

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

**POST GRADUATE PROGRAMMES OF STUDY
STRUCTURE, COURSES & SYLLABI OF SEMESTER -III**

MA English with only Coursework (PGCF 2025)



Subarno Chattarji



Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2025

MA Semester III

DSC (with numbers or code)-Fiction

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Fiction	4	3	1	0		

Course Objectives

- To examine the dynamic relationship between storytelling and human experience by reference to texts that are drawn from a diversity of cultural contexts and articulate contrasting frameworks of identity and action.
- To critically evaluate the core elements of fiction—character, plot, setting, theme, point of view, and style—in literary texts.
- To explore the interplay between fiction and society, analysing how literature reflects and shapes society and culture.

Course Learning Outcomes

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

- critically engage with fictional texts, articulate their insights effectively, and have a deeper overall understanding of theoretical concerns related to the modalities of fiction.
- interpret and critique works of fiction using techniques of literary and cultural analysis, considering historical, cultural, and thematic elements.
- acquire advanced critical skills.

Unit I

Charles Dickens. *A Tale of Two Cities*, Penguin Random House, 2003.

Unit II

Jane Austen. *Persuasion*, Penguin Classics Paperback, 2006.

Unit III

G. V. Desani. *All About H Hatter*, NYRB Classics, 2018.

Unit IV

Milan Kundera. *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber, 2008.

Suggested Readings

Bakhtin, MM. *The Dialogic Imagination: Four Essays*, Ed.by Michael Holquist, Trans. by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press, 1988.

Keymer, Tom. *Jane Austen: Writing, Society, Politics*, Oxford University Press, 2020.

Kundera, Milan. *The Art of the Novel*, London: Faber, 1982.

Lukacs, Georg. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Mukherjee, Meenakshi. *The Perishable Empire*. OUP, 2002.

Newcomb, Mildred. *The Imagined World of Charles Dickens*, University of Ohio Press, 1993.

Rosinka, Chaudhuri. "Hatter and the Rhetoric of Postcoloniality." *Modern Fiction Studies* 39:1 (1993): 97–120.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Teaching Plan

Unit 1 13 weeks

Unit 2 13 weeks

Unit 3 13 weeks

Unit 4 13 weeks

DSC (with numbers or code)-Western Literary Criticism and Theory

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Western Literary Criticism and Theory	4	3	1	0		

Course Objectives

- To provide a comprehensive understanding of the evolution of Western literary criticism and theory from classical antiquity to recent scholarship.
- To examine how key philosophical and literary debates have shaped literary theory.
- To develop students' ability to critically engage with primary theoretical texts and apply their insights to literary analysis.

Course Learning Outcomes

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

- apply theoretical frameworks to interpreting literary texts across genres and periods.
- critically evaluate the relevance and implications of different theoretical approaches in contemporary literary and cultural studies.
- engage with secondary scholarship and interdisciplinary perspectives.

Unit I

Plato. *The Republic*, Book X, trans. Benjamin Jowett. Random House, 1957.

Aristotle. *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Horace. "Ars Poetica" from *Horace: Epistles Book II and Ars Poetica*. Trans. Niall Rudd. Cambridge Greek and Latin Classics, 1989.

Unit II

Philip Sidney. *An Apology for Poetry*. Ed. Forrest G Robinson. Macmillan, 1985.

William Wordsworth. Preface to *Lyrical Ballads* (1802)

Samuel Taylor Coleridge. *Biographia Literaria*, Chapters IV, XIII, and XIV

Matthew Arnold. 'The Function of Criticism at the Present Time'; 'Barbarians, Philistines, Populace', *Culture and Anarchy*, Oxford University Press, 2009.

Unit III

Tzvetan Todorov. "Structural Analysis of Narrative," from *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch. New York: Norton, 2001, pp. 2097-2106.

Roland Barthes. "The Death of the Author," from *The Norton Anthology of Theory and Criticism*, Ed. by Vincent B. Leitch. New York: Norton, 2001, pp. 1457-1461 & 1466-1470.

Jacques Derrida. "That Dangerous Supplement," from *Of Grammatology*, trans. By Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976; 2016, pp. 141-164.

Michel Foucault. "What is an Author?" trans. Josué V. Harari, in *The Essential Works of Foucault 1954-84, vol. 2: Aesthetics, Method and Epistemology*, ed. James D. Faubion. London: Penguin Books, 2000, pp. 205-22.

Unit IV

Walter Benjamin. 'The Work of Art in the Age of Mechanical Reproduction', trans. Harry Zohn, in *Illuminations*, ed. Hannah Arendt. London: Fontana, 1973, pp. 219-53.

Mikhail Bakhtin. 'Epic and Novel', trans. Caryl Emerson and Michael Holquist, in M. M. Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist. Austin, Texas: University of Texas Press, 1981, pp. 3-40

Fredric Jameson. 'Postmodernism, or the Cultural Logic of Late Capitalism', in *Postmodernism, or the Cultural Logic of Late Capitalism*, Verso, 1991.

Miranda Fricker. "Epistemic Injustice and a Role for Virtue in the Politics of Knowing." *Metaphilosophy*, vol. 34, no. 1/2, 2003, pp. 154–173.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford: Oxford University Press, 1953.

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton: Princeton University Press, 2014.

Brink, C. O. *Horace on Poetry: The "Ars Poetica"*. Cambridge: Cambridge University Press, 1971.

Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh: Edinburgh University Press, 1998.

Culler, Jonathan. *On Deconstruction: Theory and Criticism after Structuralism*. Ithaca: Cornell University Press, 1982.

Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton: Princeton University Press, 2002.

Harvey, David. *The Condition of Postmodernity*. Oxford: Blackwell, 1989.

Murray, Penelope. *Plato on Poetry: Ion, Republic 376e–398b, Republic 595–608b*. Cambridge: Cambridge University Press, 1996.

Thompson, E. M. *Russian Formalism and Anglo-American New Criticism*. The Hague: Mouton, 1971.

The Routledge Handbook of Epistemic Injustice. United Kingdom, Taylor & Francis, 2017.

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. London: Chatto & Windus, 1962.

Williams, Raymond. *Culture and Society, 1780-1950*. New York: Columbia University Press, 1958.

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957.

Teaching Plan

Unit I: 13 weeks

Unit II: 13 weeks

Unit III: 13 weeks

Unit IV: 13 weeks

DSE (with numbers or code)-Politics, Philosophy and Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/Practice		
Politics, Philosophy and Literature	4	3	1	0		

Course Objectives

- To amalgamate politics, literature, and philosophy.
- To understand the principles of interdisciplinary study with regard to the three disciplines mentioned in the title
- To appreciate classical and modern ways of life.

Course Learning Outcomes

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

- acquire a basic understanding of the common principles underlying these three disciplines.
- acquire a basic understanding of the intermingling of the philosophies of literature and politics.
- distinguish between the classical and modern approaches to life.

Unit I

Sophocles. *Antigone*. Trans. Diana J. Rayor. Cambridge UP, 2011.

Thomas Hobbes. "Chapter 13 and Chapter 14" from *Leviathan*. Norton, 2020.

Unit II

Dante. *The Divine Comedy*. Trans. C. H. Sisson. Oxford UP, 2008.

Dante. *Monarchy*. Trans. & Ed. Prue Shaw. Cambridge UP, 1996.

Unit III

Niccolò Machiavelli. *The Prince*. Trans. Peter Bondanella. Ed. Maurizio Viroli. Oxford UP, 2008.

William Shakespeare. *King Richard III*. Ed. James R. Siemon. Bloomsbury; 2009.

Unit IV

Hansda Sowvendra Shekhar. "They Eat Meat," "November is the Month of Migrations," "Getting Even," "Baso-jhi," and "The Adivasi Will Not Dance," from *The Adivasi Will Not Dance*. Speaking Tiger, 2017.

Martin Luther King Jr. "I Have a Dream," *The Norton Anthology of African American Literature*. Volume 2, 3rd edition. Norton, 2014, pp. 69-72.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research, which will be graded. Submissions of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Alles, Gregory D. "Are Adivasis Indigenous?" *Handbook of Indigenous Religion (s)*, ed. Greg Johnson and Siv Ellen Kraft, 247-262.

Bowra, C.M. *Sophoclean Tragedy*, Oxford UP, 1965.

Badger, Jonathan N. *Sophocles and the Politics of Tragedy: Cities and Transcendence*. Routledge, 2013.

Easterling, PE and BMW Knox, eds. *The Cambridge History of Classical Literature, vol. 1: Greek Literature*. Cambridge UP, 1985.

Ferrante, Joan M. *The Political Vision of the Divine Comedy*. Princeton UP, 1984.

Saccio, Peter. *Shakespeare's English Kings: History, Chronicle and Drama*. Oxford UP, 2000.

Shah, Alpa. "The Dark Side of Indigeneity: Indigenous People, Rights and Development in India," *History Compass* 5/6 (2007): 1806-1832.

Skinner, Quentin. *Visions of Politics* vol.2. Cambridge UP, 2002.

Strauss, Leo. *The Political Philosophy of Hobbes*. U of Chicago Press, 1952.

Springborg, Patricia (Ed). *The Cambridge Companion to Hobbes*. Cambridge UP, 2012.

Stern, Paul. *Dante's Philosophical Life*. Pennsylvania UP, 2018.

Tillyard, EMW. *Shakespeare's History Plays*. Vintage, 1975.

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Indian Aesthetics	4	3	1		NA	NA

Course Objectives

- To introduce students to the philosophical foundations and conceptual framework of Indian Aesthetics with special focus on the relationship between art, beauty, experience, and spirituality.
- To acquaint students with major Indian aesthetic theories and thinkers to develop a comparative understanding of creation and performance as aesthetic expressions.
- To explore the interdisciplinary and applied dimensions of Indian Aesthetics with special emphasis on contemporary literary discourses like digital, ecological, and feminist aesthetics.

Course Learning Outcomes

After completing this course, the students will be able to

- critically analyse and explain the core concepts and philosophical underpinnings of Indian Aesthetics and their use in the literary world.
- understand key aesthetic theories and their applications across literary, visual, and performative arts to shape their artistic experience and expression.
- do interdisciplinary aesthetic inquiry-based research projects that connect classical aesthetic principles with modern forms such as digital art, ecological aesthetics, and gendered interpretations of beauty.

Unit I: Conceptual Understanding

- Meaning and form of Indian aesthetics
- Significance and Philosophical Foundations
- Art, Beauty, Experience, and Spirituality

Required readings

Agata H Świątek et al. *Aesthetic Experience and the Ability to Integrate Beauty: The Mediating Effect of Spirituality*, Psychology Research and Behaviour Management, Taylor & Francis Group, Dovepress, UK, 2023.

Mini Chandran and Sreenath V. S. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 1-31

Chandradhar Sharma. *Indian Philosophy: A Critical Survey* Barnes & Noble, Inc., USA, 1962. pp. 13-17.

Unit-II: Thinkers and Theories

- Theory of Performance and Creation
- Ras- Bharat Muni's theory of nine sentiments
- Dhvani and Vakroti- Anandvardhan and Abhinavgupt, Kuntaka
- Alankar- Bhamaha, Dandin, Mammata

Required readings

Mini Chandran and Sreenath V. S. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 32-163

K.C. Pandey. *Comparative Aesthetics*, Vol-1, Chaukhamba Sanskrit Series, Varanasi, India, 1959. pp. 489-508.

Unit- III: Aesthetics and Indian Art Forms

- Aesthetics in performance, including folklore and folk dance
- Sacredness and Spirituality
- Panchbhuta aesthetic ecology and nature in Indian arts

Required readings

A. Coomaraswamy. *The Dance of Shiva*, The Sunwise Turn, Inc., New York, 1918, 2009. pp. 1-56.

K.C. Pandey. *Comparative Aesthetics*, Vol-1, Chaukhamba Sanskrit Series, Varanasi, India, 1959. pp. 511-555.

K.C. Pandey. "Nature in Indian Aesthetics." *Journal of the Ganganatha Jha Research Institute* 9, No. 1 (1951): pp. 1-12.

Unit-IV Indian Aesthetics for Contemporary Times

- Aesthetic consciousness in Yoga
- Shilpshastra principles in applied Architecture
- Rasa in advertising, films, theatre, digital spaces

Required Readings

Ravi Ravindra. *Introduction to the Yoga Sūtras of Patañjali*. Wheaton, IL: Quest Books/Theosophical Publishing House, 2009.

Stella Kramrisch. "Introduction," from *The Hindu Temple*. Vol. 1. Delhi: Motilal Banarsidass, 1946. Reprinted 1976.

Piyush Roy. *The Aesthetics of Emotional Acting: An Argument for a Rasa-based Criticism of Indian Cinema and Television*. PhD Thesis at The University of Edinburgh. 2017, pp. 26-74. & 81-107.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Brown, Frank Burch. *The Oxford Handbook of Religion and the Arts*. Oxford: Oxford University Press, 2013.

Dasgupta, Surendranath. *A History of Indian Philosophy*. Vol. 2. Cambridge: Cambridge University Press, 1932.

Goswamy, B. N. *Essence of Indian Art*. San Francisco: Asian Art Museum of San Francisco, 1986.

Krishnamoorthy, K. *Essentials of Indian Poetics*. Delhi: Bharatiya Vidya Bhavan, 1985.

Muni, Bharata. *Nāṭyaśāstra*. Translated by Manmohan Ghosh. 2 vols. Calcutta: Asiatic Society, 1951–1967. (Originally published as part of the Bibliotheca Indica series.)

Tripathi, Radhavallabh. *Sanskrit Poetics and Aesthetics*. Delhi: Motilal Banarsidass, 2011.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

DSE Disability Studies and Literary Representations

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Disability Studies and Literary Representations	4	3	1	0	As per the admission criteria	

Course Objectives

- To learn the foundational concepts of disability studies, key definitions, and theoretical models.
- To familiarize students with the literary and cultural representations of disability.
- To develop social, cultural, and political understanding and meanings of disability.

Course Learning Outcomes

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

- develop an understanding of the issues and concerns of persons with disabilities.
- possess critical scholarship with interdisciplinary orientation in examining disability studies in environmental studies, translation studies, media studies, and other cognate disciplines.
- come up with fresh, critical perspectives to carry out project/research in the field of disability/Crip studies.

Unit I

J Lennard Davis, editor. Part 1 (pp.3-51); Part 3 (pp. 79-89); Part 7 (pp. 253-295), *Beginning with Disability: A Primer*, edited by Lennard J. Davis. 1st ed., Routledge, 2017.

Dan Goodley, Part 1 (pp. 3-72), *Disability Studies: An Interdisciplinary Introduction*. 3rd ed., SAGE Publications, 2024.

Unit II

Premchand, *Rangbhoomi*, trans. Manju Jain. Penguin, 2012.

Unit III

Tito Rajarshi Mukhopadhyay. *The Mind Tree: A Miraculous Child Breaks the Silence of Autism*. Arcade Publishing, 2003.

Deepa Malik. *Bring It On*. New Delhi: Harper Collins, 2025.

Unit IV

D. H. Lawrence. "The Prussian Officer." *The Prussian Officer and Other Stories*, Penguin Books, 1914. pp. 7-28.

Wilfred Owen. "Disabled," in *The Norton Anthology of Modern Poetry*, ed. by Richard Ellman and Robert O'Clair. New York: Norton, 1973, p. 520

Jim Ferris. "Poet of Cripples", *Facts of Life: Poems*. United States, Parallel Press, 2005.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Addlakha, Renu. (Ed.). *Disability Studies in India: Global Discourses, Local Realities*, Routledge, 2013.

Anand, Shilpa. "Disability and Modernity: Bringing Disability Studies to Literary Research in India." *South Asia & Disability Studies: Redefining Boundaries & Extending Horizons*, S. Rao and M. Kalyanpur (Eds). Peter Lang, 2015, 246-262.

Barker, Clare and Stuart Murray (Eds). *The Cambridge Companion to Literature and Disability*. Cambridge: Cambridge University Press, 2018.

Berger, James. *The Disarticulate: Language, Disability and the Narratives of Modernity*. New York: NYU Press, 2014.

Corker, Mairian, and Tom Shakespeare (Eds). *Disability/Postmodernity: Embodying Disability Theory*. Bloomsbury Publishing, 2002

Davis, Lennard J. (Ed). *Beginning with Disability: A Primer*, 1st ed., Routledge, 2017.

Ferris, J. "Crip Poetry, Or How I learned to Love the Limp." *Wordgathering: A Journal of Disability Poetry and Literature*. Vol. 1. No.1 2007.

Garland-Thomson, Rosemarie. "Disability and Representation." *PMLA* 120 (2005): 522-527.

Ghai, Anita. *Rethinking Disability in India*. Routledge India, 2015.

Ghai, A. "An Autobiographical Note: My Own Journey in Rethinking Disability in India" from *Rethinking Disability in India*. New Delhi: Routledge, 2015, pp. 1-19

Ghai, A. "Theorizing Disability". from *Rethinking Disability in India*. New Delhi: Routledge, 2015, pp. 212-260.

Ghosh, Nandini. *Interrogating Disability in India: Theory and Practice*. Springer-Verlag, 2016.

Hall, Alice. *Literature and Disability*. Routledge, 2015

Mehrotra, Nilika (Ed). *Disability Studies in India: Interdisciplinary Perspectives*. Springer Nature Singapore, 2021

Mills, Mara and Rebecca Sanchez (Eds.). *Crip Authorship: Disability as Method*. New York University Press, 2023.

Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: U of Michigan P, 2000.

Quayson, Ato. *Aesthetic Nervousness: Disability and the Crisis of Representation*. Columbia University Press, 2007.

Shakespeare, Tom. *Disability Rights and Wrongs*. London. Routledge, 2006.

Shakespeare, Tom. *Disability: The Basics*. Routledge, 2018

Siebers, Tobin, *Disability Aesthetics*. Ann Arbor: University of Michigan Press, 2008.

Supreme Court of India. *Handbook Concerning Persons with Disabilities*. Supreme Court of India, 2024.

The Rights of Persons with Disabilities Act, 2016, Act No. 49 of 2016, Ministry of Law and Justice (Legislative Department), published in the Gazette of India Extraordinary, Part II, Section 1, New Delhi, December 28, 2016.

Wolf, Virginia. 'On Being Ill', in Hermione Lee (ed.), *On Being Ill*. Ashfield: Consortium, 2002, p. 12

Young, I. M. *On Female Bodily Experience: Throwing Like a Girl and Other Essays*. Oxford: Oxford University Press, 2005.

Teaching Plan

Unit 1 13 weeks

Unit 2 13 weeks

Unit 3 13 weeks

Unit 4 13 weeks

DSE (with numbers or code) - Classical to Pre-Modern Literatures

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Classical to Pre-modern Literatures	4	3	1	0		

Course Objectives

- To introduce students to ideas of classicism across languages and regions through representative literary texts.
- To explore major literary forms and aesthetic principles that shaped classical and pre-modern traditions.
- To develop comparative and critical perspectives on recurring themes such as fate, virtue, and human agency.

Course Learning Outcomes

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

- demonstrate informed understanding of classical and pre-modern texts in their cultural and intellectual contexts.
- analyse key literary forms and aesthetic concepts across diverse traditions and theoretical frameworks.
- compare and evaluate cross-cultural literary expressions, recognizing shared concerns and distinctive worldviews.

Unit I

Aeschylus: *The Oresteia* Trans. Robert Fagles, Penguin Classics, 1977.

Unit II

Bhasa: 'Svapna-vasavadattam or, The Vision of Vasavadatta', *Thirteen Plays of Bhasa*, tr.

A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: 'The First Flash', in the *Dhvanyalok of Anandavardhanam*. Ed. and tr. K.

Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37.

Unit III

Horace: Book 1 (Odes 9, 11,25), Book 2 (Ode 14), Book 3 (Ode 30), *The Complete Odes and Epodes with the 'Centennial Hymn'*. Tr. with notes, by W.G. Shepherd, with an introduction by Betty Radice, Penguin Books, 1983.

Horace: Book I, Satire 9, *Satires and Epistles*; *Persius: Satires*. Tr. Niall Rudd. Penguin Books, 1997.

Juvenal: Satire 3, *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green. Penguin Books, rev. ed. 1998.

Unit IV

Imru al Qais: 'The Muallaqa', *The Seven Odes* by AJ Arberry, Macmillan Company, 1957.

Amir Khusro: 'Come Colour Me in Your Hue', 'Mother, Today There is Colour', 'When Our Eyes Met', 'I Have Become You', 'Ghazal 1', 'Ghazal 257', 'Ghazal 417', *In the Bazaar of Love: The Selected Poetry of Amir Khusro* by Paul E Losensky and Sunil Sharma, Penguin India, 2013

Ghalib Lakhnavi and Abdullah Bilgrami: 'Of Hamza, Muqbil, and Amar becoming blessed and acquiring occult gifts', 'Of Amir Hamza's First Tryst with the apogee of elegance princess Mehr-Nigar', 'Of Amir's departure for Mecca, and of his attaining Martyrdom in the victorious service of the prophet Muhammad; and the culmination of the dastan', 'Of the return journey of the lord of the auspicious planetary con-junction from the lands of QAF to the confines of Earth', *The Adventures of Amir Hamza, Translated by Musharraf Ali Farooqi, Modern Library Classics, RHI, 2008.*

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Bernal, Martin. *Black Athena*. Rutgers University Press, 1987.

Farrin, Raymond. *Abundance from the Desert*. Classical Arabic Poetry, Syracuse U Press, 2011.

Mehta, Tarla (Ed). *Sanskrit Play Production in Ancient India*. Motilal Banarsidass Publisher, 1995.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*, Columbia University Press, 2016.

Sharma, Sunil. *Amir Khusraw: The Poet of Sultans and Sufis*. Oneworld Publisher, 2005.

Stetkevych, Suzanne Pinckney (Ed). *Early Islamic Poetry and Poetics*, Routledge, 2009.

Vernant, Jean-Pierre. *Myth and Tragedy in Ancient Greece*, trans. Janet Lloyd, Zone Books, 1988.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

DSE (code) - Research Methodology

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Research Methodology	4	3	0	1		

Course Objectives

- To introduce students to the key concepts, methods, and terminology of research in the Humanities and English Studies, and to help them conceptualize research problems and prepare research proposals.
- To develop students' skills in academic writing, citation, and ethical research practices, while enabling them to connect theoretical approaches with practical research applications in English Studies.
- To equip students with critical and analytical tools for evaluating scholarly sources, designing research frameworks, and interpreting data within interdisciplinary and comparative contexts.

Course Learning Outcomes

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

- identify and apply key research concepts and paradigms in the Humanities, including the ability to frame research questions, formulate hypotheses, and design small-scale research projects.
- critically evaluate existing scholarship and theoretical frameworks to develop original, well-supported arguments that contribute to ongoing academic conversations in English Studies.
- demonstrate competence in academic writing, citation, and ethical research practices by producing a well-structured research proposal and a short research paper.

Unit I: Understanding Research in English Studies

- Meaning and scope of research in Humanities
- Kinds of research: textual, theoretical, empirical, interdisciplinary, archival, and visual
- Research paradigms
- The structure of a research process
- The role of creativity and critical thinking in research
- *Praman Shashtra*

UNIT II: Basics of Research Design and Data Handling

- Research question and hypothesis formulation
- Identifying Primary and Secondary Sources
- Review of literature: purpose, structure, and strategies
- Data collection and interpretation
- Use of digital resources and academic databases

UNIT III: Academic Writing and Ethics

- Academic writing styles and structuring an argument
- Citation and referencing styles: MLA and Chicago (latest editions)
- Research ethics and plagiarism
- Responsible use of AI tools in research (checking bias, citation accuracy)
- Managing references

UNIT IV: Practical and Presentation

- Preparing a short research proposal or paper outline
- Peer-review and presentation sessions in class
- Discussion of sample journal articles and critical essays
- Workshop on converting proposals into publishable papers

Evaluation

- Group presentations on selected research topics
- Submission of a final term paper

Suggested Readings

Annambhaṭṭa. *Tarkasaṅgraha of Annambhaṭṭa*. English Translation with Notes. Translated by V. N. Jha, Chinmaya International Foundation Shodha Sansthan, 2016, pp. 50-57; 63-65 and 91-94.

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.

Belsey, Catherine. "Textual Analysis as a Research Method." *Research Methods for English Studies*, edited by Gabriele Griffin, Edinburgh University Press, 2005, pp. 157–174.

Bizzaro, Patrick. "Research and Reflection in English Studies: The Special Case of Creative Writing." *College English*, vol. 66, no. 3, 2004, pp. 294–309. JSTOR, <https://doi.org/10.2307/4140750>

Brand, Alice K. *The Psychology of Writing*. Greenwood Press, 1989.

Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications, selected chapters, latest edition.

C. R. Kothari. *Research Methodology: Methods and Techniques*. New Age International Publishers, latest edition.

Curry, A. N. "Scholarly Writing." *Best Practices to Prepare Writers for Their Professional Paths*, edited by A. P. Romero-Tejeda, IGI Global, 2024, pp. 120–134. <https://doi.org/10.4018/978-1-6684-9024-2.ch007>

Datta, D.N. "Introduction", *The Six Ways of Knowing*, University of Calcutta Press, 1960, pp. 19-28.

Knopf, Jeffrey W. "Doing a Literature Review." *PS: Political Science and Politics*, vol. 39, no. 1, 2006, pp. 127–32. JSTOR, <http://www.jstor.org/stable/20451692>

The Chicago Manual of Style. 18th ed., University of Chicago Press, 19 Sept. 2024.

The Modern Language Association of America. *MLA Handbook*. Modern Language Association of America, 2021.

Rand, E. K. "The Meaning of the Humanities." *The Philosophical Review*, vol. 49, no. 6, 1940, pp. 672–77. JSTOR, <https://doi.org/10.2307/2180892>

Sinha, M. P. *Research Methods in English*. Atlantic Publishers and Distributors, 2004.

Skinner, Quentin. "Motives, Intentions and Interpretation." *Visions of Politics*, vol. 1, Cambridge University Press, 2002, pp. 90–102.

Steedman, Carolyn. "The Space of Memory." *Dust: The Archive and Cultural History*, Rutgers University Press, 2002, pp. 65–84.

Tobi, Hilde, and Jarl K. Kampen. "Research Design: The Methodology for Interdisciplinary Research Framework." *Quality & Quantity*, vol. 52, 2018, pp. 1209–1225.

Ullman, B. L. "What Are the Humanities?" *The Journal of Higher Education*, vol. 17, no. 6, 1946, pp. 301–37. JSTOR, <https://doi.org/10.2307/1977125>

Winch, Peter. "Can We Understand Ourselves?" *Philosophical Investigations*, vol. 23, no. 3, 2000, pp. 193–204.

Teaching Plan

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

DSE (with numbers or code)- Folk and Tribal Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Folk and Tribal Studies	4	3	1	0	As per the admission criteria	NIL

Course Objectives:

- To explore the shift from oral to written forms and its impact on cultural transmission.
- To engage with performance traditions, indigenous knowledge systems, and interpretive frameworks in Folk and Tribal Studies.
- To examine the interrelationship between folklore, identity, and collective memory in evolving socio-cultural contexts.

Course Learning Outcomes:

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

- interpret folk and tribal narratives through contextual and aesthetic frameworks.
- analyse oral, performative, and written expressions as interconnected cultural forms.
- evaluate how folklore contributes to the construction and preservation of collective identities and social memory.

Unit I

Stuart H. Blackburn, “Performance Markers in an Indian Story-Type,” in *Another Harmony: New Essays on the Folklore of India*, eds. Stuart H. Blackburn and A. K. Ramanujan, University of California Press, 1986, pp. 167–194.

Tuhin A. Sinha and Ambalika, *The Great Tribal Warriors of Bharat*. Rupa Publications, 2025.

Unit II

Baba Farid, “In Rag Asa”, “In Rag Suhi”, Gurbachan Singh Talib, “The Poetical Compositions of Sheikh Farid in Multani Punjabi,” in *Baba Sheikh Farid: Shakar Ganj*. National Book Trust, 1974, pp. 97–100.

Nag Haldar, “The Great Sati Urmila”, “River Ghensali”, and “The Jealous Always Suffer” Damodar Mishra, *Hanuman Drama*, trans. A. N. D. Haksar. New Delhi: Penguin Classics, 2023.

Unit III

Vijaydan Detha, *Timeless Tales from Marwar*, trans. Vishes Kothari, Puffin, 2020.

Bhagwandas Patel, *Bharath: An Epic of the Dungri Bhils*, trans. Nila Shah. Central Institute of Indian Languages (2012).

Unit IV

Male Madeshwara: A Kannada Oral Epic, as sung by Hebbani Madayya and His Troupe, collected by K. Keshavan Prasad, trans. C. N. Ramachandran and L. N. Bhat. Sahitya Akademi, 2018.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions

Suggested Readings

Blackburn, Stuart and A. K. Ramanujan (Eds.). *Another Harmony: New Essays on the Folklore of India*. New Delhi: Oxford University Press, 1986.

Blackburn, Stuart H. *Inside the Drama-House: Rama Stories and Shadow Puppets in South India*. Berkeley: University of California Press, 1996.

Bronner, Simon J. (Ed.). *The Meaning of Folklore: The Analytical Essays of Alan Dundes*. Logan: Utah State University Press, 2007.

Dai, Mamang. *The Legends of Pensam*. New Delhi: Penguin, 2006.

Devy, G. N. (Ed.). *Painted Words: An Anthology of Tribal Literature*. New Delhi: Penguin, 2002.

Devy, G. N. *A Nomad Called Thief: Reflections on Adivasi Silence*. Hyderabad: Orient Blackswan, 2006.

Dorson, Richard M. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press, 1972.

Hafstein, Valdimar Tr. *Making Intangible Heritage: El Condor Pasa and Other Stories*. Bloomington: Indiana University Press, 2018.

Mahapatra, Sitakant. (Ed.). *The Awakened Wind: The Oral Poetry of the Indian Tribes* (New Delhi: Sahitya Akademi, 1998.

Nair, P. K. *Tribal Folklore and Culture: A Study of Oral Traditions in India*. New Delhi: Mittal Publications, 2010.

Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*. London: Routledge, 1982.

Payyanad, Raghavan (Ed.). *Folklore in Modern India*. Mysore: Central Institute of Indian Languages, 1999.

Ramanujan, A. K. *The Collected Essays of A. K. Ramanujan*. New Delhi: Oxford University Press, 1999.

Sen, Soumen and Desmond L. Kharmawphlang (Eds.). *Orality and Beyond: A North East Indian Perspective*. New Delhi: Sahitya Akademi, 2007.

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

GE (with numbers or code)-Music and Literature

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Music and Literature	4	3	1	0		

Course Objectives

- To inculcate a sense of musicality by combining it with literature, culture, and the creative impulse.
- To develop listening skills and a sense of sound culture.
- To study music as a meaningful historical and social practice.

Course Learning Outcomes

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

- possess a fundamental sense of musicality and the ability to work with pre-linguistic notions like melody, rhythm, sound, and silence.
- understand the field of acoustics, ethnomusicology, and popular music.
- possess a basic sense of recording and archiving music.

Unit I

Sandeep Bagchee. *Shruti: A Listener's Guide to Hindustani Music*. (Chapters 1, 2, and 3), Rupa, 2006.

Nicholas Cook. *Music: A Very Short Introduction*. Oxford University Press, 2021.

David Frawley. *Mantra Yoga and Primal Sound*, Motilal Banarsidass, 2022, pp. 21-26 & 45-54.

Unit II

Pauline Oliveros. *Deep Listening: A Composer's Sound Practice*. (Introduction, Deep Listening Practice, Bodywork, Exercise Preparation, Natural Stance, Posture), Deep Listening Publications, 2005.

Laura Brueck et al (Eds). *Indian Sound Cultures, Indian Sound Citizenship* (Introduction and Chapter 1), Primus Book, 2021.

John Cage. *Silence: Lectures and Writings* (The Future of Music: Credo / 3 Experimental Music / 7 Experimental Music: Doctrine / 13 Composition as Process 18), Wesleyan University Press, 2013.

Unit III

Sheila Dhar. *Ragan Josh*. The Orient Blackswan, 2017.

Edward Said. *Musical Elaborations*. (Chapter 3), Columbia University Press, 1993.

Unit IV

Katherine Butler Schofield and F. Orsini (Eds). *Tellings and Texts: Music, Literature and Performance in North India* (Introduction, Chapter 5, and Chapter 11), Open Book Publishers, 2020.

Sharmila Rege. "Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra." *Economic and Political Weekly*, Vol. 37, No. 11 (Mar. 16-22, 2002), pp. 1038-1047.

Gregory D. Booth and Bradley Shope. *More Than Bollywood: Studies in Indian Popular Music* (Introduction, Chapter 1, and Chapter 15), Oxford University Press, 2014.

Ted Gioia. *The History of Jazz* (The Prehistory of Jazz, New Orleans Jazz, The Jazz Age), Oxford University Press, 2021.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research, which will be graded. Submissions of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Adorno, Theodore. *Philosophy of Modern Music*. London and New York, Bloomsbury, 2016.

Devidayal, Namita. *The Music Room*. New Delhi: Penguin India, 2007

Dhar, Sheila. *Ragan Josh*. New Delhi: The Orient Blackswan, 2017.

Krishna, T.M. *A Southern Music*. New Delhi: Harper Collins India, 2016.

Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. Chicago: University of Chicago Press, 1993.

Martin, Henry and Keith Water, *Jazz: The First Hundred Years*. Boston, MA: Cengage Learning, 2015.

Mukherjee, Kumar Prasad. *Lost World of Hindustani Music*. New Delhi: Penguin India, 2006.

Rice, Timothy. *Ethnomusicology: A Very Short Introduction*. Oxford: OUP, 2014.

Sampath, Vikram. *Indian Classical Music and the Gramophone*. New Delhi and London: Routledge, 2023.

Schafer, R. Murray. *The Soundscape: Our Environment and the Tuning of the World*. Merrimac, MA: Destiny Books, 1993.

Sharma, Prem Lata. *Ananda Coomaraswamy: Essays on Music*. New Delhi: Manohar 2010.

Shankar, Ravi. *My Music, My Life*. San Rafael, CA: Mandala Publishing, 2007.

Thoreau, Henry David. *Walden*. Princeton, NJ: Princeton University Press, 2016.

Teaching Plan

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

GE (with numbers or code): Narratives from Northeast India

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Narratives from Northeast India	4	3	1	0		

Course objectives

- To introduce the students to Northeast India through literary representation of various socio-cultural issues
- To provide an overview of the development of literary history and culture from the Northeast region while primarily focusing on the English / Anglophone writings.
- To situate narratives from the Northeast within the larger rubric of Indian writing in English

Course Learning Outcomes

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

- possess a better understanding of the Northeast region and its diverse cultures
- appreciate the diverse literary works from the region in shaping the social and cultural discourses on the region.
- gain a better understanding of literary and cultural developments in the contemporary period.

Unit I

Mitra Phukan. "Hope" in *Earth Songs: Stories from Northeast India*, Ed. Kailash C. Baral, Sahitya Akademi, 2005, pp. 85-104.

Mamang Dai. "Travel the Road" in *The Oxford Anthology of Writings from North-east India: Fiction*, Ed. Tilottoma Misra, Oxford University Press, pp. 12-19.

Easterine Kire. "The Man Who Lost His Spirit" in *The Oxford Anthology of Writings from North-east India: Fiction*, Ed. Tilottoma Misra, Oxford University Press, pp. 255-260.

Unit II

Temsula Ao. *Aosenla's Story*, Zubaan, 2017

Unit III

Kynpham Sing Nongkynrih, “The Ancient Rock of Chera” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, pp. 66-67.

Charrie L Chhange. “What does an Indian Look Like” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, p. 76.

Robin Ngangom, “When you do not return” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 198-200.

Guru T Ladakhi. “A Himalayan Balad” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 158-159.

Unit IV

Queenbala Marak, “Megalithic Traditions” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 324-329.

R.K. Debberma, “Indigeneity” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 250-255.

Sarah Besky, “Tea” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 429-433.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research and will be graded. Submission of the presentation will be required at the conclusion of the tutorial sessions.

Suggested Readings

Baishya, Amit, and Rakhi Kalita Moral, “‘Insides-Outsides’: Northeast Indian Anglophone Literatures”, *South Asia Review*, Vol. 44, Nos. 3–4, 180–190, <https://doi.org/10.1080/02759527.2023.2255045>

Baruah, Manjeet & Lipokmar Dzuvi chu (Eds.). *Modern Practices in North East India: History, Culture, Representation*, New Delhi: Routledge, 2018.

Baruah, Sanjib. “A New Politics of Race: India and its North-east” in *Where the Sun Rises When Shadows Fall: The Northeast, IIC Quarterly*, Monsoon-Winter 2005, pp. 164-176.

Choudhury, Samrat and Preeti Gill (Eds.). *I Am But One of You: Northeast India and the Struggle to Belong*, New Delhi: HarperCollins Publishers, 2024.

Gill, Preeti (Ed.). *The Peripheral Centre: Voices from the Northeast*, New Delhi: Zubaan, 2014.

Islam, K.M. Baharul (Ed.). *Literatures from Northeast India: Beyond the Centre-Periphery Debate*, New York/Oxon: Routledge, 2022.

Margaret L. Pachau and Anjali Daimari (Eds.), *Interpreting Literatures from Northeast India*, New Delhi: Bloomsbury India, 2024.

Misra, Tilottoma. "Introduction" in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, New Delhi, pp. xiii-xxxii.

Saikia, Yasmin. "Postcolonial Other" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 375-381.

Wouters, Jelle J.P. & Tanka B. Subba (Eds.). *The Routledge Companion to Northeast India*, London and New York: Routledge, 2023.

Zama, Margaret Ch. (Ed.). *Emerging Literatures of North East India: The Dynamics of Culture, Society and Identity*, New Delhi: Sage, 2013.

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisites of the course, if any
		Lecture	Tutorial	Practical/Practice		
Indian Epics and Ethics	4	3	1	0	As per the admission criteria	

Course Objectives

- To explore the ethical philosophies and moral dilemmas presented in Indian epics across linguistic and regional traditions.
- To examine how ideas of dharma, justice, compassion, and virtue shape individual and collective conduct in different cultural contexts.
- To develop critical and comparative perspectives on ethical thought through the study of epic narratives in Sanskrit, Awadhi, Tamil, and Manipuri.

Course Learning Outcomes

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

- interpret and critically analyse ethical ideas such as *dharma*, *karma*, justice, and virtue as they emerge through diverse Indian epic traditions.
- compare and contextualise regional and linguistic variations in ethical thought, demonstrating an understanding of how cultural narratives shape moral reasoning across traditions.
- apply ethical frameworks and research methodologies to examine epic literature, enabling original inquiry, comparative research, and interdisciplinary connections between ethics, literature, and cultural studies.

UNIT I

Vyasa. "Santi Parva: Part 1." *The Mahabharata of Krishna-Dwaipayana Vyasa (Vol. VIII)*. Trans. Kisari Mohan Ganguli. Munshiram Manoharlal Publishers Pvt. Ltd., 2003.

- "Rajdharmanusasana Parva," Sections 56–58, pp. 113–121.
- "Rajdharmanusasana Parva," Sections 67–71, pp. 145–159.
- "Apaddharmanusasana Parva," Sections 131–134, pp. 283–288.

UNIT II

Tulsidas. "The Kingdom of Kishkindha." *Tulsidas: The Epic of Ram*, vol. 5. Trans. Philip Lutgendorf. Harvard University Press, 2016, pp. 129–197. Murty Classical Library of India.

Unit III

Cāttanār. *Manimekalai* (Cantos 13,14). Trans. P. Pandian. The South India Saiva Siddhanta Works Publishing Society, 1989, pp. 109–125.

Hijam Anganghal. *Khamba Thoibi Sheireng* (Book 1). Trans. Jodhachandra Sanasam. Ashangba Communication (2016), pp. 1–14.

Unit IV

John Bryan Hainsworth. "What Is an Epic?" *The Idea of Epic*. University of California Press, 2022, pp. 1–10.

Bimal Krishna Matilal. *Ethics and Epics: Philosophy, Culture and Religion*. Edited by Jonardon Ganeri, Oxford University Press, 2002.

- "Moral Dilemmas and Religious Dogmas," pp. 3–13
- "Moral Dilemmas: Insight from Indian Epics," pp. 19–35

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Asher, R. E. "Tamil Literature in Translation." *Mahfil: A Quarterly of South Asian Literature*, vol. 6, no. 1, Spring 1970, pp. 41–63.

Bilimoria, Purushottama, et al., editors. *Indian Ethics: Classical Traditions and Contemporary Challenges: Volume I*. Routledge, 2017.

Das, Gurucharan. *The Difficulty of Being Good: On the Subtle Art of Dharma*. Penguin, 2009.

Desai, Santosh N. "Rāmāyaṇa--An Instrument of Historical Contact and Cultural Transmission between India and Asia." *The Journal of Asian Studies*, vol. 30, no. 1, 1970, pp. 5–20. *JSTOR*, <https://doi.org/10.2307/2942721>

Hindery, Roderick. "Hindu Ethics in the Rāmāyaṇa." *The Journal of Religious Ethics*, vol. 4, no. 2, 1976, pp. 287–322. *JSTOR*, <http://www.jstor.org/stable/40014906>

Kaushal, Molly, editor. *Chanted Narratives: The Living "Katha-Vachana" Tradition*. IGNCA, D. K. Printworld (P) Ltd, 2001.

Lutgendorf, Philip. "The Power of Sacred Story: 'Rāmāyaṇa' Recitation in Contemporary North India." *Journal of Ritual Studies*, vol. 4, no. 2, 1990, pp. 115–47. *JSTOR*, <http://www.jstor.org/stable/44368474>

Martha C. Nussbaum. *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*. Cambridge University Press, 1986.

Monius, Anne E. "Literary Theory and Moral Vision in Tamil Buddhist Literature." *Journal of Indian Philosophy*, vol. 28, no. 2, Apr. 2000, pp. 195–223. *SpringerLink*, <https://doi.org/10.1023/A:1004717424936>

Monius, Anne E. *Imagining a Place for Buddhism: Literary Culture and Religious Community in Tamil-Speaking South India*. Oxford University Press, 2002.

Richman, Paula. *Women, Branch Stories, and Religious Rhetoric in a Tamil Buddhist Text*. Maxwell School of Citizenship and Public Affairs, Syracuse University, 1988.

Rojio, Usham. "Performing the Landscape: Orature around Loktak Lake and the Love Story of Khamba Thoibi." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 14, no. 2, Apr.–June 2022, pp. 1–12. <https://doi.org/10.21659/rupkatha.v14n2.ne38>

Singh, Nongmaithem Tombi. "The Philosophy in 'Khamba-Thoibi Sheireng': An Amalgamation of Meitei & Hindu Thoughts – Part 4 (Last)." *Imphal Review of Arts and Politics*, 12 June 2021. <https://imphalreviews.in/the-philosophy-in-khamba-thoibi-sheireng-an-amalgamation-of-meiteihindu-thoughts-part-4-last/>

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

**Syllabi of Courses
in
Semester-
IV of
Two-year M.A. English under
Structure-1
(Only Course work)**

Based on the Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

**POST GRADUATE PROGRAMMES OF STUDY
STRUCTURE, COURSES & SYLLABI OF SEMESTER -IV**

MA English with only Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2025

MA Semester IV

DSC - The Long Nineteenth Century

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
The Long Nineteenth Century	4	3	1			

Course Objectives

- To critically engage with major literary texts of the nineteenth century, including novels, poetry, and drama, by understanding their themes, narrative techniques, and cultural significance.
- To map critical thinking, interdisciplinary learning, and the cross-currents of this tumultuous era, recording its important developments in socio-political, cultural, and philosophical contexts through a choice of representative texts
- To foster a comparative approach to literature, encouraging students to analyze how different literary traditions responded to themes of modernity, nationalism, and social reform.

Course Learning Outcomes

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

- critically analyse literary texts within their historical, cultural, and ideological frameworks, applying theoretical insights to deepen their interpretations.

- engage in comparative discussions on colonial literature of India, First World poetry of Britain and America, and theatre of Europe to develop a broader understanding of global and local literary traditions.
- demonstrate enhanced critical thinking, creativity, and communication skills through multimedia presentations, close reading exercises, and classroom discussions.

Unit I

George Elliot. *Middlemarch*, Penguin, 2023.

Harriet Taylor. ‘The Enfranchisement of Women,’ John Taylor Mill and Harriet Taylor Mill, *Essays on Sex Inequality*, ed. Alice Rossi, Chicago University Press, 1970.

Unit II

Bankim Chandra Chatterjee. *Ananda Math*. Trans. Julius J Lipner, Vintage Books, 2019.

Unit III

Walt Whitman. “Song of Myself”

John Keats. “The Eve of St. Agnes”

Unit IV

Henrik Ibsen. *A Doll’s House*. Trans. Deborah Dawkins, Penguin.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Beer, Gillian. *Darwin’s Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth-Century Fiction*. 1983.

Bloom, Harold, ed. *Walt Whitman: A Critical Reader*. New York: Chelsea House Publishers, 1990.

Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton UP, 2000.

Hobsbawm, Eric. *The Age of Capital: 1848–1875*. London: Weidenfeld & Nicolson, 1975.

Hobsbawm, Eric. *The Age of Revolution: 1789–1848*. London: Weidenfeld & Nicolson, 1962.

Moi, Toril. *Henrik Ibsen and the Birth of Modernism: Art, Theater, Philosophy*. Oxford: Oxford University Press, 2006.

Poovey, Mary. *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England*. Chicago: University of Chicago Press, 1988.

Reynolds, David S. *Walt Whitman’s America: A Cultural Biography*. New York: Knopf, 1995.

Sen, Amiya P. *Bankimchandra Chattopadhyay: An Intellectual Biography*. Delhi: Oxford University Press, 2008.

Williams, Raymond. *Culture and Society*. New York: Columbia University Press, 1958.

Teaching Plan

Unit I: 13 weeks

Unit II: 13 weeks

Unit III: 13 weeks

Unit IV: 13 weeks

DSC (with numbers or code) - The Long Twentieth Century

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
The Long Twentieth Century	4	3	1	0		

Course Objectives

- To introduce students to a range of texts that deal with issues central to the long Twentieth Century, including war, postcolonial imaginations, and modernity.
- To enable students to critically analyse texts and identify generic distinctions across different milieus and regions.
- To think of the ways in which specific genres highlight both the interiority of individuals and their location in larger worlds.

Course Learning Outcomes

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

- gain an understanding of the complexities of the Twentieth Century.
- acquire knowledge about representation and genre.
- improve oral and written expression and enhance analytical skills.

Unit I

Arthur Miller, *Death of a Salesman*, Penguin Classics, 1998.

Harold Pinter: *The Birthday Party*, Faber, 1991.

Unit II

J. R. R. Tolkien: *The Hobbit*, HarperCollins, 2014.

Unit III

James Joyce: *A Portrait of the Artist as a Young Man*, Penguin Classics, 2024.

Unit IV:

Sarojini Naidu: "The Gift of India"

Keki Daruwala: "Some poems for Akhmatova"

Revathy Gopal: "Just a Turn in the Road"

K. Srilata: "Because I Never Learned the Names of Trees in Tamil"; "A Brief History of Writing"

W. H. Auden: “Musee de Beaux Arts”; “September 1, 1939”

Dylan Thomas: “Do not go gentle into that good night”; “A Refusal to mourn the Death, by Fire, of a Child in London”

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Aurobindo, Sri. “The Life of Nationalism,” *Bande Mataram*, November 16, 1907.

Brown, Richard Danson and Suman Gupta, *Aestheticism & Modernism: Debating Twentieth-century Literature 1900-1960*. Routledge.

Johnson, David. *The Popular & the Canonical: Debating Twentieth-century Literature 1940-2000*, Routledge.

Perkins, David. *A History of Modern Poetry, Volume I: From the 1890 to the High Modernist Mode*, Harvard University Press, 1989.

Perkins, David. *A History of Modern Poetry, Volume II: Modernism and After*, Harvard University Press, 1989.

Ramazani, Jahan. *The Hybrid Muse: Postcolonial Poetry*. University of Chicago, 2001.

Robinson, Peter. *Twentieth Century Poetry: Selves and Situations*. Oxford University Press, 2005.

Scully, James (Ed.). *Modern Poets on Modern Poetry*, Collins, 1966.

Worth, Katharine. *Revolutions in Modern English Drama*. Bell Publisher, 1973.

Teaching Plan

Unit I: 13 weeks

Unit II: 13 weeks

Unit III: 13 weeks

Unit IV: 13 weeks

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Translation Studies	4	3		1	NA	NA

Course Objectives

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of translation as an interdisciplinary and cross-cultural act.
- To equip students with advanced research and analytical skills in translation methodologies with digital translation tools, corpus analysis, and translation analytics.
- To encourage students to conduct original research in translation studies with a focus on comparative literature, global multicultural discourse, and the role of translation in creating a useful knowledge repository.

Course Learning Outcomes

After completing this course, the students will be able to

- develop conceptual and critical understanding of translation as an act of maintaining balance between at least two languages and cultures.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects.

Unit I: Translation, Translator, and Objectivity

Walter Benjamin. “The Task of the Translator”, *Selected Writings, vol. 1, 1913-26*, Harvard University Press, 1996, pp. 253-263.

Lawrence Venuti. “Invisibility”, *The Translator's Invisibility: A History of Translation*, Routledge, 1995, pp. 1-34.

Gideon Toury. “The Nature and Role of Norms in Translation.” *Descriptive Translation Studies — and Beyond*, John Benjamins, 1995, pp. 53-79.

Unit II: Translation, Transcreation, and Cultural Correspondence

Sujit Mukherjee. “Translation as New Writing”, Adil Jussawalla, *New Writing in India*, Penguin, 1974, pp.1-20.

A.K. Ramanujan. "Mother Tongue Other Tongue", Rita Kothari, *Translating India: The Cultural Politics of English* (Routledge, 2003), pp. 26-34.

Harish Trivedi. "Translating culture vs. cultural translation". In *Translation – Reflections, Refractions, Transformations*, edited by Paul St-Pierre and Prafulla C. Kar, John Benjamins Publishing Company, 2007, pp. 277-287.

Unit III: Translation and Interdisciplinarity

- Digital textuality, AI-assisted and machine and/or computer-aided translation
- Digital Archiving, Digital Humanities Tools and Multimodal Translation (Integration of Text, Image, and Sound)
- Interdisciplinary Approaches to Translation

Unit-IV Application in Translation

Students will be given a task to translate at least 25 pages from a book or Web Text and write 8-10 pages on problems and barriers in Translation. While translating from the Source Language (SL) to the Target Language (TL), students must ensure that either the SL or TL is English. Some of the suggested areas are:

- Comparative analysis of one source text and its translations
- Focus on theoretical interpretation and cultural shifts.
- Problems in Multimodal Translation
- Mapping Translation Flow in Digital Humanities

Suggested Readings

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024.

Basnett, Susan. *Translation Studies*, 4th ed. Routledge.

Berman, Sandra and Michael Wood (eds.), *Nation, Language and the Ethics of Translation*. Princeton University Press, USA, 2005.

Buden, Boris, Stefan Nowotny, Sherry Simon, Ashok Bery, and Michael Cronin. 2009. "Cultural Translation: An Introduction to the Problem, and Responses." *Translation Studies* 2 (2): 196–219.

Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, New Delhi, 1999.

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013.

Emmerich, Karen, *Literary Translation and the Making of Originals*. Bloomsbury Academic, London, 2017.

Freeth, Peter J and Raphael Trevino (eds.), *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*. Leuven, USA, 2024.

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue

1, 2024.

Steiner, George, *After Babel: Aspects of Language and Translation* (Oxford University Press, London, 1998.

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” SHS Web Conf. Volume 163, 2023. DOI:

<https://doi.org/10.1051/shsconf/202316302021>

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

DSE (with numbers or code)-Literature and Metaphysics

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Literature and Metaphysics	4	3	1	0		

Course Objectives

- To provide an understanding of core issues in metaphysical debate, such as narratives of origin, a sense of the holy, the individual soul, and the larger community
- To set out a variety of literary responses to these themes and analyse them within their diverse cultural contexts
- To develop a critical sense of the relationship among diverse shades of belief and their impact upon literature

Course Learning Outcomes

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

- identify and evaluate the literary methods involved in engaging with metaphysical debate
- assess the ethical and aesthetic values that emerge from a relationship between literature and metaphysics
- apply these values to cultural experience within and outside the domain of literature

Unit I: Foundational Concerns I

‘About Creation,’ *Brihadaranyaka Upanishad* (1.4.1 to 1.4.4)

Sri Aurobindo. ‘Indian Spirituality and Life-1,’ *The Renaissance in India and Other Essays on Indian Culture*, pp. 178-195

Jagbir Singh. *Indic Civilisation and its Dharma Traditions: A Postcolonial Perspective*, Chapter 2 & 3, pp. 57-103.

Swami Vigyananand. ‘Sarvam Śāntiḥ ‘Care for Nature’ *The Hindu Manifesto*, pp. 307-343

Unit II: Foundational Concerns II

Rudolf Otto. *The Idea of the Holy*, Chapters I, II, III, IV, OUP 1917.

Mircea Eliade. *The Sacred and the Profane*, Introduction, Chapters I and II, trans Willard R Trask, Harcourt, New York: Brace & World, 1953.

E R. Dodds. *The Greeks and the Irrational*, Chapters I, II, and VIII, Berkeley, Los Angeles & London, U of California Press, 1951.

Unit III: Wisdom Literature

Selections from *Srimadbhagatagita* ‘Resolving the Human Dilemma,’ and ‘Maintaining Sustainable Ecology,’ from Jayadayal Goyandka, *The Bhagavad Gita or Divine Song* (with Sanskrit text and English translation) 1 ed, Gita Press, 2007.

Ecclesiastes, or ‘The Book of the Preacher,’ Chapters 2 & 3 from the Authorised Version of the Bible

T S Eliot. ‘The Dry Salvages,’ *Four Quartets*, 1941

‘Setting in Motion the Wheel of the Dhamma,’ *Dhammacakkapavattana Sutta*, ‘Samyuta Nikaya’ LVI, 11, trans from the Pali by Bhikku Bodhi *The Connected Discourses of the Buddha: A New Translation of the Samyutta Nihaya*, Wisdom Publications: 2000

‘Apannaka Jataka,’ (pp 1-8) ‘Vannupatha Jataka,’ (pp 9-11) ed E J Cowell, *The Jataka, or, Stories of the Buddha’s Former Births*, vol 1, C U P 1895.

Unit IV: Devotional Literature

Asa di Var, Sri Guru Granth Sahib Part 6, Stanzas 21 – 22.

‘That is enough of learning, friend’, ‘Bulha, what do I know about who I am?’ (Nos 26 & 106 respectively) from *Bullah Shah Sufi Lyrics: Selections from a World Classic*, trans Christopher Shackle, Harvard UP 2021.

‘In my soul, there is a temple, a shrine, a mosque, a church where I kneel,’ (p 17), ‘The moon was once a moth,’ (p 22) Rabia Basri, *Love Poems from God: Twelve Sacred Voices from the East and West*, trans Daniel Ladinsky, Penguin Compass, 2002.

‘I just laugh,’ (p 212) ‘What kind of God?’ (p 213), ‘Seasons in the Mind,’ (p 218) Kabir, trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

‘I write of that journey,’ (p 251) and ‘A Scholar, a Lawyer and a Priest,’ (p 264) Mira trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions

Suggested Readings

Aurobindo, Sri. *Essays on the Gita*, 1922, reissued by Om Books 2025.

Bhave, Vinoba. *Talks on the Gita*, 1932, reissued Spiritual Hierarchy, 2017.

Bodhi, Bhikku. *The Noble Eightfold Path: Way to the End of Suffering*, Pariyatti Publishing 2020.

Chinmayananda, Swami & Swami Tejomayananda, *Upanishad Series*, Chinmayavni 2019.

Christianson, Eric. *Ecclesiastes Through the Centuries*, Oxford: Blackwell, 2007.

Cooper, John. *T S Eliot and the Ideology of Four Quartets*, CUP 2008.

Dasgupta, Surendranath. *A History of Indian Philosophy, 1922-1954*, reissued Rupa 2018.

Grewal, J.S. *A Study of the Guru Granth Sahib: Doctrine, Social Context, History, Structure and Status*, 2009.

Haas, Andrew, David Jasper & Elizabeth Jay. *The Oxford Handbook of English Literature and Theology*, OUP, 2009.

Olson, Carl (Ed). *Theory and Method in the Study of Religion: A Selection of Critical Readings*. Belmont, CA: Thomson Wadsworth, 2003.

Sadarangani, Neeti. *Bhakti Poetry in Mediaeval India: Its Inception, Cultural Encounter and Impact*, 2004.

Swami, Shri Purohit, and W.B. Yeats (trans). *The Ten Principal Upanishads*, 1938, reissued by Rupa, 2023.

Taylor, Charles. *A Secular Age*, Cambridge: Harvard UP, 2007.

Vignayanand, Swami. *The Hindu Manifesto*, BluOne ink 2025.

Webb, Stuart. *An Introduction to the Study of Wisdom Literature*, New York: T & T Clark, 2007.

Zollowski, Eric. *Religion and Literature: History and Method*, Leiden: Brill 2020

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Dalit Studies	4	3	1	0		

Course Objectives

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of Dalit writings.
- To sensitize students to understand and appreciate Dalit lives, literature, language, and culture.
- To encourage students to conduct original research in Dalit studies with a focus on Dalit lives, literature, language, culture, and philosophy, among others.

Course Learning Outcomes

After completing this course, the students will be able to

- develop a conceptual and critical understanding of Dalit literature.
- appreciate Dalit lives, literature, language, and culture.
- do research on several aspects of Dalit lives and literature, including caste, class, religion, language, and gender, among others.

Unit 1:

Devanoora Mahadeva. *Kusumabale*. Translated from Kannada by Susan Daniel. Oxford University Press, 2015.

Unit 2:

Baby Kamble. *The Prisons We Broke*. Translated from Marathi by Maya Pandit. Orient BlackSwan, 2011.

Unit 3:

Premanand Gajjee. *The Strength of Our Wrists*. Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar. Navayana, 2013.

Unit 4:

Namdeo Dhasal's "Mandakini Patel: The Young Prostitute" (Marathi), Nirav Patel's "The Song of Our Shirt" (Gujarati), M.R. Renukumar's "The Question Paper" (Malayalam), Balbir Madhopuri's "My Old Man" (Punjabi), Mohandas Namishrai's "We will Fight" (Hindi), Rajni

Tilak's "Beat of a Thousand Feet" (Hindi), Challapalli Swaroopa Rani's "Water" (Telugu), and Basudev Sunani's "Prayer" (Odia).

Tutorial Activities

Students will be required to make presentations on assigned topics, oriented toward research. Presentations will be graded. Submissions of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Abraham, Joshil K. and Judith Misrahi-Barak. *Dalit Literatures in India*. (Ed.), Routledge, 2016.

Ambedkar, B.R. *Annihilation of Caste*. Navayana, 2024.

Arya, Sunaina, and Aakash Singh Rathore. *Dalit Feminist Theory: A Reader*. Routledge, 2020.

Dangle, Arjun. *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 2009.

Guru, Gopal, and Sundar Sarukkai. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.

Guru, Gopal, and Sundar Sarukkai. *Experience, Caste, and the Everyday Social*. Oxford University Press, 2019.

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated from Marathi by Alok Mukherjee. Orient Longman, 2004.

Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.

Phule, Jotiba Rao. *Gulamgiri: Collected Works of Mahatma Jotirao Phule*. Volumes I. Translated by P.G. Patil. Education Department, Government of Maharashtra, 1991.

Rawat, Ramnarayan S. and K. Satyanarayana. *Dalit Studies*. Duke University Press, 2016.

Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar, 1992.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

DSE (with numbers or code)- New Paradigms of Research in English Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
New Paradigms of Research in English Studies	4	3	1	0		

Course Objectives

- To provide a critical understanding of recent discursive turns within English Literary Studies.
- To provide conceptual inputs into the understanding of self, society, and sustainability through literature
- To provide an emphasis on ideas foregrounded by various disciplines and to inculcate in students the importance of interdisciplinary research

Course Learning Outcomes

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

- explore conceptual issues underlying the practice of medicine, issues concerning the environment, the significance of oceanic transactions, and the dynamics of food and socio-political and cultural aspects.
- form a keener and more insightful understanding of the ethical issues as represented through literature and theoretical texts.
- extend their knowledge to undertake an analysis of the relationship between the tangible and non-tangible aspects of human experience.

Unit 1: Medical Humanities

Arthur Frank. "When Bodies Need Voices," (pp. 1-25), "The Body's Problems with Illness," (pp. 27-52), and "Illness as a Call for Stories" (pp. 53-73), *The Wounded Storyteller: Body, Illness and Ethics*. University of Chicago Press, 2013.

Atul Gawande. "When Doctors Make Mistakes," (pp. 47-74), "Whose Body is it Anyway" (pp. 208-227), *Complications: A Surgeon's Notes on an Imperfect Science*. Profile Books, 2007.

Jerry Pinto. *Em and the Big Hoom*. United Kingdom, Viking, 2014.

Unit 2: Environmental Humanities

Rob Nixon. "The Anthropocene: The Promise and Pitfalls of an Epochal Era." from *Future Remains: A Cabinet of Curiosities for the Anthropocene*, (Ed.) Gregg Marco Armiero Mitman and Robert Emmett. University of Chicago Press, 2018.

Dipesh Chakrabarty. "The Climate of History: Four Theses." *Critical Inquiry*. 35.1. 2009, pp.197-222.

Amitav Ghosh. *The Living Mountain: A Fable for Our Times*. India, Fourth Estate, 2022.

Unit 3: Blue Humanities

Steve Mentz. "Blue Humanities Thinking", *Introduction to Blue Humanities*, Routledge, 2023, pp. 18-37.

AR Gunrah. *By the Sea*. United Kingdom, Bloomsbury Publishing, 2001.

Unit 4: Culinary Humanities

Claude Levi Strauss. "The Culinary Triangle" from *Food and Culture: A Reader*, (ed.) Carole Counihan and Penny Van Esterik (ed.) Routledge, 2013, pp. 28–35.

Marcel Proust. trans. C.K. Scott Moncrieff, Excerpt from "Swann's Way" *Remembrances of Things Past* Vol 2, Wordsworth Editions, 2006, pp. 60-64.

Kamala Surrayya. *Neypayasam* (Sweet Pudding) trans. Angel Maria Varghese.

<https://www.scribd.com/document/697858677/neypayasam>

Anita Mannur. "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora." *MELUS* 32.4 (2007), pp.11-31.

Imtiaz Dharker. "Recipe, never written down", "Such a perfect bowl of yogurt" and "Don't" from *Leaving Footprints*, Bloodaxe Books, 2009.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Appadurai, Arjun. "How to Make a National Cuisine: Cookbooks in Contemporary India". *Comparative Studies in Society and History* 30.1, Jan 1988, pp. 3-24.

Cole, Thomas R et al. *Medical Humanities: An Introduction*. United Kingdom, Cambridge University Press, 2015.

Counihan, Carole and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York: Routledge, 2013.

Kleinman, Arthur. *The Illness Narratives: Suffering, Healing, and the Human Condition*. United States, Basic Books, 2020.

Lahiri, Jhumpa. "Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase." <<https://www.foodandwine.com/articles/indian-takeout>>

Menon, Dilip M, et al, *Ocean as Method: Thinking with the Maritime*. Routledge India, 2022.

Sen, Taylor Colleen. *Feasts and Fasts: A History of Food in India*. New Delhi: Speaking Tiger Books, 2015.

Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. United Kingdom, Penguin Books Limited, 2013.

Steinberg, P & K. Peters. "Wet Ontologies, Fluid Spaces: Giving Depth to Volume through Oceanic Thinking". *Environment and Planning D: Society and Space*, 33(2), 2015, pp. 247-264.

Vermeulen, Pieter. "Anthropocene Agencies", *Literature and the Anthropocene*, Routledge, 2020.

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

DSE (with numbers or code)-Visual Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Visual Studies	4	3	1	0		

Course Objectives

- To trace the evolution of visual expression across different cultural and historical contexts, from prehistoric cave paintings to modern and contemporary art practices in India and the West.
- To enable students to critically analyse visual texts and develop research-based methodologies for studying art, aesthetics, and visual culture within interdisciplinary frameworks.
- To encourage aesthetic appreciation and creative engagement by examining how artistic techniques, symbols, and visual narratives reflect social, political, and philosophical dimensions of human experience.

Course Learning Outcomes

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

- recognise and analyse significant examples of visual art from different periods and traditions, understanding their cultural and historical meanings.
- apply basic visual analyses and research skills to discuss or present ideas about art, artists, and visual culture with clarity and critical awareness.
- write a research essay with contextual clarity and cultural sensitivity.

Unit I: Indian Art until the coming of the East India Company

Cave Paintings: Bhimbetka, Mirzapur, Edakkal; themes of hunting, ritual, and daily life; use of natural pigments.

Required visual texts:

- Bhimbetka: “The Boar Panel,” Bhimbetka Rock Shelter I; “Dancing Figures,” Bhimbetka Rock Shelter II; “Hunting Scene with Bow and Arrow,” Bhimbetka Shelter V
- Mirzapur Rock Paintings (Uttar Pradesh)
- Edakkal Caves Petroglyphs (Kerala)

Classical Murals: Ajanta, Ellora, Bagh; Buddhist, Hindu, and Jain iconography; techniques of tempera and fresco; narrative composition and colour symbolism.

Required visual texts:

- Ajanta: Ajanta Cave 1 – “Bodhisattva Padmapani and Vajrapani”; Ajanta Cave 17 – “The Mahajanaka Jataka” (Story of the Enlightened King); Ajanta Cave 2 – “The Dream of Queen Maya”
- Ellora: Ellora Cave 10 – “The Preaching Buddha” (Vishvakarma Cave)
- Bagh: Bagh Cave 4 – “Scene from the Life of Buddha”

Patachitra and Miniature Paintings

Required visual texts:

- Patachitra: “Jagannath and the Dasavatara” Patachitra – Depicting Lord Jagannath and the ten avatars of Vishnu (Raghurajpur, Odisha).
- “Kaliya Dalan” (Slaying of the Demon Kaliya) – Krishna-themed Pata from Naya, Midnapore (West Bengal).

Miniature paintings

- Court Miniature – Abu’l Hasan, *Study of Saint John the Evangelist, After Dürer*
- Golconda School – Farrukh Beg, *Lady with the Myna Bird*
- Kangra School – Nainsukh of Guler, *The Poet Bihari Offers Homage to Radha and Krishna*

Unit II

Indian Art from Colonialism through Nationalism to the present day

Company Art

Ram Sewak

Required texts:

- Ram Sewak. *A Toddy-Tapper*, 1805; *A Gathering During Holi*, 1813
- Neel Rekha. "The Patna School of Painting: A Brief History (1760-1880)", *Proceedings of the Indian History Congress*, 72 (PART-I) 2011, pp. 997-1007.

Emergent Nationalisms

Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-Gill

Required visual texts:

- Raja Ravi Varma: *Shakuntala*, 1898; *Maharashtrian Lady with Fruit*, n.d.
- Abanindranath Tagore: *Bharat Mata*, 1905; *Tissarakshita, Queen of Ashoka*, 1911
- Amrita Sher-Gill: *Mother India*, 1935; *Bride’s Toilet*, 1937

From the Traditional to the Contemporary

Ganga Devi (Madhubani), Jangarh Singh Shyam (Gond Painting); ritual and community context; natural dyes and stylized motifs; transformation into contemporary idiom

Required texts:

- Ganga Devi: *Ride in a Roller Coaster*, 1986; *Kohbar-Ghar*, Crafts Museum, 1989
- Jangarh Singh Shyam: *Barasingha*, mid 1980s; *Trees, Birds, Airplane*, 1996

- Varma, Rashmi. “Primitive Accumulation: The Political Economy of Indigenous Art in Postcolonial India”, *Third Text*, 27:6, pp. 748-761.

Unit III: Art and the Evolution of the West

Beginnings, the new Humanism, and emergent Mercantilism

Cave paintings in France and Spain, Representations of myth, Giotto, Botticelli, Van Eyck, da Vinci, Raphael, Michelangelo, Vermeer, and Velázquez

Required visual texts:

- The cave of Altamira (Spain); The cave of Lascaux (France)
- Giotto (d 1308)- *Lamentation* (The Mourning of Christ); *The Flight into Egypt*
- The Early Renaissance, Johannes Van Eyck (1390-1441)- *The Arnolfini Portrait*; *The Ghent Altarpiece*
- Botticelli (1445-1510)- *The Primavera*; *The Birth of Venus*
- Leonardo da Vinci (1452-1519)- *Mona Lisa*; *The Last Supper*
- Michelangelo (1475-1564)- *The Sistine Chapel*
- Raphael (1483-1520)- *The Nymph Galatea*; *Madonna and Child*
- Albrecht Durer (1471-1528) - *The Revelation of St John*
- Velázquez (1599-1660)- *Las Meninas*
- Rembrandt (1606-1669)- *The Night Watch*
- Vermeer (1632-1675)- *Girl with a Pearl Earring*

Unit IV: The Nineteenth Century to the Present Day in the West

Édouard Manet, Claude Monet, Mary Cassatt, Van Gogh, Paul Cézanne, Roger Fry, Henri Matisse, Pablo Picasso, Salvador Dalí, Frida Kahlo

Required visual texts:

- Edouard Manet- *The Cafe Concert*, 1878
- Claude Monet- *Impression, Sunrise*, 1872
- Mary Cassatt- *The Boating Party*, 1894
- Van Gogh- *The Starry Night*, 1889
- Paul Cezanne- *The Card Players*, 1890-92
- Roger Fry- *River with Poplars*, 1912
- Henri Matisse- *Music*, 1910
- Pablo Picasso- *Guernica*, 1937
- Salvador Dali- *The Melting Watch*, 1954
- Frida Kahlo- *The Two Fridas*, 1939

Abstract and Pop Art

Jackson Pollock, Vassily Kandinsky, Franz Mark, Andy Warhol, Roy Lichtenstein, Vivan Sundram, Anish Kapur

Required visual texts:

- Jackson Pollock- *Blue Poles*, 1952
- Vassily Kandinsky- *Composition X*, 1939
- Franz Mark- *Animals in Landscape*, 1914

- Andy Warhol- *Marilyn Diptych*, 1962
- Roy Lichtenstein- *M-Maybe*, 1965
- Vivan Sundram- *Ab dost Nahi Aate*, 2004
- Anish Kapoor- *Scorched Earth*, 2021

Alternative texts [Units 1 to 4] for PWBD candidates taking this course

Unit I

Ananda K Commaraswamy. “The Dance of Shiva”, *The Dance of Siva: Fourteen Indian Essays*, 1918

Unit II

Raja Rao. *Kanthapura*, 1938

Unit III

Leon Battista Alberti. *On Painting*, Book Two, 1435-36

Tracey Chevalier. *Girl with the Pearl Earring*, 1995

Unit IV

Frederic Jameson. *Postmodernism, or, the Cultural Logic of Late Capitalism*, 1989.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of these presentations will be required at the conclusion of tutorial sessions. The topics may be related to, but are not limited to, the following broad themes:

- Civilisational change and art
- Nationalism and art
- The emergence of the modern
- Popular culture and painting
- Representation and the self

Suggested Readings

Ahuja, Naman P., and Dhanoa, Belinder. *The Body in Indian Art and Thought*. Belgium, Europalia International, 2013.

Anand, Mulk Raj. *The Hindu View of Art*. United Kingdom, Taylor & Francis, 2019.

Bundgaard, Helle. *Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan Patta Paintings*. United Kingdom, Taylor & Francis, 2013.

Chakraverty, Anjan. *Indian Miniature Painting*. Roli Books, 1995.

Chakraverty, Somnath. *Rock Art Studies in India: A Historical Perspective*. Asiatic Society, 2003.

Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. Routledge, 2012.

- Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Angelico Press, 2016.
- Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. Munshiram Manoharlal Publishers, 1997.
- Foucault, Michel. 'Las Meninas,' Part 1, Chapter 1, *The Order of Things* (1966)
- Hacker, Katherine. "A Simultaneous Validity of Co-existing Cultures: J Swaminathan, the Bharat Bhavan and Contemporaneity", *Archives of Asian Art*, 64(2), 2014, pp. 191-209.
- Huntington, Susan L., and Huntington, John C. *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass, 2014.
- Khandalavala, Karl. *Pahari Miniature Painting*. New Book, 1958.
- Kleinbauer, W. Eugene. *Modern Perspectives in Western Art History: An Anthology of 20th-century Writings on the Visual Arts*, 1971.
- Kramrisch, Stella. *Exploring India's Sacred Art*. Motilal Banarsidass Publishers (Pvt. Limited), 1994.
- Mathpal, Yashodhar. *Prehistoric Painting of Bhimbetka*. Abhinav Publications, 1984.
- Mirzoeff, Nicholas. "Visualising the Anthropocene", *Public Culture*, 26 (2), Issue 72, Spring 2014, pp. 213-232.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922*, CUP, 1994.
- Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion, 2004.
- Ramaswamy, Sumathi, ed. *Beyond Appearances? Visual Practices and Ideologies in Modern India*. Sage, 2003.
- Ranciere, Jacques. "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art", *Art & Research: A Journal of Ideas, Contexts, and Methods*. 2(1), Summer 2008, <http://www.artandresearch.org.uk/v2n1/ranciere.html>.
- Ranciere, Jacques. "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roickhill (trans.), Continuum New York, 2005, pp. 42-46.
- Sengupta, Amitabh. *Scroll Paintings of Bengal: Art in the Village*. AuthorHouse UK, 2012.
- Singh, Madanjeet. *Ajanta: Ajanta Painting of the Sacred and the Secular*. Macmillan, 1965.

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

DSE (with numbers or code)- Contemporary Theoretical Perspectives

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/Practice		
Contemporary Theoretical Perspectives	4	3	1	0		

Course Objectives

- To examine contemporary Indian and Western theoretical frameworks of humanities and social sciences and how they have emerged from socio-cultural contexts.
- To critically engage with various frameworks in intersection with gender, race, class, migration, self, and emotions.
- To prepare learners for research and academic writing by applying critical tools of theorisation.

Course Learning Outcomes

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

- critically engage with texts with respect to Indian and Western theoretical frameworks and have a deeper overall understanding of theoretical concerns.
- interpret and critique literary texts using contemporary techniques of literary and cultural analysis.
- acquire advanced critical skills, research, and writing.

Unit I: Indic Epistemologies

Anant Kumar Giri. 'Introduction' and 'The Calling of a Creative Transdisciplinarity'. Ed. *Creative Social Research: Rethinking Knowledge Systems: South Perspectives*, pp. 345-58.

E.V. Ramakrishnan. *Relocating Indian Literature: Texts, Traditions, Translations*, Orient BlackSwan (2011) pp 1-37.

Bhartiya Bhasha Parivar: A New Framework of Linguistics. Bhartiya Bhasha Samiti, National Book Trust. 2025 (Introduction and Chap. 2)

UNIT II: Psychology and Poetics

Lauren Berlant. *Cruel Optimism*, Duke University Press, 2011. (Introduction. Affect in the Present and Chapter 1) pp.1-50.

Jonathan Gottschall (2012). *The Storytelling Animal: How Stories Make Us Human*. Houghton. (Chapters 1 and 2). Boston: Houghton Mifflin Harcourt, 2012. pp. 1-44.

Lucy Alford. *Forms of Poetic Attention*. Columbia University Press, 2020 (Introduction: What Is Poetic Attention? and “Modes of Transitive Attention) pp. 1-52.

UNIT III: Marginalities

Franco 'Bifo' Berardi. *The Soul at Work: From Alienation to Autonomy*. Los Angeles, CA: Semiotext(e): 2009. Introduction. pp. 9-26.

Shankar Ramaswami. *Souls in the Kalyug*. Ranikhet: Permanent Black, 2025. Chapters 1 and 3, pp. 14-60 and pp. 88-130.

Françoise Vergès. "Taking Sides: Decolonial Feminism". *Decolonial Feminism*. Pluto Books. 2019/2021, pp. 4-42.

Allison Weir. "Decolonizing Feminist Freedom: Indigenous Relationalities", *Decolonizing Feminism, Transnational Feminism and Globalization*, edited by Margaret A. McLaren. Bloomsbury, 2017. pp. 257-287.

Unit IV: Refugee and Migration Studies

Zygmunt Bauman. "The Self-Construction of Ambivalence," *Modernity and Ambivalence* (Polity Press: 1991; 2007), pp. 53-61.

Joan Cocks. "Political Predicaments of Exile," *After Said: Postcolonial Literary Studies in the Twentieth Century*, ed. Bashi Abu-Manneh, Cambridge University Press, pp. 162-178.

Etienne Balibar. "Reinventing the Stranger: Walls all over the World, and How to Tear them Down." *Symploke* 25.1-2 (2017): pp. 25-41.

Sandro Mezzadra. "Movements of Migration within and beyond Citizenship." *Citizenship Studies* 26 (4-5): pp. 577-83.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Bachelard, Gaston. *Poetics of Reverie* (Chapters 1, 2, and 3).

Balasubramanian, R. *Indian Philosophy: A Counter Perspective*.

Cocks, Joan. "Between Nativism and Displacement: Citizens, Strangers, and Surplus Status in the Contemporary Age," *Current Sociology Monograph* 68.2 (2020): 169-186.

Derrida, Jacques. *Of Hospitality*, trans. Rachel Bowlby (Stanford University Press, 2000).

Mignolo, Walter. *The Darker Side of Western Modernity*, Duke University Press (2011).

Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs* 28, no. (2003): 499-535.

Negri, Antonio and Michael Hardt (1999), "Value and Affect," *boundary 2*, Duke University Press. 26 (2): 77–88.

Said, Edward. "Reflections on Exile," *Reflections on Exile and Other Essays* (Harvard University Press: 2002), 173-187.

Saji, Narayanan C K, *Indian Woman, Feminism and Women's Liberation*. Indus Scrolls Press. 2022.

Santos, Boaventura de Sousa. *Epistemologies of the South: Justice against Epistemicide*. Boulder: Paradigm Publishers, 2014.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*, Zed Books, 1988.

Sinha, Vineeta. "Reconceptualizing the Social Sciences in Non-Western Settings: Challenges and Dilemmas". *Asian Journal of Social Science* 25.1 (1997): 167-181.

<https://doi.org/10.1163/030382497X00103> Web.

Tharu, Susie and Tejaswani Niranjana, "Problems for a Contemporary Theory of Gender," *Social Scientist* 22.3/4 (1994).

The Being of Bhasha: A General Introduction to the People's Linguistic Survey of India 2016

Wallerstein, Immanuel. *World System Analysis: An Introduction*. Durham: Duke University Press, 2004.

Williams, Raymond. Chapters 6, 8, 9 from *Marxism and Literature*

Teaching Plan

Unit 1 13 weeks

Unit 2 13 weeks

Unit 3 13 weeks

Unit 4 13 weeks

GE (with numbers or code)-Western Aesthetics

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Western Aesthetics	4	3	1	0		

Course Objectives

- To study the ways in which art and literature are understood by engaging with aspects of form, beauty, taste, rhythm, and feeling.
- To be able to deal with symbols, icons, allegory, and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
- To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

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

- to inculcate disinterested and critical study of art and literature.
- to appreciate the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.
- to have a sense of application of aesthetics in the contemporary world.

Unit I

Longinus. *On the Sublime*. Trans. A.O. Prickard, Clarendon Press, 1906.

Friedrich Schiller. *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21). New York, London: Penguin, 2016.

Unit II

Arthur C. Danto. *The Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7), Harvard University Press, 1983.

Maurice Merleau Ponty. *The Visible and the Invisible* (Chapter 4 – “The Intertwining-the Chiasm”), Northwestern University Press, 1969.

Unit III

Mikhail Bakhtin. "Author and Hero in Aesthetic Activity," in *Art and Answerability: Early Philosophical Essays*. Austin: University of Texas Press, 1990.

Elaine Scarry. *On Beauty and Being Just* (Parts I and II). Princeton, NJ: Princeton University Press, 2001.

Amelia Jones. *Body Art, Performing the Subject*. (Introduction). Minneapolis, MN: University of Minnesota Press, 1998.

Unit IV

John Keats. “On Shakespeare and Eternal Poetry” from *Letter to J. H. Reynolds*, 17, 18 April 1817; “On the Imagination and a Life of Sensations rather than of Thoughts” from *Letter to Benjamin Bailey*, 22 November 1817; “On Negative Capability” from *Letter to George and Tom Keats*. *Bright Star: The Complete Poems and Selected Letters*. London: Vintage Classics, 2009.

Oscar Wilde. “The Decay of Lying” from *The Decay of Lying: And Other Essays*. London and New York: Penguin, 2020.

Sean Cubitt. “Aesthetics of the Digital.” *A Companion to Digital Art*, Christiane Paul (Ed). Hoboken, NJ: Wiley-Blackwell, 2016.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submissions of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Beardsley, Monroe C. *Aesthetics from the Classical Greece to the Present*. Tuscaloosa, AL: University of Alabama Press, 1976.

Carlyle, Thomas. *Sartor Resartus*. Oxford: Oxford University Press, 2010.

Chakraborty, Gayatri Spivak. *An Aesthetic Education in the Era of Globalization*. Boston, MA: Harvard UP, 2012.

Gombrich, E.H. *Art and Illusion*. London: Phaidon Press, 1960/2004

Huysmans, Joris Karl. *Against Nature or A Rebours*. Oxford: Oxford University Press, 2009.

Kant, Immanuel. “Critique of Aesthetic Judgment” in *Critique of Judgement*. Oxford: Oxford University Press, 2008.

Konstan, David. *Beauty - The Fortunes of an Ancient Greek Idea*. New York: Oxford University Press, 2014.

Lambourne, Lionel. *The Aesthetic Movement*. London: Phaidon Press, 1996.

Langer, Susanne K. *From Feeling and Form* (Part I, —The Art Symbol). New York: Macmillan USA, 1977.

Ranciere, Jacques. *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics). London: Polity Press, 2009.

Scruton, Roger. *Art and Imagination: A Study in the Philosophy of Mind*. St Augustine's Press, 2015.

Snodin, Michael, and John Styles. *Design & The Decorative Arts, Britain 1500–1900*. London: V & A Publications, 2001.

Tolstoy, Leo. *What is Art?* London and New York: Penguin, 1995.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Digital Humanities	4	3	1	0		

Course Objectives

- To introduce the basics of Digital Humanities and the use of digital tools and methods to analyze and interpret data in the traditional areas of humanities and social sciences.
- To rethink the humanities through the digital lens: how texts, languages, and cultural expressions acquire new meanings in networked, data-driven, and algorithmic environments
- To acquire skills and expertise for effectively designing, creating, and implementing digital projects.

Course Learning Outcomes

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

- learn the application of new research methods to ask new questions, and advance new forms of scholarship
- understand DH as an interdisciplinary space and learn how digital technologies reshape textuality, interpretation, and linguistic power.
- develop and curate new research projects through collaboration with other disciplines like history, Media Studies, computer science, library science, etc.

Unit I: Introduction to Digital Humanities

Anne Burdick et al. “Humanities to Digital Humanities,” *Digital Humanities*, MIT, 2012, pp.1-26.

E. Gardiner, & R. G. Musto. “The Elements of Digital Humanities: Text and Context” and “The Elements of Digital Humanities: Object, Artefact, Image, Sound, and Space,” *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 31-66.

Jenny Fry and Ralph Schroeder. “The Changing Disciplinary Landscapes of Research.” *World Wide Research*, edited by William Dutton and Paul W. Jeffreys, The MIT Press, 257–71.

Unit II: Data, Text, and Archiving

Brandon M. Stewart, Justin Grimmer, and Margaret E. Roberts, *Text as Data: A New Framework for Machine Learning and the Social Sciences*, Princeton University Press, 2022). 2.7 “Six Principles of Text Analysis,” 22-32.

Stéfan Sinclair, & Geoffrey Rockwell, “The Measured Words: How Computers Analyze Texts,” in *Hermeneutica*, The MIT Press, 2016. 25-43.

Gabriella Giannachi, “A Brief History of the Archive,” *Archive Everything: Mapping the Everyday*, The MIT Press, 2016.

Unit III: Digital Tools for Literary Analysis

E. Gardiner, & R. G. Musto. “Digital Tool” *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 67 – 81.

Anne Burdick et al. “Emerging Methods and Genres,” *Digital Humanities*, MIT, 2012, 1-26.

Digital Tools to be indicated by the instructors.

Unit-IV Ethics and Bias

Matthew J. Salganik. “Ethics,” *Bit by Bit: Social Research in the Digital Age* (Princeton University Press, 2017).

Safiya Umoja Noble. “A Society, Searching,” in *Algorithms of Oppression: How Search Engines Reinforce Racism*. NYU Press, 2018.

Tutorial Activities

Students will be required to make presentations or submit written assignments based on select topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Reading

De Marco, Pasquale. *The Literary Web*. Pasquale De Marco, 2025.

Dodd, Maya, and Nidhi Kalra, editors. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Routledge India, 2020

Drucker, Johanna. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Routledge, 2021.

Gardiner, E., & Musto, R. G. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015

Griffin, Gabriele, and Matt Hayler. *Research Methods for Reading Digital Data in the Digital Humanities*. Edinburgh University Press, 2016

Hammond, Adam, editor. *Technology and Literature*. Cambridge University Press, 2024.

Kirschenbaum, Matthew. "What Is Digital Humanities and What's It Doing in English Departments?" *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 409-424

Levenberg, Lewis, et al., editors. *Research Methods for the Digital Humanities*. Palgrave Macmillan, 2018

Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005

Müller, Katja. *Digital Archives and Collections: Creating Online Access to Cultural Heritage*. Berghahn Books, 2021

Pozzi, Federico Alberto, and Liu, Bing. *Sentiment Analysis in Social Networks*. Netherlands, Elsevier Science, 2016.

Rajaram Lahase, Ashish, et al. *Sentiment Analysis with Machine Learning: A Project Based Guide*. N.p., Selfypage Developers Pvt Limited.

Risam, Roopika, and Rahul K. Gairola, editors. *South Asian Digital Humanities: Postcolonial Mediations across Technology's Cultural Canon*. Routledge, 2021

Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A New Companion to Digital Humanities*. Wiley Blackwell, 2016.

Teaching Plan

Unit 1 13 weeks

Unit 2 13 weeks

Unit 3 13 weeks

Unit 4 13 weeks

GE (with numbers or code)- Literature and Memory Studies

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Literature and Memory Studies	4	3	1	0		

Course Objectives

- To introduce students to the ways in which literature represents violent pasts in varied contexts;
- To understand literary and critical readings that deal with themes such as witnessing, trauma, exile, and borders;
- To understand the role of memory in the afterlives of violent events.

Course Learning Outcomes

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

- gain an understanding of how literature aids an understanding of violent pasts;
- acquire knowledge about memory and representation;
- improve oral and written expression and enhance analytical skills.

Unit I: The Holocaust

Primo Levi, *If This Is a Man*. Trans. Stuart Woolf, Abacus, 1987. First Pub. 1958.

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Cathy Caruth, "Introduction: The Wound and the Voice," *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Unit II: Partitions of South Asia, 1947 I

Maulana Abul Kalam Azad, "The End of a Dream," and "Divided India," from *India Wins Freedom*, Orient Blackswan, 1988, pp. 164-193.

Rajinder Singh Bedi, "Lajwanti." Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan, Roli, 1995, pp. 177-189.

Jamila Hasmi, "Banished." *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhamad Umar Memon, Penguin, 1998, pp. 87-105.

Unit III: Partitions of South Asia, 1971 II

Nina Sabnani, "Know Directions Home," pp. 99-113; Vishwajyoti Ghosh, "A Good Education," pp. 149-163, and Malini Gupta and Dyuti Mittal, "The Taboo," pp. 235-249 in Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*. Yoda Press, 2013.

Readings for visually challenged/impaired students:

Mohan Kalpana, "In Exile," trans. Rita Kothari, *Unbordered Memories: Sindhi Stories of Partition*, Ed. Rita Kothari, (Penguin: 2009), pp. 157-166.

Sunanda Bhattacharya, "The Narrative of Kerech Buri," trans. Debjani Sengupta, *Mapmaking: Partition Stories from Two Bengals*, Amaryllis, 2011, pp. 89-100.

Unit IV: West Asia

Amos Oz, *Judas*. Trans. Nicholas de Lange, Chatto & Windus, 2016.

Adania Shibli, *Touch*. Trans. Paula Haydar, Clockroot Books, 2010.

Tutorial Activities

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).

Douglass, Ana and Thomas A. Vogler. *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Hirsch, Marianne. "Marked by Memory: Feminist Reflections on Trauma and Transmission." *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Menon, Ritu and Kamla Bhasin. "Honourably Dead: Permissible Violence Against Women," and "Borders and Bodies: Recovering Women in the Interest of the Nation," *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998.), pp. 31-64, 65-130.

Mookherjee, Nayanika. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971* (Durham and London, UK: Duke UP, 2015), Preface (pp. xv-xx) and Introduction (pp. 1-28).

Sunder Rajan, Rajeswari. "Life After Rape: Narrative, Rape and Feminism," *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993)

Said, Edward. *The Question of Palestine* (Vintage, 1992).

Saikia, Yasmin. "Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh," *History Workshop Journal* 58 (2004): 274-286.

van Schendel, Willem. "Partition Studies" *The Bengal Borderland*, pp. 24-38.

Teaching Plan

Unit I: 13 weeks

Unit II: 13 weeks

Unit III: 13 weeks

Unit IV: 13 weeks