



DEPARTMENT OF ENGLISH
UNIVERSITY OF DELHI
DELHI-110007

Phone: 27666757
Fax : 27666343

**Allotment of Courses for the Current Batch of M.Phil Students
(January-July 2018)**

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| 1. Contextualizing Disability Studies in Literature and Films: Paradigms and Practices | - Anil K. Aneja |
| 2. Out-Cast (e)ing Caste : The Writings of B.R. Ambedkar | - Tapan Basu |
| 3. 'The Travelling Gaze' and Spatial Transformations | - Rimli Bhattacharya |
| 4. Niccolo Machiavelli in Context | - Prasanta Chakravarty |
| 5. Representing Vietnam in America | - Subarno Chattarji |
| 6. Culture and Crime: Golden Age Detective Fiction | - Christel R Devadawson |
| 7. Caste and Literary Imagination: A Reading of Dalit Fiction | - Raj Kumar |
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| 9. Writing Revolution: The Public and Private Sphere in Late Eighteenth Century Britain | - Dr. Anjana Sharma |

1. Contextualizing Disability Studies in Literature and Films: Paradigms and Practices

(MAIN CAMPUS)

Anil K. Aneja

Though the academic engagement with disability is rather recent, the roots of neglect and discrimination against persons with disabilities can be historically traced. While many consider disability to be only physical or mental in a clinical manner, it impacts individuals and groups in multiple ways. According to World Health Organization's (WHO) recent figures, the number of persons with disabilities globally ranges around 15% out of which nearly 4% persons suffer from severe disabilities. Despite this alarming number, the concerns and voices of such persons often remain unheard.

As Shelley Tremain in her introduction to "Foucault and the Government of Disability" observes, "Academics who conduct their work under the rubric of disability studies have begun to problematize the foundational assumptions of many disciplines and fields of inquiry, as well as the methodologies that they employ, the criteria of evaluation to which they appeal, and the epistemological and social positioning of the researchers and theorists invested in them."

It is interesting to note that though sporadic, there has been a continuous engagement of writers as far as representation of disability in literature is concerned. By studying illustrative works, both Western and Indian portraying disability, with close reference to the prevailing socio-cultural attitudes and disability studies' paradigms, this course hopes to break fresh grounds in establishing relationships and developing research areas involving literature, cinema and disability. Classical figures of Dhritrashtra, Tiresias and Oedipus are celebrated till date. In the 18th century, it is Jonathan Swift who first appears to question the

notion of the 'normal' body. The subsequent centuries have seen an increasing interest in disability on the part of the writers with significant shifts in focus being witnessed after the second World War. Along with the works of established writers, we now also hear the voices of those who have closely encountered disability. Further, the social paradigm of disability begins to replace the earlier medical and institutional approaches. The trends so developed in the latter half of the 20th Century have been strengthened by the rights-based disability movements which inform our present day concerns.

The first three weeks of the course will focus on understanding historical outlooks, disability theories and issues. In the subsequent eight weeks, the representative Western and Indian works will be analyzed. The last two weeks of the course will focus on the use of the mainstream cinema in foregrounding disability experiences.

Apart from engaging students with a relatively fresh research domain, the course gains relevance in its attempts to understand issues and concerns of a significant category of persons who are fast being included in the mainstream higher education system, both in terms of numbers, as resources and also as voices in the academic curriculum.

Detailed Course

Weeks I-III:- Disability Theories & Concepts

Week I: Understanding Disability

a) Colin Barnes, Geof Mercer and Tom Shakespeare, *Exploring Disability: A Sociological Introduction*. Cambridge, Malden, MA: Polity Press. 1999. Print.

b) Colin Barnes, 'A Legacy of Oppression: A History of Disability in Western Culture', in Len Barton and Mike Oliver (eds), *Disability Studies: Past, Present and Future*, pp. 3–24. Leeds: The Disability Press, 1997. Print.

Week II- International and National Dimensions

a) "Convention on the Rights of Persons with Disabilities and Optional Protocol." Wwww.un.org. United Nations, 13 Dec. 2006. Web. 16 Nov. 2016.

< <http://www.un.org/disabilities/documents/convention/convoptprot-e.pdf>>

b) Addlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*. London: Routledge, 2013. Print.

Week III- Disability Movements and Literature

Shelley Tremain, *Foucault and the Government of Disability*. Ann Arbor: University of Michigan, 2005. Print.

Week IV : War and Disability

a) D. H. Lawrence, *Lady Chatterley's Lover*. London: Heinemann, 1972. Print.

b) Ron Kovic, *Born on the Fourth of July*. New York: McGraw-Hill, 1976. Print.

Week V-VI Some Significant Shifts

Week V:

a) Pearl S. Buck, *The Child Who Never Grew*. New York: J. Day, 1950. Print.

b) Ken Kesey, *One Flew over the Cuckoo's Nest: A Novel*. New York: Viking, 1962. Print.

Week VI:

Elizabeth Kata, *A Patch of Blue*. New York: Popular Library, 1961. Print.

Week VII-VIII: Expressions in the 21st Century

Week VII:

Mark Haddon, *The Curious Incident of the Dog in the Night-time*. New York: Doubleday, 2003. Print.

Week VIII:

Anthony Doerr, *All the Light We Cannot See*. Scribner. 2014. Print.

Week IX- XIII- The Indian Context

Week IX-X-FICTION

Week IX:

Premchand., *Rangbhoomi*. trans. Manju Jain. Delhi: Saraswati Press, 1986. Print.

Week X:

Joginder Paul, *Blind*. trans. Sukrita Paul Kumar, and Hina Nandrajog. Harper Perennial, 2016. Print.

Week XI: DRAMA

- a) Girish Karnad, *'Broken Images'* in *Collected Plays*. New Delhi: Oxford UP, 2005. Print.
- b) Mahesh Dattani, *Bravely Fought the Queen*. London: Border Crossings, 2003. Print.

Week XII-XIII: FILMS

Week XII:

- a) *Sparsh*. Dir. SaiParanjpye. 1980. Film.
- b) *Aankhein*. Dir. VipulAmrutlal Shah. 2002. Film.

Week XIII:

- a) *Black*. Dir. Sanjay LeelaBhansali. 2005. Film.
- b) *Margarita, with the Straw*. Dir. Shonali Bose. 2014. Film

2. Out-Cast (E)ing Caste : The Writings of B.R. Ambedkar (MAIN CAMPUS)

Tapan Basu

The course will focus on a study of the writings of B.R. Ambedkar spanning a period of forty years. The study will necessarily be conducted through the reading of only a selection of Ambedkar's writings, in this case his writings on caste.

It is well-known that Ambedkar accorded a lot of importance to what he wrote. He carefully planned the outlines of his texts. He invested much authority in them, and conversely, tried his best to challenge the authority of texts which he disagreed with, such as *Manusmriti* or the statements of Gandhi. Either way, to use the words of Valerian Roderigues, he "privileged the written word." He would, to continue with Roderigues' observations on the subject, make written submissions before committees and commissions to negotiate across the authority of a formulated text. In a culture that was largely oral, the written work gave him a distinctiveness which earlier the upper castes in general and Brahmins in particular had tended to usurp. The written word enabled him to reach out to a larger world, conferring some degree of permanence or immortality and allowing him to usurp some of the Brahminical authority.

Ambedkar's writings, therefore, were intrinsic to his political project and signaled, at each stage of his variegated career as a public intellectual, his resolve to obtain for his people, the Dalits, their due recognition as persons on India's socio-philosophical terrain.

Week I Introduction

Week II Autobiographical Notes;
In Pursuit of Ambedkar by Bhagwan Das

Week III "Castes in India : Their Mechanism, Genesis and Development"
(1916)

Week IV	Speech delivered on the occasion of the Mahad Satyagraha (1927) Statement to the Simon Commission on behalf of Bahiskrita Hitakarini Sabha (1928)
Week V	Memorandum to the Round Table Conference (1930) Supplementary Memorandum to the Round Table Conference (1931) <i>The Untouchables and Pax Britannica</i> (1931)
Week VI	<i>Annihilation of Caste</i> (1936), Gandhi's critique of <i>Annihilation of Caste</i> and Ambedkar's response to Gandhi's critique of <i>Annihilation of Caste</i> (1936)
Week VII	"Away from the Hindus" (1936) "What Path to Salvation?" (1936)
Week VIII	<i>What Congress and Gandhi have done to the Untouchables.</i> (1943) <i>Mr. Gandhi and the Emancipation of the Untouchables</i> (1945)
Week IX	<i>Who were the Shudras? How they came to be the Fourth Varna in Hindu Society</i> (1946) <i>The Untouchables : Who were they and why they became Untouchables</i> (1948)
Week X	<i>Untouchables, or the Children of India's Ghetto</i> (1953)
Week XI	<i>The Buddha and his Dhamma</i> (1956)
Week XII	The Legacy of Ambedkar: Screening and Discussion of Anand Patwardhan's film <i>Jai Bhim Comrade</i>
Week XIII	Conclusion

3. 'The Travelling Gaze' and Spatial Transformations

(MAIN CAMPUS)

Rimli Bhattacharya

Taking two texts by Anne Mary Pratt and David Arnold, and a key concept such as 'the travelling gaze', as a nodal point, the course will explore in some detail the relationship of artistic forms to shifts in spatial consciousness. An underlying concern would be to trace literary-artistic palimpsests that may be created in different contexts (across physical expanses or in colonial settings) through the filter of genres and mediums. How might the historical-literary form of the *nama* and the the conventions of perspective, as in the tradition of Mughal miniature paintings, be transformed in a 20th century fictive recreation as attempted by Rumer Godden with *Humayunnama*? Or how would certain tropes of 19th century travel writing in Europe be reconfigured for a work of fiction like Bibhutibhushan Bandyopadhyay's *Aranyak*, or Nadine Gordimer's short story set in the Kruger National Park? If the first section begins with mythic narratives, the last section will work with experiences in modes of travel, the dynamics of nature and technology on water and air and the need to fashion personal cartographies.

Week 1. Introduction

Week 2. David Arnold, *The Tropics And The Traveling Gaze: India, Landscape, and Science, 1800-1856*. Introduction + Romanticism and Improvement. + Any one primary text analysed by David Arnold.

Week 3. Mary Ann Pratt, *Imperial Eyes: Travel Writing and Transculturation*. Taylor & Francis, 2003. Introduction + 'Science and Sentiment'. + Any one primary text analysed by Pratt.

Week 4. *Mahabharata*, Volume 1, Translated and Edited by J A B van Buitenen. Chicago & London: University of Chicago Press, 1973, [Selections] + Romila Thapar, 'Forests and Settlements, pp. 33-41 in Mahesh Rangarajan, ed. *Environmental Issues in India. A Reader*. Delhi: Dorling Kindersley (Pearson Education in South Asia), 2007. Robert Antoine SJ, *Rama and the Bards*, Calcutta: Writer's Workshop, 1975. (Select chapter).

Week 5. Divyabhanusinh, 'The Great Mughals go Hunting Lions', pp. 49-69 in Mahesh Rangarajan, ed. *Environmental Issues in India. A Reader*. Delhi: Dorling Kindersley (Pearson Education in South Asia), 2007.

+ Workshop on select Mughal miniatures.

Week 6. Excerpts from Gulbadan Begum, *Humayun Nama*, translated by Annette S. Beveridge, 1902. + Rumer Godden, *Gulbadan: Portrait of a Rose Princess at the Mughal Court*, Delhi: 2017.

Week 7. Edward Lear, *Indian Journals, 1873-1875*. Landscapes and Limericks.

Week 8. Bibhutibhushan Bandyopadhyaya, *Aranyak: Of the forest*. Translated and Introduced by Rimli Bhattacharya, Calcutta: Seagull Books, 2002, rpt. 2012.
+ Excerpts from published diary, *Smritir Rekha* (Lines of memory) /Nadine Gordimer, 'The Ultimate Safari' (1993).

Week 9. Rabindranath Tagore, *Letters from Java. Rabindranath Tagore's Tour of South-East Asia. Tagore Travelogues 3*. Translated by Indiradevi Chaudhurani & Supriya Roy. Supriya Roy, ed. Calcutta: Visva-Bharati, 2010. [*Java Jatrir Patra*, 1927]

Week 11. Mark Twain, *Life on the Mississippi*, 1883. + Samples of reports on river travel, e.g. A narrative about travelling on a steamboat from Calcutta to Guwahati/'Kolikotar pora Guwahatilo Bhapor Nao Aha Juar Kotha', *Orunodoi*, September 1847, Anthologised in Vol. 3 *Orunodoi*, Guwahati: Assam Prakashan Parishad, pp. 169-70.

Week 12. Liz Milward, *Women in British Imperial Airspace. 1922-1937*, McGill-Queen's University Press, 2007. Chapter entitled: 'The very idea of airspace',

+ M Christine Boyer, 'Aviation and the Aerial View: Le Corbusier's Spatial Transformations in the 1930s in the 1930s and 1940s.' *diacritics*, Vol. 33, nos, 3-4, Fall-Winter 2003, pp, 93-116.

Week 13. Travel, technology and images: Workshop II, with a corpus of digitized images.

4. Niccolò Machiavelli in Context

(MAIN CAMPUS)

Prasanta Chakravarty

In order to appreciate the full scope of early modernity, this Course will in the first, close read Niccolò Machiavelli's major works—*Discourses on Livy*, *The Prince*, *Florentine Histories*, *Life of Castruccio Castracani*, *Art of War* and *The Golden Ass*. This will be accompanied by readings of Machiavelli's major correspondences, namely his exchanges with Vettori, Soderini and Guicciardini—to get a sense of the critical intelligence, elegance and wry humour that his writing brings into play. His two dramatic works *Mandragola* and *Clizia* and his short story 'Belfagor', along with poems like *The Decennali* and *four capitol* that articulate the *virtu/furore* opposition will also be studied in some detail.

The significant inventiveness of the Machiavellian methods of oratory and rhetoric, and how these get performed within the discourse of his persuasive logic will be read with interest. Apart from the issues of past and present, authority and justice, *virtu* and maneuver, liberty, agency, fortune and warfare, the course will also look at Machiavelli's relationship with the two great forces of the irrational: love and religion. We shall conclude with a critical survey of the reception of Machiavelli and the politico-literary legacy of Machiavellianism.

The course is structurally divided into four sections. The first few weeks will be exigently spent untangling the core cosmological, political, moral issues that buttress Machiavelli's writings. Midway into the course, we will look at his take on love, rhetoric, gender and the literary. In the third quadrant, we will look at the Machiavellian understandings of religion and war and try and tie these with the themes and concerns scrutinized in the previous weeks. The final week will be reserved for evaluating the reception of Machiavelli and his work, during and beyond his time.

The course is an interlacing of almost all of Machiavelli's primary writings (available in English) and the major critical understandings and approaches to his works and ways.

Week I: Introduction

Isaiah Berlin, *The Originality of Machiavelli*

Joseph Femia, *The Many Faces of Machiavelli*

Quentin Skinner, *Machiavelli: A Very Short Introduction*

Week II: Past & Present

J.G.A. Pocock, from *The Machiavellian Moment*

Sebastian De Grazia, *Machiavelli in Hell*

Week III: The Cosmos

Leo Strauss, *Thoughts on Machiavelli*

Anthony J. Parel, *Machiavellian Cosmos*

Week IV: Authority and Justice

The Letters to Francesco Vettori

Letter to Piero Soderini

Letter to Francesco Guicciardini

The Prince, Chapters 1-13

John M. Najemy, *Between Friends: Discourses of Power and Desire in the Machiavelli–Vettori Letters of 1513–1515*.

Week V: Virtue and Maneuvre

The Prince, Chapters 14-26

from Florentine Histories

Week VI: Liberty

Discourses on Livy

Mark Hulliung, *Citizen Machiavelli*

Week VII: Love and Fear

Guido Ruggiero, *Machiavelli in Love*

Haig Patapan, *Machiavelli in Love, The Modern Politics of Love and Fear*

Week VIII: Gender and Fortuna

Hannah Pitkin, *Fortune is a Woman*

Mary O'Brien, 'The Root of the Mandrake: Machiavelli and Manliness,' in *Feminist Interpretations of Niccolò Machiavelli*, ed. Maria J. Falco.

Week IX: Rhetoric

Belfagor

Victoria Kahn, *Machiavellian Rhetoric*

Federico Chabod, *Machiavelli's Method and Style*

Week X: Poetry/Furore

The Golden Ass

The Decennali

The Carnival Songs

Albert Russell Ascoli & Angela Matilde Capodivacca, *Machiavelli and Poetry*

Week XI: Theatre and Theatricality

Mandragola & Clizia

Giulio Ferroni, "Transformation" and "Adaptation" in *Machiavelli's Mandragola*

Ronald L. Martinez, *Benefit of Absence: Machiavellian Valediction in Clizia*

Week XII: Religion

Maurizio Viroli, from *Machiavelli's God*

Peter Donaldson, from *Machiavelli and the Mystery of the State*

Week XIII:War

The Art of War

Barbara Spackman, *Politics on the Warpath: Machiavelli's Art of War*

Michael Hornqvist, *Machiavelli's Military Project and the Art of War*

Week XIV:Machiavellism /Reception

Sydney Anglo, *Machiavelli: The First Century*

Paul Rahe, from *Against Throne and Alter, Machiavelli and Political Theory under the English Republic*

5. Representing Vietnam in America

(MAIN CAMPUS)

Subarno Chattarji

The Vietnam War and its aftermath has produced a rich and varied body of literature, film, and journalistic accounts in the US. This course is an introduction to representations of the Vietnam War from American perspectives. The course looks at selected memoirs, novels, poems, reportage and film to gauge the myriad responses to a war that continues to haunt the American imagination and its contemporary wars. While focusing primarily on US veteran perspectives there will be an attempt to compare and contrast those with the views of journalists, politicians, and Vietnamese-Americans to map the contours of contemporary debates. Continuities and interruptions in representations of Vietnam over five decades, their contributions to particular climates of conscience and contention constitute an increasingly dense field. The particularities of various textualizations and their resonance within certain mythic frames that constitute American imaginaries will form a central concern of our study. The seminal locus of the Vietnam War in American political, cultural, and ideological contexts will be highlighted throughout the course.

Reading Schedule

Week 1:

Introduction: Representing War

Week 2:

Introduction: A brief history of the Vietnam War

Weeks 3 and 4: Memoirs

W. D. Ehrhart, *Passing Time: Memoir of a Vietnam Veteran Against the War*. 1986. Amherst: University of Massachusetts Press, 1995.

John Balaban, *Remembering Heaven's Face: A Moral Witness in Vietnam*. 1991. Athens, GA.: University of Georgia Press, 2002.
Kien Nguyen. *The Unwanted: A Memoir*. Boston, New York, London: Little, Brown and Company, 2001.
Quang X. Pham, *A Sense of Duty: My Father, My American Journey*. New York: Ballantine Books, 2005.

Weeks 5 and 6: Novels

Bobbie Ann Mason, *In Country*. London: Flamingo, 1987.
Tim O'Brien, *The Things They Carried*. London: Harper Collins Publishers, 1990.
Karl Marlantes, *Matterhorn*. London: Corvus, 2011.
Lan Cao, *Monkey Bridge*. New York: Viking, 1997.
le thi diem thuy, *the gangster we're all looking for*. New York: Alfred A. Knopf, 2003.
Viet Than Nguyen, *The Sympathizer*. London: Corsair, 2015.

Week 7: Reportage

Michael Herr, *Dispatches*. New York: Alfred A. Knopf, 1978.

Weeks 8 and 9: Poetry

Selections from John Balaban, *Locusts at the Edge of Summer: New and Selected Poems*. 1997. Washington: Copper Canyon Press, 2003.
Selections from Fran Castan, *The Widow's Quilt*. New York: Canio's Editions, 1996.
Selections from Lynda van Devanter and Joan Furey, eds. *Visions of War, Dreams of Peace: Writings of Women in the Vietnam War*. New York: Warner Books, Inc., 1991.
Selections from W. D. Ehrhart, *Beautiful Wreckage: New and Selected Poems*. Easthampton, Mass.: Adastral Press, 1999.
Selections from Yusef Komunyakaa, *Dien Cai Dau*. Middletown, Conn.: Wesleyan University Press, 1988.
Selections from Bruce Weigl, *Song of Napalm*. New York: Atlantic Monthly Press, 1988.
Selections from Walter McDonald, *Where Skies Are Not Cloudy*. Denton, TX.: University of North Texas Press, 1994.
Selections from Dan Duffy, ed. *Not a War: American Vietnamese Fiction, Poetry and Essays*. New Haven, CT.: Yale University Council on Southeast Asia Studies, 1997.
Selections from Barbara Tran, Monique T.D. Truong & Luu Truong Khoi, eds. *Watermark: Vietnamese American Poetry and Prose*. New York: Asian American Writers' Workshop, 1998.

Weeks 10 and 11: Film

The Deer Hunter, dir. Michael Cimino, Universal Pictures, 1978.
Apocalypse Now, dir. Francis Ford Coppola, United Artists, 1979.
Platoon, dir. Oliver Stone, MGM; Orion, 1986.

Weeks 12 and 13: Film

Full Metal Jacket, dir. Stanley Kubrick, Warner Brothers, 1987.
Born on the Fourth of July, dir. Oliver Stone, Universal Pictures, 1989.
Tropic Thunder, dir. Ben Stiller, Paramount Pictures, 2008.

Select Bibliography

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- Antonio, Emile de. Dir. *In the Year of the Pig*. MPI Home Video, 1968.
- Baker, Mark. *Nam: The Vietnam War in the Words of the Men and Women Who Fought There*. London: Abacus, 1981.
- Baritz, Loren. *Backfire: A History of How American Culture Led Us Into Vietnam and Made Us Fight the Way We Did*. New York: Ballantine Books, 1985.
- Bates, Milton J. *The Wars We Took to Vietnam: Cultural Conflict and Storytelling*. Berkeley, Los Angeles, London: University of California Press, 1996.
- Beidler, Philip D. *American Literature and the Experience of Vietnam*. Athens, GA. and London: The University of Georgia Press, 2007.
- *Re-Writing America: Vietnam Authors in Their Generation*. Athens, GA. and London: The University of Georgia Press, 1991.
- Burke, Joanna. 'Introduction: Remembering War,' *Journal of Contemporary History*, special issue *Collective Memory*, 39:4 (October 2004): 473-485.
- Campbell, Kenneth J. *A Tale of Two Quagmires: Iraq, Vietnam, and the Hard Lessons of War*. Boulder, London: Paradigm Publishers, 2007.
- Capps, Walter, ed. *The Vietnam Reader*. New York, London: Routledge, 1990.
- Caruth, Cathy. *Trauma: Explorations in Memory*. Baltimore, London: The Johns Hopkins University Press, 1995.
- Chandrashekar, Rajiv. *Imperial Life in the Emerald City: Inside Baghdad's Green Zone*. London: Bloomsbury, 2007.
- Chattarji, Subarno. *Memories of a lost war: American poetic responses to the Vietnam War*. Oxford, New York: Oxford University Press, 2001.
- 'Imagining Vietnam: Tim O'Brien's *The Things They Carried*.' In *The United States and the Legacy of the Vietnam War*, edited, Jon Roper. London: Palgrave Macmillan, 2007, pp. 72-88.
- and Philip Melling. 'Fiction on the Vietnam War.' In *A Companion to Twentieth Century United States Fiction*, edited, David Seed. Oxford: Wiley-Blackwell, 2009, pp. 171-182.
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- *Rethinking Camelot: JFK, the Vietnam War and U.S. Political Culture*. Boston: South End Press, 1993.
- Davis, Peter. Dir. *Hearts and Minds*. Embassy Home Entertainment, 1975.
- Devanter, Lynda van. *Home Before Morning: The Story of an Army Nurse in Vietnam*. With Christopher Morgan. New York: Warner Books Inc., 1983.
- Dwan, Allan. Dir. *Sands of Iwo Jima*. Republic Pictures, 1949.
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- Dir. *Letters from Iwo Jima*. Warner Bros., 2006.
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- Gitlin, Todd. *The Sixties: Years of Hope, Days of Rage*. New York and London: Bantam Books, 1987.
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- Hanley, Lynne. *Writing War: Fiction, Gender, and Memory*. Amherst: The University of Massachusetts Press, 1991.
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Young, Marilyn B. and Robert Buzzanco, eds. *A Companion to the Vietnam War*. Oxford: Blackwell Publishing Ltd., 2006.
Zemeckis, Robert. Dir. *Forrest Gump*. Paramount Pictures, 1994.
Zinn, Howard. *A People's History of the United States*. New York: Harper Collins, 1980.

6. Culture and Crime: Golden Age Detective Fiction

(MAIN CAMPUS)

Christel R Devadawson

The course studies Golden Age detective fiction --- and contemporary responses to this sub-genre --- to understand the uneven and unpredictable ways in which fiction reconstructs culture: sometimes with a view to redressing perceived inequalities, and at other times with a view to intensifying these inequalities. This sub-genre is exciting to study because while it appears to create or re-create a past world to entertain the present, it actually shapes the present by selectively obscuring the past. Critical issues addressed will include reconfigurations of nationalism, class, gender, ethnicity, academia and the popular imagination as accomplished in detective fiction. One historical period for primary study will be early twentieth-century Britain as it generates the stereotypes of profession and location that characterise this fiction. The other will be the contemporary world that retrieves and markets images and narratives for a viewership allegedly both global and local. In the process, discussions that were once radical on subjects such as personal relationships, war, decolonisation, and choice of profession and suddenly seem suspiciously muted. The first half of the course will set out the world in which this fiction develops in terms of its literary and cultural parameters. The second half will try to study responses --- in fiction, film and television --- to understand the terms on which the contemporary world revisits, retrieves and re-sells this period. (Suggested screen adaptations include the Jeremy Brett representation of Sherlock Holmes, Albert Suchet's of Hercule Poirot, Naseerudin Shah's of Inspector Ghote and John Thaw's of Inspector Morse). If indeed 'the past is another country,' is Golden Age detective fiction only another easy-to-read exercise in cultural imperialism, or is it a more complicated look ahead at the future?

The early phase

Week 1

George Orwell, 'Raffles and Miss Blandish.' www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html

W H Auden, 'The Guilty Vicarage,' harpers.org/archive/1948/05/the-guilty-vicarage/

Edmund Wilson, 'Who cares who killed Roger Ackroyd?'
www.crazyoik.co.uk/.../edmund_wilson_on_crime_fiction.htm

Week 2

Fergus Hume, *The Mystery of a Hansom Cab* (1886) <http://www.gutenberg.org/ebooks/4223>

Week 3

Arthur Conan Doyle, *The Return of Sherlock Holmes* (1905) and/or *His Last Bow* (1917)
www.gutenberg.org/ebooks/2350

Week 4

Baroness Orczy, *The Old Man in the Corner* (1905) manybooks.net/titles/orczybar1055610556-8.htm OR
UnravellingKnots
gutenberg.net.au/ebooks02/0201101.txt
gutenberg.net.au/ebooks02/0201101.txt

Week 5

G K Chesterton, *The Innocence of Father Brown* (1910) manybooks.net/titles/chesterttext95infrb10.htm

Week 6

E C Bentley, *Trent's Last Case* (1913) www.gutenberg.org/ebooks/2568

The 'Golden Age'

Week 7

Agatha Christie, *The Mysterious Affair at Styles* (1920) www.gutenberg.org/ebooks/863,

Week 8

Edgar Wallace, *The Mind of Mr J G Reeder* (1925) gutenberg.net.au/ebooks02/0200891.txt

Week 9

Anthony Berkeley, *The Poisoned Chocolates* (1929)

Week 10

Collaborative authorship, *The Floating Admiral* www.ebookstorm.com/ebook/2610986
(1931)

Revisiting the 'Golden Age'

Week 11

H R F Keating, *The Perfect Murder* (1964) P D James, *An Unsuitable Job for a Woman* (1972)

Week 12

Colin Dexter *Last Bus to Woodstock* (1975)

Week 13

Amanda Cross/ Carolyn Heilbrun, *Death in a Tenured Position* (1986)

7. Caste and Literary Imagination: A Reading of Dalit Fiction

(MAIN CAMPUS)

Raj Kumar

Dalits are ‘the other’ in Indian society. Popularly known as untouchables in the caste Hindu society, they are the helpless victims of caste oppression over millennia. It is true that Dalits have suffered caste humiliations all throughout these years; but at no point of time they have completely surrendered their courageous selves to their upper caste oppressors. Their everyday engagement with the caste-battles is reflected in their creative arts - be it song, dance, music, painting or story-telling. Since literacy was earlier not available to them due to stringent caste laws, they vent their repressive anger mostly through oral narratives. It is only after India’s independence that Dalits got opportunities to get formal education. Today a number of Dalits are educated. These educated Dalits are now using literacy as weapons to mobilize resistance against various forms of caste oppression. Their protests against caste have come out in various literary forms collectively known as ‘Dalit literature’ today.

Poems and autobiographies are the popular genres Dalit writers have experimented over the years. Fiction writing seems to have arrived quite late. There are not too many Dalit fictional works even to these days. And those few which are available are mostly written in Indian languages. Of late, few of them are now available in English translation.

The primary focus of this course is to familiarize with the world of Dalit fiction. How do we historically situate them? What could be their language and philosophy? How are they different from the innumerable non-Dalit fiction available in Indian languages? What are the major issues Dalit writers write in their fiction? What are the pedagogical approaches to study those issues? These and several other related questions will be dealt with throughout the course. Finally, an attempt will be made to address the question of Dalit aesthetics in Dalit fiction.

Primary Texts:

Week One: Introduction

Week Two: Joseph Macwan’s *The Stepchild*

Week Three: P. Sivakami's *The Grip of Change*

Week Four: Bama's *Vendetta*

Week Five: Sharankumar Limbale's *Hindu: a Novel*

Week Six: Omprakash Valmiki's *Amma and Other Stories*

Week Seven: G. Kalyan Rao's *Untouchable Spring*

Week Eight: Sankar Prasad Singha and Indranil Acharya's *Survival and Other Stories: Bangla Dalit Fiction in Translation* (Edited)

Week Nine: Gogu Shyamala's *Father may be an Elephant and Mother only a Small Basket, but ...*

Week Ten: Urmila Pawar's *Motherwit*

Week Eleven: Ajay Navaria's *Unclaimed Terrain*

Week Twelve: Meena Kandasamy's *The Gypsy Goddess*

Week Thirteen: Akhila Naik's *Bheda*

Week Fourteen: Concluding Discussion

Secondary Sources:

Abraham, Joshil K. and Misrahi-Barak. *Dalit Literatures in India*. New Delhi: Routledge, 2016.

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.

Bandyopadhyay, Sekhar. *Caste, Protest and Identity in Colonial India: The Namasudras of Bengal. 1872-1947*. Curzon, London, 1997.

Basu, Swaraj. *Readings on Dalit Identity: History, Literature and Religion*. New Delhi: Orient BlackSwan, 2016.

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

Gajarawala, 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.

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.

Rawat, Ramnarayan S. and Satyanarayana, K. *Dalit Studies*. New Delhi: Permanent Black, 2016.

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

8. Ageing in Literature

(MAIN CAMPUS)

Ira Raja

In a private conversation in early 1998, the late RajendraYadav, then editor of the reputed contemporary Hindi literary journal *Hans*, remarked that seven out of ten stories submitted to him as an editor were about old people. Yadav, who had recently turned seventy-two himself, saw this as a disturbing trend: the apparent obsession with the theme of aging was for him symptomatic of a widespread cultural malaise. The preoccupation with the old, he contended, was not unrelated to the broader cultural and political climate of the country in which the nation was constantly being called upon to rejuvenate a “Hindu way of life” that specifically involved reverence for the elders and the past. For Yadav, this was a reactionary and retrogressive trend, again not unrelated to the “family values” rhetoric of the Hindu Nationalist party which was founded on the assumption that social relations, including those between the ruler and the ruled, were best modelled along the paternalistic structure of the traditional Hindu joint family system.

Indeed, age as a category has acquired such symbolic density in recent years that it has become difficult if not impossible to speak of the aged, the old or the elderly without at the same time drawing upon notions of tradition and modernity, frailty and strength, past and present, sickness and health and so on. Ageing in literature, however, is not always only a metaphor for something else. If by resisting a realist reading of

literary texts about aging we draw attention to the ideological content of literature, by focusing mainly on one kind of reading we run the risk of excluding other legitimate ways of reading texts about old people – readings which do not tend towards abstraction and idealization but corporeality and affect. The cultural semiotic approach, in other words, needs to be complimented with one in which texts are read on a historical, social and psychological level—readings that do not neglect the texts’ mimetic dimension and their reference to (constructed) contemporary views of the world.

This course focuses on a range of strategies deployed for representing ageing in fiction. While social alienation, physical dependence, psychological vulnerability, and moral restrictions constitute some of the challenges that mark and define the lived experiences of the elderly in many societies today, fiction also frequently underscores the meaning making process through which elderly people seek to overcome these challenges. Reading widely and closely, within a wide array of cultural contexts (France, Britain, United States, Canada, Australia, India, and South Africa) and from various historical, social, ethical, and aesthetic perspectives, students enrolled for this course will explore how older people negotiate the passage of life, paying special attention to the role of the ageing body, the work of memory, attachment to objects, use of narrative, and so on.

- Wk. 1. Introduction
- Wk. 2. Simone de Beauvoir / *A Very Easy Death* (1965)
- Wk. 3. Kingsley Amis / *Ending Up* (1974)
- Wk. 4. Anita Desai / *In Custody* (1984)
- Wk. 5. Penelope Lively / *Moon Tiger* (1987)
- Wk. 6. Kazuo Ishiguro / *The Remains of the Day* (1989)
- Wk. 7. J. M Coetzee / *Age of Iron* (1990)
- Wk. 8. Doris Lessing / *Love, Again* (1996)

- Wk. 9. Rohinton Mistry/ *Family Matters* (2003)
- WK. 10. Michelle de Kretser/*The Lost Dog* (2007)
- Wk. 11. Anne Tyler/ *A Spool of Blue Thread* (2015)
- Wk. 12. Margaret Drabble/ *The Dark Flood Rises* (2016)
- Wk. 13. *Concluding Discussion*

9. Writing Revolution: The Public and Private Sphere in Late Eighteenth Century Britain

(MAIN CAMPUS)

Anjana Sharma

The decade of the 1790s in Britain was a period of creative efflorescence where multiple genres--political and educational treatises, Continental, Jacobin and Anti Jacobin novels, autobiography and the travelogue--contended and wrestled to define post revolutionary aesthetics and their afterlife in the public and private sphere. It was a decade most intensely impacted upon by the multiple revolutions that occurred from the mid eighteenth century onwards in America and France; revolutions that were political, economic, and cut across ideological faultlines. This course attempts to analyze and explore the cartography of some of the intellectual currents that lead up to the decade of the 1790s in Britain and--what Marilyn Butler famously termed--it's "war of ideas." In a decade marked by intense ferment, writers of different political persuasions fiercely contested ideas of self and society in terms of class, of gender, and economics. The idea of a fixed self--stable and unchanging--slowly transmuted as the works of Continental writers such as Rousseau and Goethe gained currency in Britain and forever altered the consciousness of British intellectuals. Ideas of an individuated self, notions of subjectivity, questions of private and public were debated with a fresh rigour. The selection of texts for this course, especially those of the decade of the 1790s, reflect the spirit of the age as they dialogue, debate, contest, affirm or negate in their struggle to find a method of representing a new, emergent self. A self loosely anchored in a shifting balance of power between State and individual authority; between the traditional discourse of "duties" and the newly emergent discourse of "rights." The final reading acts as a coda to the period of 1790s and reveals the violent rejection of revolutionary libertarian philosophy given the rising nationalistic fervour of Britain's protracted war with Napoleonic France.

Texts for discussion

1. Jean Jacques Rousseau, **Emile** (1762).
2. Jean Jacques Rousseau, **Confessions** (1781)
3. J W von Goethe, **The Sorrows of Young Werther** (1774)
4. Elizabeth Inchbald, **A Simple Story** (1791)

5. Edmund Burke, **Reflections on the Revolution in France** (1790)
6. Mary Wollstonecraft, **Vindication of the Rights of Men** (1790)
7. Thomas Paine, **Rights of Man** (1792)
8. William Godwin, Selections from **Enquiry concerning Political Justice** (1793); **Caleb Williams** (1794)
9. Mary Wollstonecraft, **Letters Written during a Short Residence in Norway, Sweden and Denmark** (1796)
10. Mary Hays, **The Memoirs of Emma Courtney** (1796)
11. Wollstonecraft and Godwin, **Maria; or, The Wrongs of Woman** (1798); **The Memoirs of Mary Wollstonecraft Godwin** (1798)
12. Amelia Opie, **Adeline Mowbray** (1804)