

**UNIVERSITY OF DELHI**  
**MASTER OF ARTS**  
**COMPARATIVE INDIAN LITERATURE**  
(Effective from Academic Year 2018-19)

**PROGRAMME BROCHURE**



M. A. Comparative Indian Literature Revised Syllabus as approved by Academic Council on  
[XXXX](#), 2018 and

Executive Council on [YYYY](#), 2018

## **CONTENTS**

	<b>Page</b>
I. About the Department	
II. Introduction to CBCS	
Scope	
Definitions	
Programme Objectives (POs)	
Programme Specific Outcomes (PSOs)	
III. M.A. in Comparative Indian literature	
Programme Details	
Programme Structure	
Eligibility for Admissions	
Assessment of Students' Performance and Scheme of Examination	
Pass Percentage & Promotion Criteria:	
Semester to Semester Progression	
Conversion of Marks into Grades	
Grade Points	
CGPA Calculation	
Division of Degree into Classes	
Attendance Requirement	
Span Period	
Guidelines for the Award of Internal Assessment Marks	
M.A. Comparative Indian Literature Programme (Semester Wise)	
IV. Course Wise Content Details for M.A. Comparative Indian Literature Programme	

## **I. About the Department:**

### **Name of the Department: Department of Modern Indian languages and literary Studies**

The Department of Modern Indian Languages and Literary Studies (MIL&LS), University of Delhi, was established in 1961. A unique feature that identifies the department as the first and only one of its kinds in the Indian University system is its institutional and methodological structure that enables a dialogue among Indian Literatures, Languages and Cultures. In times where ideas of interdisciplinary and cross-cultural exchanges are being revisited with new academic zeal, the department serves as a role model where such endeavours have been continuing for more than five decades.

The Department of MIL&LS is engaged in teaching and research in 11 Indian Languages and Literatures. The language programmes offered at different levels are Assamese, Bengali, Gujarati, Kannada, Malayalam, Manipuri, Marathi, Odia, Sindhi, Tamil and Telugu. Besides, post-graduate programmes are offered in Bengali, Tamil and Comparative Indian Literature. Three thrust areas under which the department is carrying out in-depth research and investigations are - *Comparative Indian Literature, Translation among Indian Languages, and Folklore and Tribal Lore of India*. National seminars on thrust areas are organized annually, eminent scholars deliver special lectures throughout the year, and the research students and teachers of the department undertake field studies in different parts of the country.

The Department of Modern Indian languages and Literary Studies is known in the country and overseas for its programmes in Comparative Indian Literature that provides a new dimension in the study of Comparative Literature in India and contributed to the theoretical debate on Indian school of Comparative literature. Based on the teaching and research in the department going on for last fifty six years or so the Department of Modern Indian languages and Literary Studies was adjudged as the CENTRE OF EXCELLENCE in a report prepared for the Research Council, United Kingdom, in 2011.

The M A in Comparative Indian Literature revised syllabus under Choice Based Credit System has been prepared by the experts of Indian Literature working in the department in consultation with the superannuated teachers of the department. In the process of making of the syllabus the views of students and teachers, as stake-holders, have been taken into consideration. The overall response of the stake-holders is in favour of the revised syllabus that has accommodated many new areas of investigation such as Gender studies, Indigenous studies, Folk and Popular Culture, Contemporary literary and Cultural theories, Interdisciplinary studies, Translation studies, Literary theories- East and the West, Dalit literature, Tribal literature, and the interrelationship between Indian literature and other disciplines. All these areas will be studied in comparative frameworks during the two-year M. A. Programme

## **II. Introduction to CBCS (Choice Based Credit System)**

### **Choice Based Credit System:**

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective and open elective courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Grading system provides uniformity in the evaluation and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations which enables the student to move across institutions of higher learning. The uniformity in evaluation system also enables the potential employers in assessing the performance of the candidates.

### **Definitions:**

- (i) 'Academic Programme' means an entire course of study comprising its programme structure, course details, evaluation schemes etc. designed to be taught and evaluated in the teaching Department.
- (ii) 'Course' means a segment of a subject that is part of an Academic Programme
- (iii) 'Programme Structure' means a list of courses (Core, Elective, Open Elective) that makes up an Academic Programme, specifying the syllabus, credits, hours of teaching, evaluation and examination schemes, minimum number of credits required for successful completion of the programme etc. prepared in conformity to University Rules, eligibility criteria for admission
- (iv) 'Core Course' means a course that a student admitted to a particular programme must successfully complete to receive the degree and which cannot be substituted by any other course
- (v) 'Elective Course' means an optional course to be selected by a student out of such courses offered in the Department/ Centre
- (vi) 'Open Elective' means an elective course which is available for students of all programmes, including students of same department. Students of other Department will opt these courses subject to fulfilling of eligibility of criteria as laid down by the department offering the course.
- (vii) 'Credit' means the value assigned to a course which indicates the level of instruction; One-hour lecture per week equals 1 Credit, 2 hours practical class per week equals 1 credit. Credit for a practical could be proposed as part of a course or as a separate practical course
- (viii) 'SGPA' means Semester Grade Point Average calculated for individual semester.
- (ix) 'CGPA' is Cumulative Grade Points Average calculated for all courses completed by the students at any point of time. CGPA is calculated each year for both the semesters clubbed together.
- (x) 'Grand CGPA' is calculated in the last year of the course by clubbing together of CGPA of two years, i.e., four semesters. Grand CGPA is being given in Transcript form. To benefit the student a formula for conversation of Grand CGPA into %age marks will be given in the Transcript.

### III. M.A. in Comparative Indian Literature Programme Details: Each paper has been designed on a specific format under the following sub-headings:

#### 1. Programme Objectives (POs):

POs are what knowledge, skills and attitudes a post-graduate should have at the time of completion of the course. POs are discipline specific. Keeping in view the characteristics of the course PO has been noted down for each course separately.

#### 2. Programme Specific Outcomes (PSOs):

Programme specific outcome for each course is given based on the distinctive features of the M.A. in **Comparative Indian Literature** programme.

#### 3. Programme Structure:

The M.A. in **Comparative Indian Literature** programme is a two-year course divided into four-semester. A student is required to complete **84 (Eighty Four)** credits for the completion of course and the award of the degree.

		<i>Semester</i>	<i>Semester</i>
<b>Part – I</b>	First Year	Semester I	Semester II
<b>Part – II</b>	Second Year	Semester III	Semester IV

#### Course Credit Scheme

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	No. of papers	Credits (L+T)	Total Credits	No. of papers	Credits (L+T)	Total Credits	No. of papers	Credits (Lecture)	Total Credits	
I	04	16+4	<b>20</b>	-	-	-	-	-	-	<b>20</b>
II	04	16+4	<b>20</b>	-	-	-	01	04	<b>04</b>	<b>24</b>
III	02	08+2	<b>10</b>	02	08+2	<b>10</b>	-	-	-	<b>20</b>
IV	02	08+2	<b>10</b>	02	08+2	<b>10</b>	01	04	<b>04</b>	<b>24</b>
<b>Total Credits for the Course</b>	12	48+12	<b>60</b>	04	16+4	<b>20</b>	02	08	<b>08</b>	<b>88</b>

- \* For each Core and Elective Course there will be 4 lecture hours of teaching and 1 tutorial per week.
- \* Open Electives course are of **8 credits**.
- \* Duration of examination of each paper shall be **3 hours**.
- \* Each paper will be of **100** marks out of which **70** marks shall be allocated for semester examination and **30** marks for internal assessment.

**Semester wise Details of M. A. in Comparative Indian Literature Course**

**SEMESTER- I**

Course Code	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
CILCC	101	Comparative Literature: Theory, History and Methods	4	1	5
CILCC	102	Comparative Indian Literature: Concept and Practices	4	1	5
CILCC	103	Literary Genres	4	1	5
CILCC	104	Ancient Indian Literature	4	1	5
<b>Total</b>	<b>4</b>		<b>16</b>	<b>4</b>	<b>20</b>

**SEMESTER- II**

Course	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
CILCC	201	Aesthetics and Poetics	4	1	5
CILCC	202	Medieval Indian Literature	4	1	5
CILCC	203	Study of Themes	4	1	5
CILCC	204	Indian Dramatic Theory and Literature	4	1	5
CILOE	205 (i) or 205 (ii)	Translation Studies and Translation among Indian Languages or Literature and Media	4	-	4
<b>Total</b>	<b>5</b>		<b>20</b>	<b>4</b>	<b>24</b>

**SEMESTER- III**

Course	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
CILCC	301	Reception and Intertextuality: Indian Epic(s)	4	1	5
CILCC	302	Contemporary Literary and Cultural Theories	4	1	5
CILEC	303 (i) or 303 (ii)	Tragedy in Indian Theatre Folk and Popular Culture	4	1	5
CILEC	304 (i) or 304 (ii)	Dalit Literature Indian Women Writings	4	1	5
<b>Total</b>	<b>4</b>		<b>16</b>	<b>4</b>	<b>20</b>

**SEMESTER- IV**

Course	Paper No.	Paper Title	Credits		
			Theory	Tutorial	Total
CILCC	401	Indian Fiction	4	1	5
CILCC	402	Bhakti Movements and Indian Literature	4	1	5
CILEC	403 (i) or 403 (ii)	Indian Partition Literature or Tribal Literature	4	1	5
CILEC	404 (i) or 404 (ii)	Post modernism and Post colonialism or Project Work and Dissertation	4	1	5
CILOE	405(i) or 405 (ii)	19 <sup>th</sup> Century Bengal: Ideas and Cultural Trends or Ancient Tamil Literature	4	-	4
<b>Total</b>	<b>5</b>		<b>20</b>	<b>4</b>	<b>24</b>

**TOTAL CREDITS = 88**  
**Minimum requirement of credits for promotion: 84**

**List of Elective Course**

**Elective Courses: 4**

<b>Paper No.</b>	<b>Course Title</b>	<b>Credits</b>
CILEC 303 (i) or CILEC 303 (ii)	Tragedy in Indian Theatre or Folk and Popular Culture	<b>5</b>
CILEC 304 (i) or CILEC 304 (ii)	Dalit Literature or Indian Women Writings	<b>5</b>
CILEC 403 (i) or CILEC 403 (ii)	Indian Partition Literature or Tribal Literature	<b>5</b>
CILEC 404 (i) or CILEC 404 (ii)	Post modernism and Post colonialism or Project Work and Dissertation	<b>5</b>

**Open Elective Courses: 2**

<b>Paper No.</b>	<b>Course Title</b>	<b>Credits</b>
CILOE 205 (i) or CILOE 205 (ii)	Translation Studies and Translation among Indian Languages or Literature and Media	<b>4</b>
CILOE 405 (i) or CILOE 405 (ii)	19 <sup>th</sup> Century Bengal: Ideas and Cultural Trends or Ancient Tamil Literature	<b>4</b>

**Selection of Elective Courses:**

There is the provision for options out of 8 (Eight) Elective Courses provided in the programme. Elective Courses will be offered in the 2<sup>nd</sup> year (2 papers in Semester III and 2 papers in Semester IV). In Semester III the students will chose one paper out of 2 choices given in the course, CILEC – 303, and one paper out of the choices given in course, CILEC - 304. Similarly in Semester IV students will chose one paper out of 2 choices given in the course, CILEC – 403, and one paper out of the choices given in course, CILEC – 404.

**Open Elective Courses:**

There is the provision for options out of 4 (four) Open Elective Courses in the programme. Open Elective Courses will be offered in the 1<sup>st</sup> year and 2<sup>nd</sup> year (1 in Semester II and 1 in Semester IV). In Semester II the students will chose one paper out of 2 choices given in the

course, CILOE – 205. Similarly in Semester IV students will chose one paper out of 2 choices given in the course, CILOE – 405. Open Elective Courses are meant for the students of Comparative Indian Literature and the students of other disciplines as per Delhi University rules.

### **Teaching:**

The Department of Modern Indian Languages and Literary Studies is primarily responsible for organizing lectures of M.A. in Comparative Indian Literature programme. There will be 4 (four) theory classes and 1 (one) tutorial for each paper in a week except the Open Elective Courses, which will have no tutorial. All the classes will be held in the First Floor, Tutorial building, Faculty of Arts, University of Delhi. Teaching will be arranged as per the Time-Table to be circulated in the beginning of every semester and the students will get information about the tutorials from the course teacher. There shall be 90 instructional days excluding examination in a semester. No extra or special classes will be arranged during the semester or after.

### **Details about Projects/Dissertation and role of supervisor:**

Elective Course, CILEC – 404 (option- ii) is on Project Work and Dissertation Writing. Students who will opt for this paper will have to decide the project he/she wants to undertake and the topic of dissertation in the beginning of the semester and work in consultation with the supervisor allotted to him/her. The role of the supervisor is to design the project, supervise the work and dissertation writing. The supervisor will be available for consultation till the completion of the project and submission of the dissertation.

### **Eligibility for Admissions:**

Admission to the M. A. in Comparative Indian Literature programme will be given through Entrance Test and Direct admission mode. Eligibility Criteria in detail is available in the Department website, [www.mil.du.ac.in](http://www.mil.du.ac.in) as well as Delhi University Website, [www.du.ac.in](http://www.du.ac.in)

### **Assessment of Students' Performance and Scheme of Examinations:**

1. Assessment of students' performance shall consist of:

Each course will carry **100** marks, of which **30** marks shall be reserved for internal assessment based on classroom participation, seminar, term papers, tests and attendance. Weightage given to each of these components shall be decided and announced at the beginning of the semester by the course teacher. Marks will be changed to Credits; 5 (five) credits per paper under Core and Elective Courses as per university rules. Each Open Elective course will be of 4 (four) credits and the marks will be converted to credits accordingly.

## **Pass Percentage & Promotion Criteria:**

The minimum percentage of marks required to declare pass in individual paper is 40% and minimum requirement of the credits for promotion is **84 (Eighty Four)**

## **Part I to Part II Progression:**

**Semester to Semester:** Students shall be required to fulfill the Part to Part Promotion Criteria. Within the same Part, students shall be allowed to be promoted from a Semester to the next Semester, provided she/he has passed at least half of the courses, i.e. two courses of the current semester.

### **Part to Part:**

**Part I to II:** In order to be promoted from Part A to Part B of the course a student is required to clear two papers from Semester I and two papers from Semester II amounting to **16 credits**. However, the student has to clear the remaining papers while studying in Part-II of the Programme.

Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear/re-appear/improve in courses of Odd Semesters only at the end of Odd Semesters and courses of Even Semesters only at the end of Even Semesters.

## **Conversion of Marks into Grades:**

As per University of Delhi Examination guidelines

### **Grade Points:**

Grade point table as per University Examination rule

### **CGPA Calculation:**

As per University Examination rule

### **Grand SGPA Calculation:**

As per University Examination rule

## **Conversion of Grand CGPA into Marks**

As notified by the competent authority the formula for conversion of Grand CGPA into marks is: Final %age of marks = CGPA based on all four semesters  $\times$  9.5

## **Division of Degree into Classes:**

Post Graduate degree to be classified based on CGPA obtained into various classes as notified into Examination policy.

### **Attendance Requirement:**

No student shall be considered to have pursued a regular course of study unless he/she is certified by the Head of the Department of Modern Indian Languages and Literary Studies, University of Delhi, to have attended 75% of the total number of lectures, tutorials and seminars conducted in each semester, during his/her course of study. Provided that he/she fulfills other conditions the Head, Department of Modern Indian Languages and Literary Studies, may permit a student to the next Semester who falls short of the required percentage of attendance by not more than 10 percent of the lectures, tutorials and seminars conducted during the semester.

### **Span Period:**

No student shall be admitted as a candidate for the examination for any of the Parts/Semesters after the lapse of **four** years from the date of admission to the Part-I/Semester-I of the M A in Comparative Indian Literature Programme.

## **SCHEME OF EXAMINATIONS**

1. The medium of examination shall be in **English**.
2. Examinations shall be conducted at the end of each Semester as per the Academic Calendar notified by the University of Delhi.
3. The system of evaluation shall be as follows:
  - a. Each course will carry **100** marks, of which **30** marks shall be reserved for internal assessment based on classroom participation, seminar, term courses, tests and attendance. Weightage given to each of these components shall be decided and announced at the beginning of the semester by the individual teacher responsible for the course. Any student who fails to participate in classes, seminars, term courses, tests will be debarred from appearing in the end-semester examination in the specific course and non-Internal Assessment marks will be awarded. His/her Internal Assessment marks will be awarded as and when he/she attends regular classes in the course in the next applicable semester. No special classes will be conducted for him/her during other semesters.
  - b. The remaining **70** marks in each paper shall be awarded on the basis of a written examination at the end of each semester. The duration of written examination for each paper shall be of **Three** hours.
4. Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear/re-appear/improve in courses of Odd Semesters only at the end of Odd Semesters and courses of Even Semesters only at the end of Even Semesters.

## COURSE CONTENTS

### Core Courses: 12

Paper No.	Course Title	Credits
101	Comparative Literature: Theory, History and Methods	5
102	Comparative Indian Literature: Concept and Practices	5
103	Literary Genres	5
104	Ancient Indian Literature	5
201	Aesthetics and Poetics	5
202	Medieval Indian Literature	5
203	Study of Themes	5
204	Indian Dramatic Theory and Literature	5
301	Reception and Intertextuality: Indian Epic(s)	5
302	Contemporary Literary and Cultural Theories	5
401	Indian Fiction	5
402	Bhakti Movements and Indian Literature	5

### Elective Courses: 4

Paper No.	Course Title	Credits
CILEC 303 (i) or CILEC 303 (ii)	Tragedy in Indian Theatre or Folk and Popular Culture	5
CILEC 304 (i) or CILEC 304 (ii)	Dalit Literature or Indian Women Writings	5
CILEC 403 (i) or CILEC 403 (ii)	Indian Partition Literature or Tribal Literature	5
CILEC 404 (i) or CILEC 404 (ii)	Post modernism and Post colonialism or Project Work and Dissertation	5

### Open Elective Courses: 2

Paper No.	Course Title	Credits
CILOE 205 (i) or CILOE 205 (ii)	Translation Studies and Translation among Indian Languages or Literature and Media	4
CILOE 405 (i) or CILOE 405 (ii)	19 <sup>th</sup> Century Bengal: Ideas and Cultural Trends or Ancient Tamil Literature	4

**SEMESTER – I**

**CORE COURSES**

**CILCC– 101**

**COMPARATIVE LITERATURE: THEORY, HISTORY AND METHODS**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The course aims at introducing Comparative Literature as a discipline and giving a general history of its development along with the basic methods and models it follows. It takes a closer look at the various schools of thoughts in Comparative Literature and their positions along with the new directions and contemporary perspectives of the discipline.

**Course learning outcomes:**

The course is expected to introduce the students a new subject and new area of literary investigation. It will equip the students to explore the possibility of understanding literary systems beyond the mono-literary framework and orient them towards analyzing the literary and human knowledge systems within a comparative framework.

**Course Units:**

- I. Comparative Literature: Introduction (20 marks)
- II. Schools of Comparative Literature: French, German, American and Asian (20 marks)
- III. Areas of study in a Comparative framework: thematology, genology, Historiography, reception and influence, intertextuality; interliterariness, and interdisciplinarity. (10 marks)
- IV. Comparative Literature: New Directions and Contemporary Perspectives (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 4 week
Unit II	: 4 weeks
Unit III	: 2 weeks
Unit IV	: 4 weeks

**Suggested Readings:**

Bassnett, S. (1993). *Comparative Literature: A Critical Introduction*. Oxford: Blackwell.

Claudio Guillen. (1993). *The Challenge of Comparative Literature*. (Cola Franzen, Trans.). London: Harvard University Press.

Dev, A. (1984). *The Idea of Comparative Literature in India*. Kolkata: Papyrus.

Bernheimer, C. (1995). Ed. *Comparative Literature in the Age of Multiculturalism*. Baltimore: The Johns Hopkins University Press.

Praver, S. S. (1973). *Comparative Literary Studies: An Introduction*. London: Duckworth.

Totosy de Zepetnek, S. (2003). Ed. *Comparative Literature and Comparative Cultural Studies*. Indiana: Purdue University Press.

Weisstein, U. (1969). *Comparative Literature and Literary Theory*. London: Indiana University Press.

**Further Readings:**

Behdad, A., & Dominic, T. (2011). Eds. *A Companion to Comparative Literature*. UK: Wiley-Blackwell.

Cao, S. (2013). *The Variation Theory of Comparative Literature*. Heidelberg: Springer.

Dev, A., & Das, S.K. (1989). Eds. *The Idea of Comparative Literature: Theory and Practice*. New Delhi: Allied Publishers.

Damrosch, D., Melas, N., & Buthelezi, M. (2009). Eds. *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*. New Jersey: Princeton University Press.

Dominguez, C, Saussy, H., & Villanueva, D. (2015). Eds. *Introducing Comparative Literature: New Trends and Applications*. London and New York: Routledge.

Spivak, G. C. (2003) . *Death of a Discipline*. New York: Columbia University Press.

Totosy de Zepetnek, S. (1998). *Comparative Literature: Theory, Method, Application*. Amsterdam-Atlanta, GA: Rodopi.

Wellek, R., & Warren, A. (1956). *Theory of Literature*. New York: Harcourt, Brace and Company.

**CILCC - 102**

**COMPARATIVE INDIAN LITERATURE: CONCEPTS AND PRACTICES**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The course aims at introducing the language, culture, folklore and literatures of India and their studies in a comparative framework. While dealing with the various components of the above aspects an attempt will be made to identify commonalities and establish the appropriate connections in them, thus justifying the idea of ‘Comparative Indian Literature’.

**Course learning outcomes:**

The course is expected to orient the students towards a departure from the mono-literary investigation and the need for a new methodology for the literary analysis in a multi-lingual and multi-cultural situation that India provides.

**Course Units:**

- I. Land, people, language and their linguistic distribution. (10 marks)
- II. Indian languages: Common linguistic features and Language family. (20 marks)
- III. Indian narrative traditions: Oral and Written (20 marks)
- IV. The concept of Indian literature, Comparative Indian literature in India. (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 week
Unit II	: 4 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Suggested Readings:**

Chatterji, Suniti Kumar. (1963). *Languages and Literatures of Modern India*. Calcutta.: Bengal Publishers Pvt. Ltd.

George, K. M. (1984). Ed. *Comparative Indian Literature* (Vol. I and II). Trivandrum: Kerala Sahitya Akkadami.

Pandey, Rajendra. (1986). *Caste System in India: Myth & Reality*. New Delhi: Criterion Publications.

Dundes, Alan. (1980). *Interpreting Folklore*, Bloomington: Indian University Press.

**Further Readings:**

Krishnanands, Swami. (1973). *Short History of Religious and Political Thoughts in India*. Srivanandanagar.

Radhakrishnan, Sarvapalli. (1967). *Indian Philosophy*. Vol. I, USA: Oxford University Press.

Srinivas, M. N. (1982). *India: Social Structure*. Delhi: Transaction Publisher.

Dundes, Alan, (1984). Ed. *Sacred narrative: Readings in the Theory of Myth*. Burkeley: University of California Press.

Levi Toelken, Barre. (1966). *The Dynamics of Folklore*, Revised ed. Longan: Utha State University Press.

**CILCC – 103**

**LITERARY GENRES**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The course aims at understanding the concept of literary genres and its theoretical classifications. Special focus shall be given to the study of literary movements and genres in Indian Literature. The course also takes a closer study of fiction and non-fiction genres in India and their differences and overlapping.

**Course learning outcomes:**

The course is expected to engage the students towards theoretical classification of genres and the role of genre study in Comparative Literature. The corpus of Indian literature, both fiction and non-fiction, shall provide scope for students to study literary movements with respect to literary genres.

**Course Units:**

- |   |            |
|---|------------|
| I. Understanding Genres: Concept and Classifications  | (10 marks) |
| II. Literary Movements and Genres   | (20 marks) |
| III. Study of Fiction Genres: Drama, Humour, Science Fiction, Historical Fiction Novel, Poetry, Short Story, Mythology etc. | (20 marks) |
| IV. Study of Non-Fiction Genres: Autobiography, Biography, Essay, Speech etc.   | (20 marks) |

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

- Unit I : 2 week
- Unit II : 4 weeks
- Unit III : 4 weeks
- Unit IV : 4 weeks

**Suggested Readings:**

Das, S.K. (1991). *A History of Indian Literature*. 3 Vols. New Delhi: Sahitya Akademi.

Dasgupta, Subha Chakraborty. (2004). *Literary Studies in India: Genology*. Kolkata: Jadavpur University.

Fowler, A. (1982). *Kinds of Literature: An Inquiry into the Theory of Genres and Modes*. Oxford: Clarendon Press.

Wellek, R. and Warren Austin. (1956). "Literary Genres" in *Theory of Literature*. New York: Harcourt, Brace and Company.

Turco, Lewis. (1999). *The Book of Literary Terms*. USA: University Press of New England.

**Further Readings:**

Baldick, Chris. (2015). *The Oxford Dictionary of Literary Terms*. London: Oxford University Press.

Praver, S. S. (1973). *Comparative Literary Studies: An Introduction*. London: Duckworth.

Weisstein, U. (1969). *Comparative Literature and Literary Theory*. London: Indiana University Press.

**CILCC – 104**

**ANCIENT INDIAN LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The aim of the course is to provide basic knowledge of Ancient Indian literature and various literary genres. The course attempts to introduce the literature of ancient India i.e. from Vedic period to 5<sup>th</sup> century A.D., which includes the *Vedas, Puranas, Prakrit, Pali, Apabhramsha* and Tamil writings. It attempts to explain complex literary interrelationships of Indian literature, in terms of continuities and changes with reference to (i) exchanges between *marga-desi*, high-low etc., and (ii) exchange between different religious traditions; Brahminical, Buddhist, Jaina etc. and their works.

**Course learning outcomes:**

After completing this course, students will be able to get an idea about the Ancient Indian literary tradition from the Vedic period to fifth century A.D. They would be able to understand how different literary genres emerged in Sanskrit literary tradition, and they influenced on other Indian literatures.

**Course Units:**

- |  |            |
|--|------------|
| I. Outline of the history of Sanskrit- Prakrit-Pali- Tamil Languages   | (10 marks) |
| II. Introduction to Sanskrit literature - Vedic literature – <i>Itihasas</i><br>(the <i>Ramayana</i> and the <i>Mahabharata</i> ) and <i>Puranas</i> | (30 marks) |
| III. Introduction to <i>Pali-Prakrit-Apabramsha</i> literature   | (15 marks) |
| IV. Introduction to Ancient Tamil literature   | (15 marks) |

**Teaching Plan: Lecture- 40 hrs., discussions-10 hrs, assignments/presentations**

Unit I	: 2 week
Unit II	: 6 weeks
Unit III	: 3 weeks
Unit IV	: 3 weeks

**Suggested Reading:**

Sharma T. R. S., (2000). Eds. *Ancient Indian Literature: An Anthology* (3 vols.). New Delhi: Sahitya Akademi.

**Further readings:**

Hart, George Luzerne. (1976). *The Relation between Tamil and Classical Sanskrit Literature*. Wiesbaden: Otto Harrassowitz.

Gonda, Jan. (1975). *Vedic literature*. Wiesbaden: Otto Harrassowitz.

Rocher, Ludo. (1986). *The Puranas*. Wiesbaden: Otto Harrassowitz.

Pollock, Sheldon. (2003). Ed. *Literary Cultures in History: Reconstructions from South Asia*. Delhi: Oxford University Press.

Raghavan, V. (1980). *The Ramayana Tradition in Asia*. New Delhi: Sahitya Akademi.

SEMESTER – II

**CORE COURSES**

**CILCC– 201**

**AESTHETICS AND POETICS**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

Aesthetics and Poetics deal with the basic questions surrounding the production and reception of Art and Literature, resulting in specific postulations and debates. The course will introduce the students to the trajectory of ancient and medieval Aesthetics and Poetics, aiming at a critical engagement with the concepts and categories developed during that phase. Both Indian and Western traditions of Aesthetics and Poetics will be given importance along with a thrust on comparative approach.

**Course learning outcomes:**

The course is expected to create an understanding of the development of Aesthetics and Poetics in ancient India and West in a comparative framework.

**Course Units:**

- I. Socio-Literary background of the development of Aesthetics and Poetics. (10 marks)
- II. Major schools of Sanskrit poetics. (30 marks)
- III. Tamil *Akam* and *Puram* poetics. (10 marks)
- IV. Major concepts of Greek and Latin poetics. (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 weeks
Unit II	: 6 weeks
Unit III	: 2 weeks
Unit IV	: 4 weeks

**Suggested Readings:**

Atkins, J. W. H. (2014). *Literary Criticism in Antiquity: Volume 1, Greek: A Sketch*, Cambridge: Cambridge University Press.

Ford, A. (2002). *The Origins of Criticism: Literary Culture and Poetic Theory in Classical Greece*, Princeton: Princeton University Press.

Kapoor, Kapil. (1998). *Literary Theory: Indian Conceptual Framework*. Delhi: East-West Private Limited.

Narasimhaiah, C. D. (1994). Ed. *East-West Poetics at Work*, New Delhi: Sahitya Akademi.

Rajan, P. K & Daniel, Swapna. (1998). Eds. *Indian Poetics and Modern Texts*. Delhi: S Chand and Company Limited.

**Further Readings:**

Bhat, G.K. (1974). *Tragedy and Sanskrit Drama*. Bombay: Popular.

Chaitanya, Krishna. (1966). *Sanskrit Poetics: A Critical and Comparative Study*. London: Asia Publishing House.

De, S. K. (1959). *Some Problems of Sanskrit Poetics*. Calcutta.

----- (1960). *History of Sanskrit Poetics*. Firma Calcutta: K. L. Mukhopadhaya.

Dhaigude, S. V. (1981). *Indian and Western Poetics- A Comparative Study*. Pune: B. O. R. I.

Kane, P.V. (1961). *History of Sanskrit Poetics*. Delhi: Motilal Banarasidas.

Kapoor, Kapil. & Singh, Awadhesh Kumar. (Eds.). (2005). *Indian Knowledge System*, Vol: I and II, Delhi: D. K. Printworld Ltd.

Shankaran, A. 1972. *Some Aspects of Literary Criticism in Sanskrit or the Theories of Rasa and Dhvani*. New Delhi: Oriental.

**CILCC – 202**

**MEDIEVAL INDIAN LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The aim of the course is to introduce *Nataka*, *Kavya* and other important medieval literary genres to the students. This course focuses on literature in India from 6th century A.D. to 17th century A.D. Literary writing began during the medieval period in several Indian languages. Most of the Indian language poets followed classical Sanskrit and Prakrit style adopted in their writings. This course also studies the Sanskrit influence on vernacular languages.

**Course learning outcomes:**

Students would be able to understand the importance of the theoretical knowledge of the *Natyashatsra*, *Kavya* literature etc. and how the poet at times followed an earlier tradition and at times created a new style. This course gives an idea about how vernacular poets created a new style of translation while translating Sanskrit works in their languages and the importance of those works in vernacular languages.

**Course Units:**

- I. Introduction Medieval Indian literature; classical Heritage of the medieval Indian literature (10 Marks)
- II. *Nataka* Literature: An Introduction to *Nataka* Literature- Importance of the *Natyashastra* in Indian Literature and few important plays. (20 marks)

- III. *Kavya Literature: An Introduction to Kavya Literature; Laghukavya, Mahakavya and the Champu Kavya.* (20 marks)  
IV. Classical tradition in India: the *Ramayan* and the *Mahabharata*. (20 Marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 week
Unit II	: 4 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Suggested Readings:**

Ayyappa Panikkar. (1997-2000). Ed. *Medieval Indian Literature: An Anthology* (4 vols). New Delhi: Sahitya Akademi.

Das, Sisir Kumar. (2005). *History of Indian Literature 500-1399*. New Delhi: Sahitya Akademi.

**Further Readings:**

George C. O. Haas. (1912) *The Dasarupa a treatise on Hindu dramaturgy by Dhananjaya*. New York : Columbia University Press.

Keith, A.B. 1988. *Sanskrit Drama*. New Delhi: Motilal Banarasidas.

Lienhard, Siegfried. (1984). *A History of Classical Poetry, Sanskrit - Pāli - Prakrit* . Wiesbaden: Otto Harrassowitz.

**CILCC – 203**

**THEMATOLOGY**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 04**

**Objectives:**

The course aims at introducing thematic approach towards studying literary texts as a core area of Comparative Literature. While dealing with tracing themes in literary texts across languages and cultures, an attempt will be made to examine the link between the literary works and their ideological and representational discourse within historical, social and cultural contexts with reference to themes, motifs and images. A detailed analysis of the themes; City and Village, and Women in different Indian literary traditions will be taken up to show the continuities and changes of their representations.

**Course learning outcomes:**

The course is expected to acquaint the students towards the nature and function of themes in Indian literature as well as stimulate them to undertake thematic criticism as a form of literary analysis. The students shall be able to reflect upon the use and representation of themes across literatures in India and beyond in general and the depiction and representations of City and Village and Women as themes in particular.

**Course Units:**

- I. A Brief History and Practice of Thematic Studies; Key Concepts and Terminologies like themes, motifs, *stoff*, situations, traits, topos etc. (10 marks)
- II. Identification of major themes in Indian Literature: City and Village; Women; Mythology and History; Journey to the Underworld; Love; Protest; Nationalism; Freedom Struggle; Underprivileged and Exploitation; The Outsider; Waiting etc. (20 marks)
- III. Study of theme: Women in Indian literary representations (20 marks)
- IV. Study of theme; City and Village in Indian Literature: Reflections on the ideology and representation. (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 4 week
Unit II	: 2 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Suggested Readings:**

Theodore, Z. (1983). *Varieties of Literary Thematics*. Princeton, Princeton Univ. Press.

Guillen, C. (1993). "Themes: Thematology". *The Challenge of Comparative Literature*. London: Harvard University Press.

Bandhyopadhyay, S. (2004). Ed. *Thematology: Literary Studies in India*. Kolkata: Jadavpur University.

Prawer, S.S. (1973). "Themes and Prefigurations", *Comparative Literary Studies: An Introduction*. London: Duckworth.

Weisstein, U. (1973). "Thematology (*Stoffgeschichte*)", *Comparative Literature and Literary Theory: Survey and Introduction*. (William Riggan, Trans.). London: Indiana University Press.

**Further Readings:**

Arjana, Sophia Rose. (2017). *Veiled Superheroes Islam, Feminism, and Popular Culture*. UK: Lexington Books.

Charles Seigneuret, J. (1988). Ed. *Dictionary of Literary Themes and Motifs, Volume 1 and 2*. London: Greenwood Press.

Mehta, S. R.. (2015). Ed. *Exploring Gender in the Literature of the Indian Diaspora*. UK: Cambridge Scholars Publishing.

Pike, B. (1982). *The Image of City in Modern Literature*. Princeton: Princeton University Press.

Ramanujan , A. K . (1988). “On Women Saints”. In *The Divine Consort: Radhaand other Minor Goddesses*. Berkley: University of California Press.

Ramanujan, A.K. (1970). “Towards an Anthology of City Images.” *Urban India: Society, Space, and Image*, ed. by Richard Fox. Durham: Duke University Press.

Sangari, K and Vaid, S. (1989). Ed. *Recasting Women: Essays in Colonial History*. New Delhi: Kali for Women.

Tharu, S and Lalita, K. (1991). Ed. *Women Writing in India, 600 B.C. to the Present*. Delhi: Oxford University Press.

Zelliot, E. (1970). “Literary Images of the Modern Indian City”. *Urban India: Society, Space, and Image*, ed. by Richard Fox. Durham: Duke University Press.

## **CILCC – 204**

### **INDIAN DRAMATIC THEORY AND LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours  
Credits: 05**

#### **Objectives:**

This course imparts the concepts and theories of drama and theatre arts in Indian context. It introduces various schools and movements of Indian dramatic arts and literature. The essential part of the teaching includes the structure and function of dramatic texts in the historical background from ancient to modern and postmodern. It provides an optimum understanding of the role of drama and theatre arts in the formation and transformation in aesthetic, artistic, social and political sensibility of Indian society. The prime objective of the course is to train the students in interpretation and contextualization of the dramatic texts with various theoretical methods like semiotics and psychoanalysis.

#### **Course learning outcomes:**

The students will study and explain the Dramatic literature as the major domain of literary practice and will be able to analyze and investigate any dramatic text with the theoretical apparatus. The students will read and interpret dramatic texts in the aesthetic, social, political and historical context. The students will be able to write articles on theatre performance and dramatic texts.

**Course Units:**

- |   |            |
|---|------------|
| I. Drama and Theatre Arts: Concepts and Theories    | (10 Marks) |
| II. Dramatic Literature: Structure and Function.    | (20 Marks) |
| III. Indian Drama in historical and social context. | (20 Marks) |
| IV. Analytical study of selected dramatic texts.    | (20 Marks) |

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 4 week
Unit II	: 2 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Prescribed Texts:**

*Abhijnana Sakuntalam* - Kalaidasa  
*Uru Bhanga and Karna bhara* - Bhasha  
*Nagamandala* - Girish Karnad  
*Silence the Court is in Session* - Vijay Tendulkar

**Suggested Readings:**

- Bhasha. (2008). *The Shattered Thigh and Other Plays*, (trans.) A.N.D. Haksar Delhi: Penguin Books.
- Deshpande, G.P. (2010). Ed. *Modern Indian Drama*. New Delhi: Sahitya Akademi.
- Ghosh, Manomohan. (1951). *trans. The Natyasastra*. Calcutta: Asiatic Society of Bengal.
- Karnad, Girish. (2000). *Three Plays*. New Delhi: Oxford University Press.
- Tendulkar, Vijay. (1998). *Five Plays*. New Delhi: Oxford University Press.
- Thapar, Romila. (2011). *trans. SakuntalaTexts, Readings, Histories*. New York: Columbia University Press.

**Further Readings:**

- Anand, Mulkraj. (1951). *Indian Theatre*. New York: Roy Publication.
- Basu, Dilip,K. (2000). Ed. *Halfway House by Mohan Rakesh*. Delhi: Worldview Publication.
- Bharucha, Rustom. (1993). *Theatre and the World: Performance and the Politics Of Culture*. London: Routledge.
- Bhatia, Nandi. (2009). *Modern Indian Theatre : A Reader*, New Delhi: Oxford University Press.
- Choudhary, Satya Dev. (2002). *Glimpses of Indian Poetics*. New Delhi: Sahitya Akademi.

- Dalmia, Vasudha. (2015). *Poetics, Plays and Performances*. New Delhi: Oxford University Press.
- Dharwadker, Aparna Bhargava. (2008). *Theatre of Independence*. New Delhi: Oxford University Press.
- Gargi, Balwant. (1962). *Theatre in India*. New York: Theatre Arts.
- Gokhale, Shanta. (2000). *Playwright at the Centre*. Calcutta: Seagull.
- Iyar, Subramanya. (1984). *S. Sanskrit Dramas*. Delhi: Sundeep Prakashan.
- Mukherjee, Tutun. (2005). Ed. *Staging Resistance: Plays by Women in Translation*. New Delhi: Oxford University Press.
- Pollock, Sheldon. (2016). trans. and ed. *A Rasa Reader : Classical Indian Aesthetics*. New York :Columbia University Press.
- Rangacharya, Adya. (1971). *Theatre in India*. New Delhi: National Book Trust.
- Shankar, S. (2001). trans. *Water by Komal Swaminathan*. Calcutta: Seagull.
- Sharma, TRS. (2000). Ed. *Ancient Indian Literature*. New Delhi: Sahitya Akademi.
- Sivathambi, Karthigesu. (1981). *Drama in Ancient Tamil Society*. Madras: New Century Book House Pvt. Ltd.,
- Varadpande, M.L. (1978). *Tradition of Indian Theatre*. New Delhi: AbhinavPrakashan.
- Vatsyayana, Kapila. (2003). *Bharata:The Natyasatra*. New Delhi: Sahitya Akademi.
- Venkatachalm, V. (1994). *Bhasha*. New Delhi: Sahitya Akademi.
- Woolner, A. C. and Lakshman Sarup. (1985). trans. *Thirteen Plays of Bhasa*. New Delhi: Motilal Banarsidass.

## **OPEN ELECTIVE COURSE**

**CILOE – 205 (i)**

### **TRANSLATION STUDIES AND TRANSLATION AMONG INDIAN LANGUAGES**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 04**

#### **Objectives:**

The course aims at introducing the theory and practice of translation. It focuses on the translation scenario of multilingual and multicultural situation of India, a land where translation is an everyday activity. Keeping in mind the multilingual situation of India and the corpus of literary and non-literary writings produced in here, the course intends to encourage students to take up translation activities between Indian languages as well as between English and Indian languages.

**Course learning outcomes:**

The course is expected to add theoretical knowledge of translation and will be acquainted with the challenges and strategies while dealing with the translation among Indian languages. The course will also equip the students to take up translation of literary as well as non-literary writings.

**Course Units:**

- |      |  |            |
|------|--|------------|
| I.   | Theory of Translation Studies  | (20 marks) |
| II.  | Translation and Comparative Indian Literature: Significance, Relevance and Challenges. | (10 marks) |
| III. | Translation among Indian languages and via English: Problems and Strategies            | (20 marks) |
| IV.  | Translation, Communication and Mass Media:   | (20 marks) |

**Teaching Plan: Lecture- 30 Hrs., discussions-10 Hrs., Assignments/Presentations**

- Unit I : 1 week
- Unit II : 3 weeks
- Unit III: 3 weeks
- Unit IV: 3 weeks

**Suggested Readings:**

- Bassnett, S. and Lefever, A. (1990). Eds. *Translation, History and Culture*. London: Pinter
- Bassnett, S. (2002). *Translation Studies*. 3<sup>rd</sup> Edition. London and New York: Routledge
- Chaudhari, Sukanta. (1999). *Translation and Understanding*. Delhi: Oxford University Press
- Lakshmi, H. (1993). *Problems of Translation*. Hyderabad: Booklinks Corporation
- Singh, Avadhesh K. (1996). Ed. *Translation: Its Theory and Practice*. Delhi: Creative Books

**Further Readings:**

- Baker, Mona. (2011). *In Other Words: A Coursebook on Translation*. UK: Routledge.
- Das, Bijay Kumar .(2013). *A Handbook of Translation Studies*. New Delhi: Atlantic Publishers and Distributors (P) Ltd.
- Mukherjee, S. (1994). *Translation as Discovery*. Hyderabad: Orient Longman.
- Shastri, Pratima Dave .(2012). *Fundamental Aspects of Translation*. New Delhi: PHI Learning Pvt. Ltd.

**CILOE – 205 (ii)**  
**LITERATURE AND MEDIA**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 04**

**Objectives:**

The objective of this course is to introduce the students to the concept of literature as media, basic conception about other media, the relationship between literature and other media, and literature in the perspective of new media. Major thrust of the course would be to understand how contemporary authors have taken advantage of the new media, as medium of writing as well as creating new genres of literature.

**Course learning outcomes:**

This course would enable the students to understand the importance of Media in the modern literary world and how authors are using new media and technology for their literary works. Students will also be able to identify new methods to study different literary forms in relation to media as intermediary in the global era.

**Course Units:**

- I. An Introduction to Literature and Media (10 marks)
- II. Classification of Media- Traditional print Media–Newspaper-Journals-Magazine-  
Electronic Media-Radio- Television etc. (20 marks)
- II. Literature as Media: Literature and the media- the characteristics of media, Digital  
literature and the understanding digital Literature. (20 marks)
- IV. Interactive Fiction: Text – hypertext, hypertext and critical theory, Narrative and New  
Media Writing- Aesthetics of Digital Literature. (20 marks)

**Teaching Plan: Lecture- 30 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 week
Unit II	: 4 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Suggested Readings:**

Bhargava. G.S.(2012). *The Press in India: An Overview*. New Delhi: National Book Trust.

George P. Landow. (2006). *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*. USA: John Hopkins University Press.

Mehta, D.S. (1992). *Mass Communication and Journalism in India*. New Delhi: Allied Publishers.

Schreibman, Susan, Ray Siemens, John Unsworth. (2016). Ed. *A New Companion to Digital Humanities*. USA: Wiley Blackwell Publishers.

Vilaniyam, J.V. (2013). *Growth and Development of Mass Communication in India*. New Delhi: National Book Trust.

**Further Readings:**

Katherine Hayles, N., Jessica Pressman (2013). Ed. *Comparative Textual Media*. London: University of Minnesota Press.

Katherine Hayles, N. 2008. *Electronic Literature: New Horizons for the Literary*. USA: University of Notre Dame Press.

Vilém Flusser. (2002). *Writings*. London: University of Minnesota Press.

SEMESTER – III

**CORE COURSES**

CILCC – 301

**RECEPTION AND INTERTEXTUALITY: INDIAN EPIC(S)**

**Marks: 70+30 = 100**

**Duration: 50 hours  
Credits: 05**

**Objectives:**

The course looks at the reception and intertextuality of the Epic(s) in different Indian languages. With the argument that Indian literature provides examples of multiple renderings of a text, this course intends to explore and understand the continuity and changes in the Ramayana/Mahabharata in various Indian languages. The course attempts to understand the processes and methods that were operating in cultural transactions that produced such multiple telling and renderings of the Epics. The course looks at a variety of representations of Ramayana/Mahabharata themes in the textual, aural and visual traditions.

**Course learning outcomes:**

The course is expected to familiarize the students with the multiplicity of the epic tradition in Indian subcontinent as well as understand the nature of their literary and cultural transactions within the scope of reception and intertextuality study. The course also expected to encourage the students to explore, document, and comprehend the vibrant epic tradition in Indian culture and to look at the modes of transmission and mobility of the text through a vast geographic area and span of time,

**Course Units:**

- I. Reception and Intertextuality – Basic Concepts. (10 marks)
- II. Textual, Recitation and Performing Traditions as Cultural Transactions and Pluralistic Epistemologies. (20 marks)
- III. The Epic Traditions in India: Its Aural, Visual and Textual representations. (20 marks)
- IV. Reception, Localization and Aesthetic Response of the Ramayana/Mahabharata among the folk communities in India (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 week
Unit II	: 4 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Suggested Readings (for Ramayana):**

- Allen, G. (2000). *Intertextuality*. London and New York: Routledge.  
Ika Willis. (2017). *Reception*. London: Routledge.

Kaushal, M., Bhalla, A. & Pant, Ramakar. (2015). Eds. *Ramkatha in Narrative, Performance and Pictorial Traditions*. New Delhi: Aryan Books International.

Iyenger, K.R.S. (2003). Ed. *Asian Variations in Ramayana*. New Delhi: Sahitya Akademi.

Singh, Y.P. (2012). Ed. *Ramkatha in Indian Languages*. Allahabad: Lokbharti Prakashan.

Raghavan, V. (1980). Ed. *The Ramayana Tradition in South Asia*. New Delhi: Sahitya Akademi.

**Further Readings (for Ramayana):**

Alfararo, M.J.M. (1996). "Intertextuality: and Development Origins of the Concept". *Atlantis*, Vol. 18. No. 1/2. 268-285.

Bulke, K. (1997). *Ramkatha: Utpatti aur Vikas*. Allahabad: Pryag Hindi Parishad, Pryag Viswavidyalay.

Banerjee, P. (1986). *Rama in Indian Literature, Art and Thought*, 2 vols. Delhi: Sundeep Prakashan.

Brockington, J.L. (1984). *Righteous Rama: The Evolution of an Epic*. Delhi: Oxford University Press.

Flueckiger, J. B., & Sears, Laurie. J. (1991). Eds. *Boundaries of the Text: Epic Performances in South and Southeast Asia*. Ann Arbor: Center for South and Southeast Asian Studies, University of Michigan.

Iser, W. (1978). *The Act of Reading: A Theory of Aesthetic Response*. London: Routledge & Kegan Paul.

Richman, P. (1992). Ed. *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*. Delhi: Oxford University Press.

Singh, A.K. (2007). Ed. *Ramayana through the Ages*. New Delhi: D.K. Printworld.

Singh, K.S. & Datta, B. (1993). Eds. *Rama-katha in Tribal and Folk Traditions of India: Proceedings of a Seminar*. Calcutta: Anthropological Survey of India and Seagull Books.

Smith, W.L. (1998). *Ramayana Traditions in Eastern India: Bengal, Assam, Orissa*. Stockholm: Department of Indology, University of Stockholm.

*The Ramayana of Valmiki*. (1895). Ralph T. H. Griffith, Trans. Benares: E. J. Lazarus and Co.

Williams, Joanna. (1996). *The Two-Headed Deer: Illustrations of the Ramayana in Orissa*. Berkeley: University of California Press.

Worton, M. & Still, J. (1990). Ed. *Intertextuality: Theories and Practices*. Manchester and New York: Manchester University Press.

**CILCC – 302**

**CONTEMPORARY LITERARY AND CULTURAL THEORIES**

**Marks: 70+30 = 100**

**Duration: 50 hours**  
**Credits: 05**

**Objectives:**

While the first half of the twentieth century witnessed major changes in the theoretical understanding of Art and Culture, the second half has witnessed the development of Literary and Cultural Theory as an important sub-discipline. This paper aims at giving a general understanding of the trends in Contemporary Literary and Cultural theories. Starting with the basic concepts of literary and cultural theories, this course will provide an introduction to the condition of theoretical engagement of contemporary India.

**Course learning outcomes:**

The course is expected to create an understanding of the major schools and concepts of contemporary literary and cultural theories. It is also expected to orient students in understanding contemporary trends in literary and cultural theories in the Indian context.

**Course Units:**

- |  |            |
|--|------------|
| I. Understanding 'Theory' as a category.                           | (10 marks) |
| II. Major concepts in contemporary literary and cultural theories. | (30 marks) |
| III. Understanding the Post-colonial situation.                    | (15 marks) |
| IV. Search for 'Indian' theories in contemporary academia.         | (15 marks) |

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 weeks
Unit II	: 6 weeks
Unit III	: 3 weeks
Unit IV	: 3 weeks

**Suggested Readings:**

Ahmed, Aijaz. (1992). *In Theory: Classes, Nations, Literatures*. Oxford: Oxford University Press.

Barry, Peter. (2017). *Beginning Theory: An Introduction to Literary and Cultural Theory*, UK: OUP.

Culler, Jonathan, (2004). *Literary Theory: A Very Short Introduction*, OUP: Oxford.

Devy, G. N. (1992). *After Amnesia: Tradition and Change in Literary Criticism*. Delhi: Orient Longman.

Ferro, Marc. (1997). *Colonization: A Global History*. London: Routledge.

Kapoor, Kapil. & Singh, Awadhesh Kumar. (Eds.). (2005). *Indian Knowledge System*, Vol: I and II, Delhi: D. K. Printworld Ltd.

**Further Readings:**

Paranjape, Makarand. (1997). Ed. *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi.

Waugh, Patricia. (2006). *Literary Theory and Criticism*, OUP: Oxford.

Widdowson, Peter. (2004). *Literature*, Routledge: London.

**ELECTIVE COURSES**

**CILEC - 303 (i)**

**TRAGEDY IN INDIAN LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The course will teach the concept and genre of 'Tragedy' in Indian context. The absence of tragedy in ancient Indian literature and the emergence of tragedy in modern Indian literature will be the pivotal point of the study. The course aims to train the students to identify, read and analyze the tragedy as a literary genre in social and political contexts.

**Course learning outcomes:**

The primary outcome the course is the orientation towards a method of literary reading with the concept of Tragedy in Literature. The functional knowledge of investigating the literature in multilingual and multicultural context is the extension of the study. The students will be able to apply the theory for the future research.

**Course Units:**

- I. The concept of tragedy in western and Indian context. (10 marks)
- II. Reading of *Andha Yug* a Play by Dharamvir Bharati (20 marks)
- III. Reading of *Defying Winter* by Nabaneeta Dev Sen (20 marks)
- IV. Analytic study of *Frozen whites in a dark alley and other short stories* of Himanshi Shelat (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 weeks
Unit II	: 4 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Prescribed Texts:**

*Andha Yug* - Dharamvir Bharati.

*Sheet Sahasik Hemantolok: Defying Winter* - Nabaneeta Dev Sen.

*Frozen whites in a dark alley and other short stories* - Himanshi Shelat.

**Suggested Reading:**

Bharati, Dharamvir. (2009). *Andha Yug*. New Delhi: Oxford University Press.

Dev Sen, Nabaneeta. (2003). *Defying Winter*. (Trans.) Tutun Mukherjee. New Delhi: Oxford University Press.

Shelat, Himanshi. (2009). *Frozen whites in a dark alley and other short stories*. New Delhi: Sahitya Akademi.

**Further Reading:**

George, K.M. (1994 ). Ed. *Anthologies of Modern Indian Literature (Volume3): Plays and Prose*. New Delhi: Sahitya Akademi.

Nietzsche , Friedrich. (2007). *The Birth of Tragedy and Other Writings.*( Trans) Ronald Speirs. Cambridge: Cambridge University Press.

Kaufmann, Walter. (1992). *Tragedy and Philosophy*. New Jersey: Princeton University Press.

Poole, Adrian. (2005). *Tragedy: A Very Short Introduction*. New York: Oxford University Press.

**CILEC – 303 (ii)**

**FOLK AND POPULAR CULTURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

Folk culture refers to the localized life style and popular culture as the totality of distinct ideas, perspectives, attitudes and the changes that take place in a spatio-temporal space. The course aims at looking folk culture and popular culture separately and also trying to establish connectivity in Indian socio-cultural context. It is expected to be a unique course, in its own merit, in multi-lingual, multi-cultural and multi-ethnic setups that our country provides.

**Course learning outcomes:**

The course would be of immense help to the students interested in investigation areas such as the folklore and the cultural studies. It has the scope of highlighting the rapid changes that

take place in folk life, thus creating an arena of popular culture, and it is at the same time the folk culture retains its core elements. The students will be encouraged to look inward in the age of modernization.

**Course Units:**

- I. Introduction to Folklore and Cultural Theory (10 marks)
- II. Folklore, Folkloristics and Folk life (20 marks)
- III. Folklore and Material culture that includes Migrant and Urban culture (20 marks)
- IV. Popular Culture and Mass Culture: Patterns of Folk-popular interactions (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 week
Unit II	: 2 weeks
Unit III	: 5 weeks
Unit IV	: 5 weeks

**Suggested Readings:**

Dundes, Alan. (1980). *Interpreting Folklore*, Bloomington: Indian University Press.

----- . (2007). *Meaning of Folklore: The Analytical Essays of Alan Dundes*. Utah: Utah State University Press.

Guins, Rayford. (2005). *Popular Culture: a Reader*, Routledge.

Mc Robbie, Angela. (1994). *Postmodernism and Popular Culture*, Routledge.

Storey, John. (2006). *Cultural Theory and Popular Culture: an Introduction*, Georgia: University of Georgia Press.

Storey, John. (2009). *Cultural Theory and Popular Culture: An Introduction*. London: Pearson Education Limited.

**Further Readings:**

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

Henry H. Glassie. (1969). *Pattern in the Material Folk Culture of the Western United States*, Philadelphia: University of Pennsylvania Press.

Kakar, Sudhir. (1978). *The Inner world: a Psycho-analytic Study of Child-hood and Society in India*, Delhi: Oxford University Press.

Noyes, Dorothy. (2016). *Humble Theory: Folklore's Grasp on Social Life*. Bloomington: Indiana University Press.

Propp, Vladimir. (1984). *Theory and History of Folklore*. Minneapolis: University of Minnesota Press.

Sedwick, Peter and Edgar, Andrew. (2004). *Cultural Theory: The Key Thinkers*. London: Routledge.

Toelken, Barre. (1966). *The Dynamics of Folklore*, Revised ed. Longan: Utha State University Press.

**CILEC – 304 (i)**

**DALIT LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

Dalit literature is an emerging branch of literature in India. The aim of this course is to familiarize the students with the literary works of Dalit writers. It will give them a holistic view over their lives in past and present by tracing the discrimination and sufferings they have been subjected to. It has scope to shed light on the age old heritage and culture of dalits and it would educate the students aware of dalits' persisting problems even today.

**Course learning outcomes:**

This course would enable students to realize that all the dalit writings are not just dotting of the ordinary authors but testimonies of their personal experiences. The students would also be able to appreciate the aesthetic side of the literary creations of Dalit writers. At the end the students would understand the pathetic living conditions of their fellow humans and would strive sincerely for their betterment.

**Course Units:**

- I. The Historical Background of Dalit literature: Ideology of Dalit literature. Etymological references to different terms used for referring to 'Dalits'. References about Dalits in Vedas – Charvakam – Jainism – Buddhism – Ambedkarism – Marxism. (10 Marks)
- II. Characteristics of Dalit Literature – Religious and Aesthetic Approach. Concepts of *Karma* and Rebirth. Dalit Language, Culture and Literary Genres. Emergence of Dalit Movements. (20 Marks)
- III. Dalit Literature: Poetry, Drama and Autobiography. (20 Marks)
- IV. Dalit Literature: Novel and Short Stories. (20 Marks)

**Teaching Plan: Lecture 30 Hrs., Discussion 10 Hrs., Assignments/Presentations 10 Hrs.**

Unit	I:	2 Weeks
Unit	II:	4 Weeks
Unit	III:	4 Weeks
Unit	IV:	4 Weeks

**Prescribed Texts:**

Anand, Mulk Raj and Eleanor Zelliott (Eds.). (1992). *An Anthology of Dalit Literature*. New Delhi: Gyan Publishing House.

Bhimanna, Boyi. (Ed.). (2013). *Paaleru* (Madhava Rao, K., Trans.). Hyderabad: Potti Sreeramulu Telugu University.

Gunasekaran, K.A. 2009. *The Scar* (V. Kadambari, Trans). Chennai: Orient BlackSwan.

Pawar, Urmila. (2008). *The Weave of My Life: A Dalit Woman's Memoirs* (Maya Pandit, Trans.) New York: Columbia University Press.

Purushotham, Gita Ramaswamy, Gogu Shyamala and Mini Krishnan. (2016). *The Oxford India Anthology of Telugu Dalit Writing*. Delhi: Oxford University Press.

Sivakami, P. (2006). *The Grip of Change*. Chennai: Orient Longman.

**Reading List:**

Limbale, Sharankumar. (2016). *Towards an Aesthetic of Dalit Literature* (Alok Mukherjee, Trans.). New Delhi: Orient Black Swan.

Ravikumar & Azhagarasan. (2012). *The Oxford India Anthology of Tamil Dalit Writing*. New Delhi: Oxford University Press.

**Further Reading:**

Krishnaiah, B. (2011). *Dalit Movements and Literature*. New Delhi. Prestige Book International.

Nagaraj, D.R. (2010). *The Flaming Feet and other essays: The Dalit Movement in India*. New Delhi: Permanent black.

**CILEC – 304 (ii)**

**INDIAN WOMEN WRITINGS**

**Marks: 70+30 = 100**

**Duration: 50 hours  
Credits: 05**

**Objectives:**

The course is an attempt to introduce major approaches on women's writings in order to enable students to critique the assumptions of the conventional, dominant ideas of patriarchy. It is a critical study of Indian women's writings of different genre examined from historical, socio- cultural points of view. The course undertakes a survey of women's writing in Indian

literature from the ancient times and in the light of such a diachronic perspective attempts to understand four texts. The course is a survey of writing by women from various time periods, geographic regions, and social classes of India. Particular attention will be given to the themes and issues concerning women's lives and how they pertain and influence the writing of Indian women

**Course learning outcomes:**

The course will acquaint students with the culture and history of India through the perspective of women. Students will understand the canvas of the gender politics of language, custom and tradition, and community identity. The course will also enable the students to understand critically about the politics of women creative writings, self, language, identity, Diaspora, cultural construction, class/caste.

**Course Units:**

- I. Feminism, Feminist Theories in Indian Context , Women Studies, Gender Studies, Women in Literature (20 Marks)
- II. Reasons for women's presence in Literature, marginalization, devaluation, silencing etc. women self ,language, identity, diaspora, cultural construction. (20Marks )
- III. A brief survey of Women in Indian Literary Representations. (10 Marks)
- IV. Therikatha, Sangam women poets, Bhakthi Women poets Women lore in oral tradition. (20 Marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 3 week
Unit II	: 4 weeks
Unit III	: 3 weeks
Unit IV	: 4 weeks

**Prescribed Texts:**

*Desire* - Ashutosh

*Meri Ichcha Ejournal Muse India (Novella)* - Jha Lilly Ray

*Staging Resistance: Plays by Women in Translation* – Tutun Mukherjee (Ed).

*The Appeasement of Radhika: Radhika* - Sandhya Mulchandani. (Trans.)

*Pan lakshyan kan ghetto -But Who Cares-* Santhosh Bhoomkar. (Trans)

**Suggested Readings:**

Bhanavi Kumkum. (2006). Ed. *Futures*. New Delhi: Zubaan.

Chakravarti Uma. (2006). *Gendering Caste*. Kolkata: Street Publication.

Chaudhuri Maitrayee. (2004). *Feminism in India*. New Delhi: Kali for Women.

Handoo Latita. (1999). *Folklore and Gender*. Mysore:Zoomi Publications.

Indira, K. R. (2018). *Sthraina Kamasutram (Women's Kamasutra)* Kerala: D C Books.

Manda Khandge ,Shubhangi Raykar,Neelima Gundi,VIIdya Deothar,Nishikant Mirajkar (2010). Eds. *Women Literature in India*.Vol I&II.Pune:Sahityapremi bhagini Mandal.

Tharu and K. Lalita.(1991). Eds. *Women Writing in India: 600 B.C. to the Present*. Volume I New York: Feminist Press.

Tharu and K. Lalita. (1993). Eds. *Women Writing in India: The 20th Century (Women Writing in India )* New York: Feminist Press.

Tarrant, Shira. (2009). *Men and Feminism*. California: Seal Press.

**SEMESTER – IV**

**CORE COURSES**

**CILCC - 401**

**INDIAN FICTION**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The objective of the course is to train the students to approach Indian Novels and Short Stories in Literary, Social, Cultural, Political and historical context with reference to modern and postmodern literary theories and methods. The possibilities of various readings and interpretation will be demonstrated through analytical reading of selected novels and short stories from various Indian languages. This course is to equip the students for further specialization of Indian fiction and to inspire to explore the possibilities of future researches on Indian writing.

**Course learning outcomes:**

The students will be able to read and analyse the Novel and Short Story as the literary productions as well as other forms of knowledge production, historiography, ethnography, paradigm marker, and political discourse. The students will read and interpret the fiction in the aesthetic, social, political, psychological and historical context and apply various theoretical apparatus.

**Course Units:**

- |  |            |
|--|------------|
| I. Fiction: Concepts, Theories and History.                | (10 Marks) |
| II. Structure and Function of fiction writing.             | (20 Marks) |
| III. Indian fiction in historical and social context.      | (20 Marks) |
| IV. Analytical study of specific novels and short stories. | (20 Marks) |

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit 1: 2 week

Unit 2: 4 weeks

Unit 3: 4 weeks

Unit 4: 4 weeks

**Prescribed Texts:**

*Return to Earth (Marali Mannige)* – Shivarama Karanth

*The Taming of Women* - P. Sivakami

*Cocoon (Kosla)* – Bhalchandra Nemade

*Indian Short Stories (1900-2000)* - E. V. Ramakrishnan (Ed.)

**Suggested Reading:**

Nemade, Bhalchandra. (2012). *Cocoon*. New Delhi: Popular Prakashan Ltd.

----- (1997). *Cocoon*. Chennai: Macmillan India Limited.

Ramachandra Sharma, Padma. (2002). Trans. *Return to Earth by Shivarama Karanth*. New Delhi: Sahitya Akademi.

Ramakrishnan, E.V. (2003). Ed. *Indian Short Stories (1900-2000)*. New Delhi: Sahitya Akademi.

George, K.M. (2012). Ed. *Modern Indian Literature, an Anthology: Fiction*. New Delhi: Sahitya Akademi.

Sivakami.P. (2012). *The Taming of Women*. Pritham K. Chakravarthy (Trans). New Delhi: Penguin Books.

**Further Readings:**

Choudhary, Satya Dev. (2002). *Glimpses of Indian Poetics*. New Delhi: Sahitya Akademi.

Clerk, T.W. (1970). Ed. *The Novel in India Its Birth and Development*. California: University of California Press.

Das, Sisir Kumar. (1993). *A History of Indian Literature 1800-1910 Western Impact: Indian Response*. New Delhi: Sahitya Akademi.

George, K.M. (1972). *Western Influence on Malayalam Literature*. New Delhi: Sahitya Akademi.

Holquist, Michael & Emerson, Caryl. (1981). Ed. & Trans. *Dialogic Imagination: Four Essays by M.M. Bakhtin*. Austin: University Of Texas Press.

Menon, B.K. (1998). Trans. *Marthanda Varma* by C.V.Raman Pillai. New Delhi: Sahitya Akademi.

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

Mukherjee, Meenakshi. (1985). *Realism and Reality: The Novel and Society of India*. New Delhi: Oxford University Press.

Mukherjee, Sujit. (1997). Trans. *Gora* by Rabindranath Tagore. New Delhi: Sahitya Akademi.

Roadarmel, Gordon, C. (1968). Trans. *Gift of a Cow* by Premchand. London: George Allen and Unwin Ltd.

Watt, Ian. (1957). *The Rise of the Novel*. California: University of California Press.

CILCC – 402

**BHAKTI MOVEMENTS AND INDIAN LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

This course aims at surveying origin and development of Bhakti Movements in historical, regional and social perspectives. It analyses the role of prominent saint poets in propagating the Bhakti cults, and also their philosophies and agendas recorded in Indian Literature from the earliest times to modern period *i.e.* from the sixth century to the twentieth century. It aims at looking Bhakti literature in Indian languages as a pluralistic epistemology in the framework of Comparative Indian Literature.

**Course learning outcomes:**

The course is expected to familiarize the students in the theme of Bhakti by introducing a multi-lingual and multi-cultural system of India who are otherwise conventionally accustomed to a single literary investigation until joining the course. The students will be taught a methodology involved in the discipline of Comparative literature to understand the Bhakti literature in a proper perspective.

**Course Units:**

- I. Concept of Bhakti and a brief survey of Bhakti Literature. (10 marks)
- II. Origin, Development, and characteristics of Bhakti Movements in India. (20 marks)
- III. Various Bhakti cults and their philosophies – *Saivism, Virasaivism, Kashmir Saivism, Vaishnavism, Srivaishnavism*, etc. (20 marks)
- IV. Hymns of *Nayanmars* and *Alvars*, Poems of *Siddhas*, *Vacanas* of *Virasaivites*, Poems of *Varkaris*, *Vakhs* of *Lalleswari*, *Adi Granth*, etc. (20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs, Assignments/Presentations**

Unit I	: 2 week
Unit II	: 4 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Prescribed Texts:**

----- (1973). *Speaking of Siva* (A.K. Ramanujan, Trans.). New Delhi: Penguin Books India (P) Ltd.

Dehejia, Vidya. (1988). *Slaves of the Lord: The Path of the Tamil Saints*. Delhi: Munshiram Manoharlal Publishers Private Ltd.

----- (2000). *The Guru Granth Sahib* (Pashaura Singh, Trans.) New Delhi: Oxford University Press.

Lalleshwari. (2000). *Lal Ded: The Great Kashmiri Saint-Poetess* (S.S. Toshkhani, Trans.). New Delhi: Kashmir Education, Culture and Science Society.

Schelling, Andrew. (2011). Ed. *The Oxford Anthology of Bhakti Literature*. Delhi: Oxford University Press.

**Suggested Readings:**

Chatterjee, A.N. (1983). *Srikrnsna Caitanya: A Historical Study of Gaudiya Vaisnavism*. New Delhi: Associated Publishing Company.

Ganapathy, T.N. (2004). *The Philosophy of the Tamil Siddhas*. (2<sup>nd</sup>Ed). New Delhi: Indian Council of Philosophical Research.

Jnaneshvar.(1987). *Jnaneshvari* (V.G. Pradhan, Trans.). Albany: State University of New York Press.

Mishra, Kamalakar. (1999). *Kashmir Saivism*. Delhi: Sri Satguru Publications.

Nandimath, S.C. (1979). *A Handbook of Virasaivism*. Delhi: Motilal Banarsidass Publishers Private Ltd.

Sharma, Krishna. (1987). *Bhakti and Bhakti Movement: A New Perspective*. Delhi: Munshiram Manoharlal Publishers Private Ltd.

Singh, Daljeet and Kharak Singh.(Eds.). (1996). *Sikhism: Its Philosophy and History*. Chandigarh: Institute of Sikh Studies.

Tukaram. (1991). *Says Tuka* (Dilip Chitre, Trans.). New Delhi: Penguin Books India (P) Ltd.

**Further Readings:**

----- (1981). *Hymns for the Drowning* (A.K. Ramanujan,Trans). New Delhi: Penguin Books India (P) Ltd.

Barbara Stoler Miller. (1984). Ed. & Trans. *The Gita Govinda of Jayadeva*. Delhi: Motilal Banarsidass Publishers Private Ltd.

Bhattacharya, N.N. (1989). Ed. *Medieval Bhakti Movements in India*.New Delhi: Munshiram Manoharlal Publishers Private Ltd.

Peterson, Indira Viswanathan. (1991). *Poems to Siva*. Delhi: Motilal Banarsidass Publishers Private Ltd.

Ramanujan, A.K., Narayana Rao, V. & David Shulman. (1994). Eds. *When God is a Customer: Telugu Courtesan Songs by Kshetrayya and Others*. Delhi: Oxford University Press.

Tulsidas. (1994). *Ramcarit Manasa: Complete Works of Goswami Tulsidas* (S.P. Bahadur, Trans.). New Delhi: Munshiram Manoharlal Publishers Private Ltd.

**ELECTIVE COURSES**

**CILEC - 403 (i)**

**INDIAN PARTITION NARRATIVES**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

Starting with the historical and political background of partition in India, the course undertakes a survey of the representations of the theme of partition in Indian Literature. First unit discusses the role of colonial establishment in precipitating a communalistic discourse which eventually led to partition of India. The second unit takes up the violence, suffering and trauma during and immediately after partition. The third and the fourth units address the issues of cultural memories and their representation in literary and cultural narratives. The course aims at exploring the theme of partition in Indian narratives in different forms of Indian literature. And it attempts to establish a new area of investigation in cultural studies contributing the idea of 'Partition literature'.

**Course Learning Outcome:**

The course is expected to orient the students towards a new area of investigation where literature comes out as the source of the historical, social, and political situations of the country during and after the partition of India and their reflection in Indian literature and culture. It will also provide scope to know how the issue remains contemporary and create the foundation for cultural and interdisciplinary studies.

**Course Units:**

- I. Historical and political background of partition. (10 Marks)
- II. Violence, trauma and displacement due to partition. (10 marks)
- III. Cultural memories and representation of partition in literature: Novels, Autobiography, and Short stories. (40 marks)
- IV. Cultural memories and representation of partition: Theatre and Films. (10 marks)

**Prescribed texts:**

Novels:

*Ajho* - Hari Motwani

*Pinjar* - Amrita Pritam

Autobiography:

*The Pages of My Life* – Popati Hiranandani

Select short stories:

*Gona Nayak* - Satinath Bhaduri

*Khol Do* - Sadat Hasan Manto

*Dastavez* - Narayan Bharati  
*Israila* - Jayanti Dalal  
*Sikka Badal Gaya* - Krishna Sobti  
*Ladhe Wala Warraich* - Mahendra Singh Sarana

Film:  
*Garam Hawa* – Directed by M. S. Sathyu (1973)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs, Assignments/Presentations**

Unit I : 2 weeks  
Unit II : 2 weeks  
Unit III : 4 weeks  
Unit IV : 2 weeks

**Suggested Readings:**

Ahmad, Aijaz. (1997). “Tryst with destiny’ -- free but divided”. *India* (15 August 1997), Special Number, pp. 21-28.

Bhalla, Alok. (1994). *Stories about the Partition of India*. 3 vols. New Delhi: HarperCollins.

Bhalla, Alok. (1997). *The Life and Works of Saadat Hasan Manto*. Simla: Indian Institute of Advanced Study.

Butalia, Urvashi. (1998). Ed. *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Penguin.

Cowasjee, S. and Duggal, K. S., (1995). Eds. *Orphans of the Storm: Stories on the Partition of India*. New Delhi: UBS Publishers.

Memon, M. U. (1998). *An Epic Unwritten: The Penguin Book of Partition Stories*. New Delhi: Penguin.

Ravikant and Tarun K. Saint. (2001). Ed. *Translating Partition*. New Delhi: Katha.

Talbot, Ian. 1996. *Freedom’s Cry: The Popular Dimension in the Pakistan Movement and Partition Experience in Northwest India*. Karachi: Oxford University Press.

**Further Readings:**

Das, Veena and Nandy, Ashis. (1986). “Violence, Victimhood and the Language of Silence” in Veena Das (ed), *The Word and the World: Fantasy, Symbol and Record*. New Delhi: Sage Publications.

Hasan, Murhirul, Ed. (1995). *India Partitioned: The Other Face of Freedom*. 2 vols. New Delhi: Roli Books.

Chatterji, Joya. (1994). *Bengal Divided: Hindu Communalism and Partition, 1932-1947*, Cambridge: Cambridge University Press.

Hasan, Mushirul, (2000). Ed. *Inventing Boundaries: Gender, Politics and the Partition of India*. Delhi: Oxford University Press.

Menon, Ritu and Bhasin, Kamla. (1998). *Borders and Boundaries: Women n Ind a's Partition*. New Delhi: Kali for Women.

Nandy, Ashis. (1999). The Invisible Holocaust and the Journey as an Exodus. *Postcolonial Studies* 2, no. 3.

Philips, C. H. and Wainwright, M. D. (1970). Eds. *The Partition of India: Policies and Perspectives 1935-47*. London: Allen and Unwin.

Talbot, Ian and Gurharpal Singh, (1999). Eds. *Region and Partition: Bengal, Punjab and the Partition of the Subcontinent*. Karachi: Oxford University Press.

**CILEC – 403 (ii)**  
**TRIBAL LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

**Objectives:**

The paper aims at investigating the oral and written traditions of different ethnic communities of India and it is expected to contribute to the idea of 'Tribal Literature' as a genre of Indian literature that has the potential to study in a comparative perspective. While analyzing the prescribed texts the student will be aware of the new ingredients of Indian literature, which can be taken from the socio-cultural and community life of the indigenous communities of India. The course also aims at the evaluation of the collections available in print form to identify the problems and strategies involved in the collections and their translations.

**Course learning outcomes:**

The course will provide a thorough knowledge of different tribes groups of India and the oral texts that exist in the indigenous communities of India even today. It is expected to create a platform for the study of orality/orature/oral traditions along with the analysis of the literary texts on tribal life. The outcome may be developing interest among students to look at the community life through written texts and get motivated to collect information from the field to match the adequacy of descriptions of tribal life in them.

**Course Units:**

- |      |   |            |
|------|---|------------|
| I.   | Tribes, Tribal life and Oral Traditions   | (10 marks) |
| II.  | Tribal literature: Oral, Written and Collections available in Print.<br>Collections of locals and the Western anthropologists | (20 marks) |
| III. | Indian Literature and Tribal Narratives (Select Texts)  | (20 marks) |
| IV.  | Tribal Narratives from the North-east India (Select Texts)  | (20 marks) |

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs, Assignments/Presentations**

Unit I	: 2 week
Unit II	: 4weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Prescribed Texts:**

*Paraja* - Gopinath Mohanty, English translation by Bikram K Das  
*Yaruingam* - Birendra Kumar Bhattacharya (Trans.)

**Suggested Readings:**

Baraliss, Peter. (1990). *Folklife and Fieldwork*. Washington: Library of Congress.

Claus, Peter. J., and Frank J Korom. (1991). *Folkloristic and Indian folklore*, Udipi :Regional Resources Centre for Folk-performing Arts, M.G.M. (Mahatama Gandhi Memorial College).

Sen, Souman. (1985). *Folklore in North East India*. New Delhi: Omsons Publications.

Mahapatra, Sitakant. (1992). *The Realm of The Sacred: Verbal Symbolism And Ritual Structures*. Calcutta: Oxford University Press.

Sen Soumen. (2004). *Khasi-Jaintia Folklore: Context, Discourse and History*. Chennai: National Folklore Support Centre.

Settar S., Gunther D. Sontheimer. (1982). *Memorial Stones: A Study of Their Origin, Significance and Variety*, New Delhi: Manohar Publishers & Distributors.

Smith, W.L. (1982). *Ramayana Traditions in Eastern India: Assam, Bengal, Orissa*. Stockholm: Department of Indology, University of Stockholm.

**Further Readings:**

Birendranath Datta. (2002). *Folklore and Historiography*, Chennai: National Folklore Support Centre.

Datta, Birendranath. (1990). *Traditional Performing Arts of North-East India*. Guwahati: Assam Academy for Cultural Relations.

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

Claus, Peter. J., and Frank J Korom. (1991). Eds. *Folkloristic and Indian Folklore*, Udipi: Regional Resources Centre for Folk-performing Arts, M.G.M. (Mahatama Gandhi Memorial College)

Finnegan, Ruth. (1992). *Oral Traditions and the Verbal Arts*, London: Routledge.

Finnegan, Ruth. (1977). *Oral Poetry: Its nature, significance and social context*, Cambridge: Cambridge University Press.

Ghosh, GK. (1992). *Tribal and their culture in Manipur and Nagaland. Vol. 3* . New Delhi: Ashish Publishing House.

Khangte, Laltluangliana. (2008). *Mizos of North-East India. An Introduction to Mizo Culture, Folklore, Language and Literature*. Aizawl. LTL Publications.

Jhingan, P. (2009). *The Khasi Theatre: A Semiotic Study of the Nongkhrem Dance*. New Delhi: Academic Excellence

### **CILEC – 404 (i)**

#### **POSTMODERNISM AND POST COLONIALISM**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 05**

#### **Objectives:**

Two most important theoretical orientations in contemporary Literary and Cultural studies are Postmodernism and Post-colonialism. Though developed in the western centers of literary and theoretical production, these theories have received attention of the Indian intellectuals as well, specially so in the case of Post-colonial studies, which includes India as one of its area of analysis. This paper aims at offering a general understanding of the production and circulation of these theories in the Western and Non-Western cultural fields.

#### **Course learning outcomes:**

The course is expected to orient the students towards a critical understanding of the complexities of the two major contemporary theoretical schools and the nature of the reception of these schools in India.

#### **Course Units:**

- I. Postmodern Literature and Postmodern Theory: Historical overview. (25 marks)
- II. Circulation of Post-modernism in dependent cultures. (15 marks)
- III. Development of Postcolonial Studies as a discipline. (15 marks)
- IV. Reception of Post-colonialism in India. (15 marks)

#### **Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 5 weeks
Unit II	: 3 weeks
Unit III	: 3 weeks
Unit IV	: 3 weeks

**Suggested Readings:**

Bertens, Hans. (1995). *The idea of the Postmodern: A History*, UK: Routledge

Bertens, Hans & Fokkema, Douwe. (1997). Eds. *International Postmodernism: Theory and Literary Practice*. Amsterdam: John Benjamin Publishing Company

Jain, Jasbir & Singh, Veena. (2000). Eds. *Contesting Postcolonialisms*. New Delhi: Rawat Publications.

Loomba, Ania., Kaul, Suvir., Bunzl, Matti., Burton, Antoinette., & Esty, Jed. (2006). Eds. *Postcolonial Studies and Beyond*. New Delhi: Permanent Black.

Radhakrishnan, R. (2003). *Theory in an Uneven World*. Oxford: Blackwell.

**Further Readings:**

Chakraborty, Dipesh. (2002). *Habitations of Modernity: Essays in the Wake of Subaltern Studies*. Delhi: Permanent Black.

Dube, Saurabh & Bannerjee-Dube, Ishita. (2006). Eds. *Unbecoming Modern: Colonialism, Modernity, Colonial Modernities*. New Delhi: Social Science Press.

Eagleton, Terry. (1996). *The Illusion of Postmodernism*. Oxford: Blackwell.

Berten, Hans., & Natoli, Joseph. (2002). *Postmodernism: The Key Figures*. Oxford: Blackwell.

Kearney, Richard & Rasmussen, David.,. 2001. *Continental Aesthetics: Romanticism to Postmodernism*. Oxford: Blackwell.

Niyogi, Chandreyee. (2006). Eds. *Reorienting Orientalism*. New Delhi: Sage.

Sim, Stuart. (2002). *Irony and Crisis: A Critical History of Postmodern Culture*. London: ICON Books.

**CILEC – 404 (ii)**

**PROJECT WORK AND DISSERTATION**

**Marks: 70+30 = 100**

**Duration: 50 hours**  
**Credits: 05**

**Objectives:**

Assigning project work and thereby getting reports from the students has become a necessity in 21<sup>st</sup> century learning through higher education. Keeping the new challenges of the present era in mind, and responding to the New Education Policy of the Government of India, the course has been designed. The students will be exposed to data collection through field work, analysis of the data and application of theoretical frameworks in their investigations, proper methods of research and the art of report/thesis writing. In nut-shell the course will be of immense help to the students joining in higher studies and research anywhere in the world.

**Outcome of the course:**

The course is expected to generate interests among students and train them with proper research methodology required for researches at higher level. Students will have verities of information in the related areas of knowledge and acquire enough skills required in the making of a thesis. Such skills are the use of language and style in the writing, editing, typing, formatting and how to maintain ethics involved in the preparation of research report etc.

**Course Units:**

- |      |   |            |
|------|---|------------|
| I.   | Research Methodology: A general pattern.  | (10 marks) |
| II.  | Collection and analysis of the information.   | (20 marks) |
| III. | Theoretical Frameworks and their applications supported by illustrations and citations. | (20 marks) |
| IV.  | Writing of the report/thesis and the dissertation in its final form.                    | (20 marks) |

**Teaching Plan: Lecture - 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 2 weeks
Unit II	: 4 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Further Reading:**

*MLA Handbook: Rethinking Documentation for the Digital Age (MLA Handbook for Writers of Research Papers)* 8th Rev. Ed. Modern Language Association of America, 2016. (Subsequent Revised Eds. of MLA Handbook)

*MLA Style Sheet* (Latest Edition).

**Suggested Readings:**

*The Chicago Manual of Style: The Essential Guide for Writers, Editors and Publishers.* Latest Edition.

Guerin, Wilfred L. (et al). (2010). Eds. *A Handbook of Critical Approaches to Literature.* (Fourth edition) Delhi: OUP.

Harris R. Steven and Kathleen A. Johnson. (2009). Eds. *Teaching Literary Research: Challenges in a Changing Environment.* Chicago: Association of College and Research Libraries.

Kothari, C. R. (2008). *Research Methodology: Methods and Techniques,* New Delhi: Wiley and Eastern Ltd.

Kumar, Ranjit. (2014). *Research Methodology: A Step by Step Guide for Beginners.* New Delhi: Sage Publications.

Marcuse, Michael J. (1990). *A Reference Guide for English Studies*. Oxford: University of California Press.

Williams, Kate and Jude Carroll. (2009). *Referencing and Understanding Plagiarism*. Palgrave Macmillan.

**OPEN ELECTIVE COURSE**

**CILOE – 405 (i)**

**19<sup>TH</sup> CENTURY BENGAL: IDEAS AND CULTURAL TRENDS**

**Marks: 70+30 = 100**

**Duration: 50 hours  
Credits: 04**

**Objectives:**

The course aims to introduce the primary ideas of nineteenth century Bengal and would follow their carrier in social and cultural sphere. Nineteenth century Bengal being the point of departure for the colonial modernity in India the course will explore the notions like Renaissance, Nation and Nationalism, Colonial Pedagogy and the Cultures of Print.

**Course learning outcomes:**

This course will enable the students to understand 19<sup>th</sup> century Bengal as an area of study and will give them a general idea of Bengali society and culture in the 19<sup>th</sup> century.

**Course Units:**

I: Colonial Education and Bengali <i>Bhadralok</i>	(15 marks)
II: Idea of Renaissance and Nineteenth Century Bengal	(15 marks)
III: Emergence of Print and New Literary Form	(20 marks)
IV: Conceptualizing Nation and Bengali Intelligentsia	(20 marks)

**Teaching Plan: Lecture- 40 Hrs., discussions-10 Hrs., Assignments/Presentations**

Unit I	: 3 week
Unit II	: 3 weeks
Unit III	: 4 weeks
Unit IV	: 4 weeks

**Suggested Readings:**

Datta, Michael Madhusudan. (2004). *The Slayin of Meghanada: A Ramayana from Colonial Bengal*, New York: OUP

Harder, Hans. (2001). *Bankimchandra Chattopadhyay's Srimadbhagbadgita: Translation and Analysis*, Delhi: Monohar.

Macaulays, Thomas Babington. (1835). *Minutes on Education in IndiaI*, Calcutta: Baptist Mission Press

Sastri, Sibnath and Lethbridge, Roper. (1972). *A History of the Renaissance in Bengal: Ramtanu Lahiri, Brahman & Reformer: From the Bengali of Sivanath Sastri*, Michigan: University of Michigan.

**Further Readings:**

Bandyopadhyaya, Sibaji (2015), *The Gopal-Rakhal Dialectic: Colonialism and Children's Literature in Bengal*, New Delhi: Tulika Books.

Chatterjee, Parta. (1992). *The Nation and Its Fragments*, New Delhi: OUP

De, S. K. (1973). *Bengali Literature in The Nineteenth Century*, Calcutta: Firma K. L. M.

Ray, Alok. (1974). *Nineteenth Century Studies*, Calcutta: ICSSR.

Sarkar, Sumit (2002), *Beyond Nationalist Frames: Postmodernism, Hindu Fundamentalism, History*, Indiana: Indiana University Press.

Sarkar, Sushovan. (1997). *Notes on Bengal Renaissance*, Kolkata: Papyrus.

**CILOE – 405 (ii)**

**ANCIENT TAMIL LITERATURE**

**Marks: 70+30 = 100**

**Duration: 50 hours**

**Credits: 04**

**Objectives:**

This course aims at introducing and explaining some of the prominent literary texts of ancient Tamil literature such as *Kuṟuntogai*, *Puraṇānūru*, *Tirukkuraḷ*, *Cilappadigaram* and *Maṇimēkalai*. The course is to define and deliberate on the *tiṇai* concepts of classical Tamil poetry. It further envisions elucidating on the seven kinds of *akam* themes and seven kinds of *puṟam* themes and the two unique literary techniques of *tiṇai* poetry called 'uḷḷuṟai' (hidden metaphor) and 'iraicci' (implied meaning), ethical and social values essayed in the Sangam poems. It would also explain the ethical traits illustrated in *Tirukkuraḷ*, the universally acclaimed Tamil didactic work, and the epic features of *Cilappadigaram*, the first Tamil Jaina epic and *Maṇimēkalai*, the first Tamil Buddhist epic.

**Course learning outcomes:**

By introducing and explaining the basic characteristics of *akam* and *puṟam* themes portrayed in Sangam anthologies in the backdrop of *akam* and *puṟam* theories of *Tolkāppiyam*, the course would make the students understand the classical features of Sangam poems. The students would gain a proper knowledge about seven love themes such as sexual union of lovers, yearning, sulking, pining, and separation and seven non-love themes such as cattle raid, beginning of invasion, seizing of fort, pitched battle, victory, transient nature of victory, and praise over the victory. Further they would acquire good knowledge on the ethics of the ancient Tamil mind illustrated by *Tiruvaḷḷuvar*, the stories and epic features of *Cilappadigaram* and *Maṇimēkalai* and the tenets of Jainism and Buddhism essayed therein the twin epics.

**Course Units:**

- I. A brief survey of ancient Tamil literature and a detailed account of literary texts viz. *Kuṟuntogai*, *Puṟanāṇūru*, *Tirukkuraḷ*, *Cilappadigaram* and *Maṇimēkalai*. (20 marks)
- II. Deliberating in detail about the *akam* and *puṟam* theories defined in *Tolkāppiyam* and categories of *akam* and *puṟam* themes. (10 marks)
- III. Detailed discussion on *Kuṟuntogai* and *Puṟanāṇūru* poems. (20 marks)
- IV. Comprehensive discussion on the ethical codes pronounced by Tiruvaḷḷuvar, epic features and the tenets of Jainism and Buddhism essayed in the twin Tamil epics viz. *Cilappadigaram* and *Maṇimēkalai*. (20 marks)

**Teaching Plan: Lecture- 30 Hrs., Discussions-10 Hrs., Assignments/Presentations**

Unit I	: 3 week
Unit II	: 2 weeks
Unit III	: 4 weeks
Unit IV	: 5 weeks

**Suggested Readings:**

- ..... (1976). *Kuruntokai: An Anthology of Classical Tamil Love Poetry* (Dr. M. Shanmugam Pillai and David E. Ludden, Trans.). Madurai: Koodal Publishers.
- .....(1985). *Poems of Love and War* (A.K. Ramanujan, Trans.). Delhi: Oxford University Press.
- ..... (1989). *Manimekalai: The Dancer with the Magic Bowl* (Alain Danielou and T.V. Gopala Iyer, Trans.). New York: New Directions.
- .....(1999). *The Four Hundred Songs of War and Wisdom* (George L. III Hart & Hank Heifetz, Trans.). New York: Columbia University Press.
- Ilanko Adigal.(2004). *The Cilappatikaram – The Tale of an Anklet*. (R. Parthasarathy, Trans.).New Delhi: Penguin Books India Pvt. Ltd.
- Tiruvalluvar. (2009). *Tirukkuraḷ* (Rew. G.U. Pope, Trans.). Chennai: Sree Shenbaga Pathippagam.

**Further Readings:**

- Aiyangar, Sakkottai Krishnaswamy. (1928). *Manimekalai in Its Historical Setting*. London: Luzac.
- Baluswamy, N. (1965). *Studies in Manimekalai*. Madurai: Athirai Padippagam.
- Periakaruppan, Dr. Rm. (2010). *Tradition and Talent in Caṅkam Poetry*. Tiruchirapalli: Bharathidasan University.
- Subramanyam, Ka. Naa. (1977). *The Anklet Story: Silappadhikaaram of Ilango Adigal*. New Delhi: Agam Prakashan.
- Thangappa, M.L. (2010). *Love Stands Alone – Selections from Tamil Sangam Poetry*. New Delhi: Penguin Books India Pvt. Ltd.
- Tiruvalluvar. (2009). *Tirukkuraḷ* (Rew. W.H. Drew & John Lazarus, Trans.). Chennai: Sree Shenbaga Pathippagam.