colonial Indian literatures is indispensable to the analysis—and interrogation—of categories such as classical, traditional, pre-modern and modern.

Course Objectives

This course aims to

- introduce students to the culturally and evocatively rich literatures of pre-colonial, early modern India;
- explore concepts of devotional and secular love through Bhakti and Sufi poetry, indigenous forms of narratives and story-telling through Kathas and Dastans, and the gendered re-working of myths and histories through women's narratives;
- introduce a bridge between classical and modern Indian literatures; and
- engage with the continuities as well as breaks among different narrative and verse traditions of Indian literature.

Course Content

Unit 1

Devotion

- a) Nammalvar, 'My Lord, My Cannibal', trans. A. K. Ramanujan, in *Hymns For the Drowning*.
- b) Mahadeviakka, (i) 'Why do I need this dummy'; (ii) 'I have Maya for mother-in-law', trans. A. K. Ramanujan, in *Speaking of Siva*.
- c) Tukaram, (i) 'Born a Shudra, I have been a trader'; (ii) 'I am telling you'; (iii) 'I have seen my death', trans. Dilip Chitre in *Says Tuka*.
- d) Ravidas, (i) 'Oh well born of Benares'; (ii) 'The regal realm with the sorrowless name', trans. Hawley and Jurgensmeyer, in *Songs of the Saints of India*.
- e) Amir Khusrau, (i) 'Don't Be Heedless of My Sorry State'; (ii) 'You are the friend to sorrowful hearts', trans. Losensky and Sharma, in *In the Bazaar of Love*.

Unit 2

Love

- a) Jayadeva, *Gitagovinda*, Parts 1-5, (Krishna: joyful, careless, bewildered, tender, longing for love), trans. Barbara Stoler Miller, pp. 69-94.
- b) Manjhan, *Madhumalati*, Verses 77-99 (Nymphs and Madhumalati described); Verses 401-417 (The Seasons of Madhumalati's Separation), trans. Aditya Behl (New Delhi: OUP) pp. 33-43; 168-75.

Unit 3

Story

- a) Somadeva, *Kathasaritsagara*, Book 1 - Kathapitha, trans. Arshia Sattar, pp. 1-49.
- b) Ghalib Lakhnavi and Abdullah Bilgrami, *Dastan-e-Amir-Hamza*, Chapters 52, 55 (Aasman Peri), trans. Musharraf Ali Farooqi.

Unit 4

Women's voices

- a) 'Chandravati Ramayana', trans. Mandkranta Bose and Sarika Priyadarhini Bose, in
A Woman's Ramayana: Chandravati's Bengali Epic, pp. 52-91.
- b) Gul-badan Begum, from 'Humayun Nama', in *Women Writing in India* Vol. 1, pp. 99-102.

Unit 5

Prose readings

- a) Aditya Behl, 'Introduction to the *Madhumalati*', pp. xi-xlvi.
- b) Sheldon Pollock, ed., *Literary Cultures in History* (New Delhi: OUP, 2003) pp. 1-36.
- c) Francesca Orsini, 'How to do multilingual literary history? Lessons from fifteenth- and sixteenth-century north India', *The Indian Economic and Social History Review* 49, 2 (2012) pp. 225-46.
- d) G. N. Devy, 'A Never Ending Transition', in *After Amnesia* (New Delhi: Orient Longman, 1992) pp. 56-101.

Sub-committee

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Shweta Sachdeva Jha, Miranda House
Someshwar Sati, Kirori Mal College
Yamini, Dayal Singh College

PAPER 18
SPECULATIVE FICTION AND DETECTIVE FICTION
Semester 6

Course Statement

Since its emergence as a genre in the 19th century, science fiction has sought to raise questions about the intervention of science and technology in human life. As its popularity grew, many sub-genres emerged; amongst these, speculative fiction is significant for its exploration of what it means to be human, even as it questions the shape possible futures may take, and the fate of humanity in these possible futures. Detective fiction, has, even in its earliest forms, investigated the category of crime, and foregrounded the use of science and rationality in the decoding of crime. Through this course, students are familiarized with both genres, and explore the changing nature of crime and detection, as well as issues of citizenship and bio-ethics, through the prescribed readings.

Course Objectives

This course aims to

- investigate the categories of literature termed 'speculative fiction' and 'detective literature', and the accompanying social and philosophical issues associated with them;
- help students engage with questions about the idea of 'progress' and the role of science and technology in human life; and
- encourage students to explore the meaning of hitherto naturalized terms such as 'crime' and 'human/humanity'.

Course Content

Unit 1

Margaret Atwood, *The Handmaid's Tale* (London: Vintage Books, 1986, 1996).

Unit 2

Kashigo Ishiguro, *Never Let Me Go* (London: Faber and Faber, 2005, 2010).

Unit 3

a) Ibn-e-Safi, *House of Fear*, (New Delhi: Penguin Random House, 2011).

b) Madulika Liddle, *Crimson City* (Delhi: Hachette, 2015).

Unit 4

Kathy Reichs, *Bones Never Lie* (London: Arrow Books, 2015).

Unit 5

Readings

- a) Robert A. Heinlein, 'On the Writing of Speculative Fiction, online at https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficiton.pdf
- b) N. Katherine Hayles, 'Towards Embodied Virtuality', in *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics* (Chicago: University of Chicago Press, 1999) pp. 1-24.
- c) Donna Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), pp. 149-181.
(Online at <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>)
- d) Charles J. Rzepka, 'Introduction: What is Crime Fiction?', in *Companion to Crime Fiction: Blackwell Companions to Literature and Culture*, eds Charles J Rzepka and Lee Horsley (Oxford: Wiley and Blackwell, 2010) pp. 1-9.
- e) Joy Palmer, 'Tracing Bodies: Gender, Genre, and Forensic Detective Fiction', *South Central Review*, Vol. 18, No. 3/4; *Whose Body: Recognizing Feminist Mystery and Detective Fiction* (Autumn-Winter, 2001), pp. 54-71.

Sub-committee

Sanam Khanna, Kamala Nehru College (Coordinator)
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 Gorvika, Miranda House College
 Madhumita Chakraborty, Zakir Hussain College
 Mithuraj, Hansraj College
 Neha Singh, Kamala Nehru College
 Nidhi Bhandari, Kamala Nehru College
 Nitya Dutta, Sri Venkateswara College
 Shraddha A. Singh, Zakir Hussain College
 Shweta Sachdeva Jha, Miranda House College
 Urvashi Vashisht, Miranda House College

Course Statement

The encounter between diverse popular performance traditions and colonial modernity evolved into distinct theatrical practices in twentieth century India. The plays included here are representative of this engagement within performative traditions and have a very strong bearing on the body-politic of modern India. The broad trends embodied here will illustrate the way in which theatre made sharp interventions in the socio-political scenario in India. The plays in this course range from the pre-Independence period to the present. They take into cognizance the popular, folk and proscenium traditions in Indian theatre.

The period before independence is marked by Bijon Bhattacharya's *Nabanna* seen as the defining moment in Indian theatre. It is the nucleus of a new kind of theatre at the level of form and content. Post-independence India is marked by varied theatrical formations. The proscenium theatre of Vijay Tendulkar exists alongside the more flexible Third theatre of Badal Sircar. The 1970s see a burst of theatrical activity with a special emphasis on street theatre. Jan Natya Manch's contribution with plays like *Aurat* are noteworthy. Tribal performance with a special focus on the Denotified Tribes (DNT) is presented in *Budhan*. The anxieties of post-Independence India form the focus in *Inquilab* and *Water*.

Course Objectives

This course aims to

- provide an overview of the varied performance traditions in modern India;
- enable students to understand the significant mediations made by theatre at crucial moments in history;
- show how each of the plays in this course functions as a historical marker, bringing in new insights into an understanding of theatre and life; and
- introduce the student to the dynamic structure of the street play.

Course Content

Unit 1

Bijon Bhattacharya, *Nabanna*, trans. Arjun Ghosh (New Delhi: Rupa, 2018).

Unit 2

a) Jan Natya Manch, 'Woman' ('Aurat'), *Seagull Theatre Quarterly*, Vol.16, pp.

23-

24, 1997

- b) Badal Sircar, 'Procession', trans. Samik Bandyopadhyay, Badal Sircar and Kalyani Ghose, in *Three Plays: Procession, Bhoma, Stale News* (Calcutta: Seagull, 2009).

Unit 3

- a) Asif Currimbhoy, 'Inquilab', in *The Bengal Trilogy: Inquilab, The Refugee, Sonar Bangla* (Calcutta: Writers Workshop, 1993).
- b) Denotified Charras, 'Budhan', in *Painted Words: An Anthology of Tribal Literature*, ed. G. N. Devy (Vadodra: Purva Prakash, 2012) pp. 243-73).

Unit 4

- a) Vijay Tendulkar, 'Silence, The Court is in Session', trans. Samik Bandyopadhyay, in *Collected Plays in Translation* (New Delhi, OUP, 2003).
- b) Komal Swaminathan, *Water*, trans. S. Shankar (Calcutta: Seagull, 1999).

Unit 5

Readings

- a) Badal Sircar, 'The Third Theatre', in *On Theatre* (Calcutta: Seagull, 1999) pp. 1-18.
- b) Utpal Dutt, 'Innovation and Experimentation in Theatre', in *On Theatre* (Calcutta: Seagull, 1999) pp. 53-63.
- c) 'All India People's Theatre Conference Draft Resolution', in *People's Art in the Twentieth Century: Theory and Practice* (New Delhi: Jan Natya Manch, 2001) pp. 373-75.
- d) Rustom Bharucha, (i) 'Performance/Performativity/Theatre'; (ii) 'Dangerous Liaisons: Terror and Performance', in *Terror and Performance* (New Delhi: Tulika, 2014) pp. 19-29; 29-32; (iii) 'The Indian People's Theatre Association', in *In the Name of the Secular: Contemporary Cultural Activism in India* (Delhi: OUP), pp. 26-51.
- e) Nemichandra Jain, 'Role of IPTA in Asides', *Themes in Contemporary Indian Theatre* (New Delhi: NSD, 2003), pp. 182-93.

- f) K. A. Gunasekaran, 'Reflections on the Need for a Dalit Theatre', *JSZ*, Autumn, 2006, Special Issue on Theatre/Performance (New Delhi: JNU) pp. 76-81.

Sub-committee

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Anshuman Singh, Dyal Singh College
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Payal Nagpal, Janki Devi Memorial College
Sachin N., Dyal Singh College
Sanjib Kumar Baishya, Zakir Hussain College (Evening)
Vinod Verma, Maharaja Agrasen College

PAPER 20
20TH CENTURY EUROPEAN LITERATURE
Semester 6

Course Statement

This is a new paper that partly extends the line of enquiry about the relationship between historical change and narrative forms. It emerges from a study of nineteenth century European realism into the twentieth century, and partly looks at the emergence of new narrative experiments related to modernism and postmodernism in Europe. It engages with critical fictions that problematise and even undermine the idea of a unified Europe as the perceived cultural and political centre of the world since the period of the Enlightenment, while also assessing the continuing impact of European forms of storytelling on literatures around the globe.

Course Objectives

This course aims to

- acquaint students with the main currents of fiction in twentieth-century Europe;
- help develop an understanding of Europe as a cultural idea, represented, debated and questioned in the fictions of the twentieth century;
- compare a variety of literary responses to the socio-political forces of change and ideologies that impinged on the lives of people in different

- regions of Europe in the twentieth century; and
- allow the student to reflect on the situation of the European writer as a cultural spokesperson, yet in a state of perpetual exile, physically displaced and metaphorically distanced from the established centres of cultural power.

Course Content

Unit 1

Novellas

- a) Franz Kafka, *Metamorphosis* (1915), trans. Willa and Edwin Muir (New York: Vintage Classics, 1992).
- b) Albert Camus, *The Stranger* (1942), trans. Matthew Ward (New York: Vintage Classics, 1989).

Unit 2

Novel

- a) Elfriede Jelinek, *The Piano Teacher* (1983), trans. Joachim Neugroschel (UK: Serpent's Tail Books, 2010).

Unit 3

Novel

- a) José Saramago, *The Stone Raft* (1986), trans. Giovanni Pontiero (New York: Vintage Classics, 2000).

Unit 4

Short Stories

- a) Isaac Babel, 'The Story of My Dovecoat' (1925), trans. Peter Constantine, in *The Complete Works of Isaac Babel* (New York: W. W. Norton and Co., 2005) pp. 601-611.
- b) Bruno Schulz, 'The Street of Crocodiles' (1934), trans. Celina Wieniewska, in *The Street of Crocodiles and Other Stories* (UK: Penguin Classics, 2008) pp. 63-72.

- c) Ilse Aichinger, 'The Bound Man' (1956), trans. Eric Mosbacher, in *The Art of The Tale: An International Anthology of Short Stories*, ed. Daniel Halpern (New York: Penguin, 1986) pp. 10-17.
- d) Natalia Ginzburg, 'The Mother' (1963), trans. Isabel Quigly, in *The Art of The Tale: An International Anthology of Short Stories*, ed. Daniel Halpern (New York: Penguin, 1986) pp. 23-34.

Unit 5

Prose Readings

- a) Maurice Blanchot, 'Reading Kafka' (1949), trans. Charlotte Mendel, in *The Work of Fire* (California: Stanford University Press, 1995) pp. 1-11.
- b) Milan Kundera, 'The Depreciated Legacy of Cervantes' (1984), trans. David Belos, in *The Art of the Novel* (UK: Penguin, 2004) pp. 3-20.
- c) Tony Judt, 'The Past is Another Country: Myth and Memory in Postwar Europe', *Daedalus* 121.4 (Fall, 1992) pp. 83-118.
- d) Zygmunt Bauman, 'Dream of Purity', *Theoria* 86 (October 1995). pp. 49-60
- e) Dubravka Ugrešić, 'The Writer in Exile' (2010), in *In Exile* (e-published in Kitch Institute for art production and research, Ljubljana, 2007-2010) url: <http://kitch.si/livingonaborder/node/11>

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