



दिल्ली विश्वविद्यालय University of Delhi

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NOTIFICATION

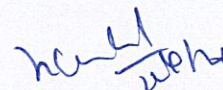
Sub: Amendment to Ordinance V
(ECR 4-1-3/ dated 29.04.2026)

Following addition be made to Annexure-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

The following syllabi of the Department of English under the Faculty of Arts based on Postgraduate Curriculum Framework 2024 are notified herewith for the information of all concerned:

DEPARTMENT	SYLLABI
English	(i) Two-year M.A. English - Semester III/IV (coursework) (ii) Two-year MA English - Semester-III/IV (Research + Coursework) (iii) Two year MA English - Semester-III/IV (only Research) (iv) One year MA English - Semester-I/II (Coursework) (v) One-year MA English - Semester-I/II (Research + Coursework) (vi) One-year MA English -Semester-I/II (only Research) As per Annexure-1


REGISTRAR

Curricular Structure and Syllabi of Courses in Second Year of Two-year M.A. English and One-year M.A. English

**(Post Graduate Curriculum Framework (PGCF) -2025
based on NEP-2020)**



**Department of English
Faculty of Arts
University of Delhi
Delhi – 110007**

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Programme Objectives and Outcomes

Programme Objectives

The M.A. English programme's main objectives are to nurture a student to:

- cultivate the skill to understand and appreciate diverse literary materials.
- appreciate Indian and Western ways of defining aesthetic experience.
- develop an aptitude for detail-oriented reading.
- communicate complex ideas through lucid academic writing.
- view the world using a holistic lens.

Programme Learning Outcomes

On successful completion of the M.A. English programme, a student will:

- examine texts and ideas paying close attention to form, content, and context.
- acknowledge the importance of regional and linguistic variations in Indian literature and arts.
- understand storytelling through literary as well as interdisciplinary perspectives.
- appreciate analytical methods that accommodate cultural sensitivity.
- undertake fresh and sustained research on literature, performance, folklore, art, using culturally significant texts.

Details of Courses in First Year of Two-year M.A. English

Semester	Discipline Specific Core (DSC)	Discipline Specific Elective (DSE)	Skill-Based Course (SBC)	Generic Elective (GE) Courses (offered by the Department of English)
Semester-I	DSC-1: Medieval Literature (Fourteenth and Fifteenth Century) DSC-2: Early Modern World DSC-3: Post-Independence Indian Literature	DSE-1: Introduction to the Study of Language DSE-2*: Poetry I *Student will opt for either DSE-2 or GE-1	SBC I: Academic Reading and Writing	GE-1: Gender Studies
Semester-II	DSC-4: Sixteenth and Seventeenth Century Drama DSC-5: The Long Eighteenth Century DSC-6: Indian Literary Criticism and Theory	DSE-3: Postcolonial Literatures and Theory DSE-4*: Poetry II *Student will opt for either DSE-4 or GE-2	SBC II: Academic Editing and Publishing	GE-2: Literatures of the Americas

Curricular Structure for Second Year of Two-year PG Programme under Structure-1 (Only Course work)

Semester	DSC	DSE	2 Credit Course	Dissertation/ AcademicProject/ Entrepreneurship	Total Credits
Semester-III	DSC-7 DSC-8 (8 Credits)	DSE-5 DSE-6 DSE-7 OR DSE-3,DSE-4& GE-3 (12 Credits)	Skill-based course/ Workshop/Specialized laboratory/Internship/ Apprenticeship/Hands on learning (2 Credits)	NIL	22
Semester-IV	DSC-9 DSC-10 (8 Credits)	DSE-8 DSE-9 DSE-10 OR DSE-5,DSE-6& GE-4 (12 Credits)	Skill-based course/ Workshop/Specialized laboratory/Internship/ Apprenticeship/Hands on learning (2 Credits)	NIL	22

Details of Courses in Second Year of Two-year M.A. English

Semester	DSC	DSE	SBC	GE
Semester-III	DSC-7: Fiction DSC-8: Western Literary Criticism and Theory	DSE-1*: Indian Aesthetics DSE-2: Disability Studies and Literary Representations DSE-3: Classical to Pre-Modern Literatures DSE-4: Research Methodology DSE-5: Folk and Tribal Studies DSE-6: Narratives from Northeast India *Students may also opt for either DSE-7 or GE-3.	SBC III- Translation: Theory and Practice	GE-3*: GE-1: Music and Literature GE-2: Indian Epics and Ethics *Students may also opt for either DSE-7 or GE- 3.

Semester	DSC	DSE	SBC	GE
Semester-IV	DSC-9: The Long Nineteenth Century DSC-10: The Long Twentieth Century	DSE-1*: Translation Studies DSE-2: Literature and Metaphysics DSE-3: Dalit Studies DSE-4: New Paradigms of Research in English Studies DSE-5: Visual Studies DSE-6: Contemporary Theoretical Perspectives *Students may also opt for either DSE-10 or GE-4.	SBC IV: Introduction to Archival Research	GE-4*: GE-1: Western Aesthetics GE-2: Digital Humanities GE-3: Literature and Memory Studies *Students may also opt for either DSE-10 or GE-4.

Curricular Structure for Second Year of Two-year PG Programme under Structure-2 (Course work + Research)

Semester	DSC	DSE	2 Credit Course	Dissertation/ Academic Project/ Entrepreneurship	Total Credits
Semester-III	DSC-7 DSC-8 (8 Credits)	DSE-5 DSE-6 OR DSE-3 & GE-3 (8 Credits)	NIL	(6 Credits)	22
Semester-IV	DSC-9 DSC-10 (8 Credits)	DSE-7 DSE-8 OR DSE-4 & GE-4 (8 Credits)	NIL	(6 Credits)	22

Details of Courses in Second Year of Two-year M.A. English

Semester	DSC	DSE	Dissertation	GE
Semester-III	DSC-7: Fiction DSC-8: Western Literary Criticism and Theory	DSE-1*: Indian Aesthetics DSE-2: Disability Studies and Literary Representations DSE-3: Classical to Pre-Modern Literatures DSE-4: Research Methodology DSE-5: Folk and Tribal Studies DSE-6: Narratives from Northeast India *Students may also opt for either DSE-6 or GE-3.	(6 Credits)	GE-3*: GE-1: Music and Literature GE-2: Indian Epics and Ethics *Students may also opt for either DSE-6 or GE- 3.

Semester	DSC	DSE	Dissertation	GE
Semester-IV	DSC-9: The Long Nineteenth Century DSC-10: The Long Twentieth Century	DSE-1*: Translation Studies DSE-2: Literature and Metaphysics DSE-3: Dalit Studies DSE-4: New Paradigms of Research in English Studies DSE-5: Visual Studies DSE-6: Contemporary Theoretical Perspectives *Students may also opt for either DSE-8 or GE-4.	(6 Credits)	GE-4*: GE-1: Western Aesthetics GE-2: Digital Humanities GE-3: Literature and Memory Studies *Students may also opt for either DSE-8 or GE-4.

Curricular Structure for Second Year of Two-year PG Programme under Structure-3 (Research)

Semester	DSC	DSE (related to identified research field)	Research Methods/ Tools/ Writing	One Intensive Problem-based Research	Total Credits
Semester-III	1 DSC (course related to the area identified for research) (4 Credits)	1 DSE (course related or allied to the area identified for research) (4 Credits)	(a) Advanced Research Methodology of the core discipline + (b) Tools for Research (2 x 2 =4 Credits)	(10 Credits)	22
Semester-IV	-	1 DSE Or a DSE of an allied subject related to the area identified for research (4 Credits)	Techniques of Research Writing (2 Credits)	(16 Credits)	22

Details of Courses in Second Year of Two-year M.A. English

Semester	DSC	DSE	Research Methods/ Tools/ Writing	One Intensive Problem-based Research	GE
Semester-III	DSC-7*: Fiction DSC-8: Western Literary Criticism and Theory *Students will opt for either DSC-7 or DSC-8.	Any one of the following (course related or allied to the area identified for research): DSE-1*: Research in Folk, Tribal, and Translation Studies DSE-2: Indian Aesthetics DSE-3: Disability Studies and Literary Representations DSE-4: Classical to Pre-Modern Literatures DSE-5: Narratives from Northeast India *Students may opt for either a DSE or GE-3.	(a) Research Methodology in English Studies- I (b) Tools for Research	(10 Credits)	GE-3*: GE-1: Music and Literature GE-2: Indian Epics and Ethics *Students may opt for either a DSE or GE-3.

Semester	DSC	DSE	Research Methods/ Tools/ Writing	One Intensive Problem-based Research	GE
Semester-IV	-	Any one of the following (course related or allied to the area identified for research): DSE-1*: Literary Studies and Archival Research DSE-2: Visual Studies DSE-3: Literature and Metaphysics DSE-4: Dalit Studies DSE-5: New Paradigms of Research in English Studies DSE-6: Contemporary Theoretical Perspectives DSE-7: Translation Studies *Students will opt for either a DSE or GE-4.	Research Methodology in English Studies- II	(16 Credits)	GE-4*: GE-1: Western Aesthetics GE-2: Digital Humanities GE-3: Literature and Memory Studies GE-4: Translation Studies *Students will opt for either a DSE or GE-4.

Curricular Structure for One-year PG Programme under Structure-1 (Only Course work)

Semester	DSC	DSE	2 Credit Course	Total Credits
Semester-I	DSC-1 DSC-2 (8 Credits)	DSE-1 DSE-2 DSE-3 OR DSE-1, DSE-2 & GE-1 (12 Credits)	Skill-based course/ Workshop/Specialized laboratory/Internship/ Apprenticeship/Hands on Learning (2 Credits)	22
Semester-II	DSC-3 DSC-4 (8 Credits)	DSE-4 DSE-5 DSE-6 OR DSE-3, DSE-4 & GE-2 (12 Credits)	Skill-based course/ Workshop/Specialized laboratory/Internship/ Apprenticeship/Hands on Learning (2 Credits)	22

Details of Courses in One-year M.A. English

Semester	DSC	DSE	SBC	GE
Semester-I	DSC-1: Fiction DSC-2: Western Literary Criticism and Theory	DSE-1*: Indian Aesthetics DSE-2: Disability Studies and Literary Representations DSE-3: Classical to Pre-Modern Literatures DSE-4: Research Methodology DSE-5: Folk and Tribal Studies DSE-6: Narratives from Northeast India *Students may opt for either DSE-3 or GE-1.	SBC I- Translation: Theory and Practice	GE-1*: GE-1: Music and Literature GE-2: Indian Epics and Ethics *Students may opt for either DSE-3 or GE-1.

Semester	DSC	DSE	SBC	GE
Semester-II	DSC-3: The Long Nineteenth Century DSC-4: The Long Twentieth Century	DSE-1*: Translation Studies DSE-2: Literature and Metaphysics DSE-3: Dalit Studies DSE-4: New Paradigms of Research in English Studies DSE-5: Visual Studies DSE-6: Contemporary Theoretical Perspectives *Students may opt for either DSE-6 or GE-2.	SBC II: Introduction to Archival Research	GE-2*: GE-1: Western Aesthetics GE-2: Digital Humanities GE-3: Literature and Memory Studies *Students may opt for either DSE-6 or GE-2.

Curricular Structure for One-year PG Programme under Structure-2 (Course work + Research)

Semester	DSC	DSE	2Credit Course	Dissertation/ AcademicProject/ Entrepreneurship	Total Credits
Semester-I	DSC-1 DSC-2 (8 Credits)	DSE-1 DSE-2 OR DSE-1 & GE-1 (8 Credits)	NIL	(6 Credits)	22
Semester-II	DSC-3 DSC-4 (8 Credits)	DSE-3 DSE-4 OR DSE-1 & GE-2 (8 Credits)	NIL	(6 Credits)	22

Details of Courses in One-year M.A. English

Semester	DSC	DSE	Dissertation	GE
Semester-I	DSC-1: Fiction DSC-2: Western Literary Criticism and Theory	DSE-1: Indian Aesthetics DSE-2: Disability Studies and Literary Representations DSE-3: Classical to Pre-Modern Literatures DSE-4: Research Methodology DSE-5*: Folk and Tribal Studies DSE-6: Narratives from Northeast India *Students may opt for either DSE-2 or GE-1.	(6 Credits)	GE-1*: GE-1: Music and Literature GE-2: Indian Epics and Ethics *Students may opt for either DSE-2 or GE-1.

Semester	DSC	DSE	Dissertation	GE
Semester-II	DSC-3: The Long Nineteenth Century DSC-4: The Long Twentieth Century	DSE-1*: Translation Studies DSE-2: Literature and Metaphysics DSE-3: Dalit Studies DSE-4: New Paradigms of Research in English Studies DSE-5: Visual Studies DSE-6: Contemporary Theoretical Perspectives *Students may opt for either DSE-4 or GE-2.	(6 Credits)	GE-2*: GE-1: Western Aesthetics GE-2: Digital Humanities GE-3: Literature and Memory Studies *Students may opt for either DSE-4 or GE-2.

Curricular Structure for One-year PG Programme under Structure-3 (Research)

Semester	DSC	DSE (related to identified research field)	Research Methods/ Tools/ Writing	One Intensive Problem-based Research	Total Credits
Semester-I	1 DSC (course related to the area identified for research) (4 Credits)	1 DSE (course related or allied to the area identified for research) (4 Credits)	(a) Advanced Research Methodology of the core discipline + (b) Tools for Research (2 x 2 =4 Credits)	(10 Credits)	22
Semester-II	-	1 DSE Or a DSE of an allied subject related to the area identified for research (4 Credits)	Techniques of Research Writing (2 Credits)	(16 Credits)	22

Details of Courses in One-year M.A. English

Semester	DSC	DSE	Research Methods/Tools/ Writing	One Intensive Problem- based Research	GE
Semester-I	DSC-1*: Fiction DSC-2: Western Literary Criticism and Theory *Students will opt for either DSC-1 or DSC-2.	Any one of the following (course related or allied to the area identified for research): DSE-1*: Research in Folk, Tribal, and Translation Studies DSE-2: Indian Aesthetics DSE-3: Disability Studies and Literary Representations DSE-4: Classical to Pre-Modern Literatures DSE-5: Narratives from Northeast India *Students may opt for either a DSE or GE-1.	(i) Research Methodology in English Studies- I (ii) Tools for Research	(10 Credits)	GE-1*: GE-1: Music and Literature GE-2: Indian Epics and Ethics *Students may opt for either one DSE or GE-1.

Semester	DSC	DSE	Research Methods/ Tools/ Writing	One Intensive Problem-based Research	GE
Semester-II	-	Any one of the following (course related or allied to the area identified for research): DSE-1*: Literary Studies and Archival Research DSE-2: Visual Studies DSE-3: Literature and Metaphysics DSE-4: Dalit Studies DSE-5: New Paradigms of Research in English Studies DSE-6: Contemporary Theoretical Perspectives DSE-7: Translation Studies *Students may opt for a DSE or GE-2.	Research Methodology in English Studies- II	(16 Credits)	GE-2: GE-1: Western Aesthetics GE-2: Digital Humanities GE-3: Literature and Memory Studies GE-4: Translation Studies *Students may opt for a DSE or GE-2.

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

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

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

MA English with only Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSC (with numbers or code)-Fiction

MA Semester III, Two Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (12 Hours)

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

Unit II (10 Hours)

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

Unit III (12 Hours)

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

Unit IV (11 Hours)

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

Singh, Amardeep. "More than "priestly mumbo-jumbo": Religion and Authorship in *All About H. Hatter*". *Journal of Postcolonial Writing*, vol. 46, no. 1, 2010, pp. 89-100. *Tandfonline*, 10.1080/17449850903478205.

DSC (with numbers or code)-Western Literary Criticism and Theory**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (11 Hours)

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

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

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

Unit II (10 Hours)

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

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

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

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

Unit III (12 Hours)

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

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

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

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

Unit IV (12 Hours)

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

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

Cambridge University Press, 1996.

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

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

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

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

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

DSE (with numbers or code) - Indian Aesthetics**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

After completing this course, the students will be able to:

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

Unit I: Conceptual Understanding (10 Hours)

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

Required readings

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

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

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

Unit-II: Thinkers and Theories (12 Hours)

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

Required readings

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

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

Unit- III: Aesthetics and Indian Art Forms (11 Hours)

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

Required readings

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

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

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

Unit-IV Indian Aesthetics for Contemporary Times (12 Hours)

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

Required Readings

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

DSE (with numbers or code)- Disability Studies and Literary Representations**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (12 Hours)

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

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

Unit II (12 Hours)

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

Unit III (11 Hours)

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

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

Unit IV (10 Hours)

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

Aneja, Anil K., and Nidhi Vats, editors. *Foregrounding Disability Studies in Literature and Visual Arts*. Oxford University Press, 2025. ISBN 978-93-6725-913-9.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

India, 2024.

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

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

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

DSE (with numbers or code) - Classical to Pre-Modern Literatures**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (10 Hours)

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

Unit II (12 Hours)

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

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

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

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

Unit III (11 Hours)

Horace: Book 1 (Odes 9, 11,25), Book 2 (Ode 14), Book 3 (Ode 30), *The Complete Odes and*

Epodes with the 'Centennial Hymn'. Tr. with notes, by W.G. Shepherd, with an introduction by Betty Radice, Penguin Books, 1983.

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

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

Unit IV (12 Hours)

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

DSE (with numbers or code) - Research Methodology**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Understanding Research in English Studies (10 Hours)

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

UNIT II: Research Design and Data Analysis (10 Hours)

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

UNIT III: Academic Writing and Ethics (10 Hours)

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

UNIT IV: Presentation (15 Hours)

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

Practical Activities (15 Hours)

- Review of research question and proposal
- Student presentations on selected research topics
- Submission of a final term paper

Suggested Readings:

Annambhaṭṭa. *Tarkasaṅgraha of Annambhaṭṭa*. English Translation with Notes. Translated by V. N. Jha, Chinmaya International Foundation Shodha Sansthan, 2016, pp. 50-57; 63-65 and 91-94.
Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DSE (with numbers or code)- Folk and Tribal Studies**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

CourseTitle and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Folk and TribalStudies	4	3	1	0	As per the admission criteria	NA

Course Objectives:

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

Course Learning Outcomes:

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

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

Unit I (10 Hours)

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

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

Unit II (12 Hours)

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

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

Unit III (12 Hours)

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

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

Unit IV (11 Hours)

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DSE (with numbers or code): Narratives from Northeast India**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (11 Hours)

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

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

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

Unit II (10 Hours)

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

Unit III (12 Hours)

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

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

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

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

Unit IV (12 Hours)

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

SBC (with numbers or code)- Translation: Theory and Practice**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Translation: Theory and Practice	2	1	0	1	As per the admission criteria	NA

Course Objectives:

1. To equip students with foundational knowledge of translation theories and their understanding of various methodologies in the field.
2. To enhance their skills and appreciation for the nuances of translating across cultures.
3. To enable students to understand recent developments in the field.

Course Outcomes

By the end of the course, students will:

1. Gain an understanding of diverse approaches to translation.
2. Acquire the knowledge required to critique and appreciate diverse approaches to translation.
3. To translate into/from English and write research articles.

Unit I (7 Hours)

- a. Language, translation, and meaning
- b. Transability and untransability
- c. Relativism

Required Readings:

Roman Jakobson: "On Linguistic Aspects of Translation," *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Edited by Rainer Schute and John Biguenet, University of Chicago Press, 1992, pp 144-151.

Kwame Anthony Appiah: "Thick Translation" *The Translation Studies Reader*. Edited by Lawrence Venuti. London and New York: Routledge, 2000, pp 331-343.

Unit II (8 Hours)

- a. Translation and power
- b. Fidelity in translation
- c. Translation in practice

Required Readings:

Gayatri Chakravorty Spivak: "The Politics of Translation," *Living Translation*. Edited by Emily Apter, Avishek Ganguly, Mauro Pala, and Surya Parekh. Calcutta: Seagull Press.

André Lefevere: "Mother Courage's Cucumbers: Text, System, and Refraction in a Theory of Literature," *The Translation Studies Reader*. Edited by Lawrence Venuti. London and New York: Routledge, 2000, pp 203-219.

Practical Activities (15 Hours)

Students will need to translate a short story, an excerpt from non-fiction, or a poem (up to five pages) from an Indian or foreign language into English. Students must obtain their mentor's approval before starting the translation. This would also include the following activities:

- Identification of translation techniques
- Comparison of multiple translations of a text
- Review of published translation(s)

Suggested Readings:

Baker, Mona. *In Other Words: A Coursebook on Translation*. 3rd ed., Routledge, 2018.

Chieurazzi, Gaetano. "'Light Effect': Translation as Reflection, Refraction, and Diffraction of Meaning," *Philosophy of Translation*, 2025, 1 (1-2): 175-88.

Kadiu, Silvia. *Reflexive Translation Studies: Translation as Critical Reflection*, UCL Press, 2019.

Lefevere, André. *Translation, Rewriting and the Manipulation of Literary Fame*. Routledge, 1992

Munday, Jeremy, et al. *Introducing Translation Studies: Theories and Applications*. 5th ed., Routledge, 2022.

Octavio Paz: "Translation: Literature and Letters," *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Edited by Rainer Schute and John Biguenet, University of Chicago Press, 1992, pp 152-161.

Satchidanandan, K. "Rethinking Translation." *Indian Literature*, vol. 43, no. 5 (193), 1999, 5-8.

Steiner, George. *After Babel: Aspects of Language and Translation*. 3rd ed., Oxford University Press, 1998.

Venuti, Lawrence. *The Scandals of Translation*. Routledge, 1998.

GE (with numbers or code)-Music and Literature**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (12 Hours)

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

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

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

Unit II (12 Hours)

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

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

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

Unit III (10 Hours)

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

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

Unit IV (11 Hours)

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

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

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

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

GE (with numbers or code): Indian Epics and Ethics**MA Semester III, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

UNIT I (12 Hours)

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

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

UNIT II (12 Hours)

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

Unit III (11 Hours)

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

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

Unit IV (10 Hours)

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Based on the Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

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

MA English with only Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2025

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

MA Semester IV, Two Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
The Long Nineteenth Century	4	3	1	0	As per the admission criteria	NA

Course Objectives:

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

Course Learning Outcomes

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

- critically analyse literary texts within their historical, cultural, and ideological frameworks, applying theoretical insights to deepen their interpretations.
- engage in comparative discussions on colonial literature of India, First World poetry of Britain and America, and theatre of Europe to develop a broader understanding of global and local literary traditions.
- demonstrate enhanced critical thinking, creativity, and communication skills through multimedia presentations, close reading exercises, and classroom discussions.

Unit I (12 Hours)

George Elliot. *Middlemarch*, Penguin, 2023.

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

Unit II (12 Hours)

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

Unit III (10 Hours)

Walt Whitman. "Song of Myself"

John Keats. "The Eve of St. Agnes"

Unit IV (11 Hours)

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

DSC (with numbers or code) - The Long Twentieth Century**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (12 Hours)

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

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

Unit II (10 Hours)

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

Unit III (12 Hours)

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

Unit IV (11 Hours)

Sarojini Naidu: “The Gift of India”

Keki Daruwala: “Some poems for Akhmatova”

Revathy Gopal: “Just a Turn in the Road”

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

DSE (with numbers or code)- Translation Studies**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

After completing this course, the students will be able to:

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

Unit I: Translation, Translator, and Objectivity (11 Hours)

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

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

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

Unit II: Translation, Transcreation, and Cultural Correspondence (12 Hours)

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

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

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

Unit III: Translation and Interdisciplinarity (10 Hours)

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

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., "The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals" *SHS Web Conf.* Volume 163, 2023.

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue 1, 2024. pp. 776– 786.

Unit-IV Application in Translation (12 Hours)

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

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

Practical Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. This may include work translated by students under faculty supervision. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024. Basnett, Susan. *Translation Studies*, 4th ed. Routledge.

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

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

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

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

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

London, 2017.

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

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024.

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

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” *SHS Web Conf.* Volume 163, 2023. DOI: <https://doi.org/10.1051/shsconf/202316302021>.

DSE (with numbers or code)- Literature and Metaphysics**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Foundational Concerns I (12 Hours)

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

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

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

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

Unit II: Foundational Concerns II (12 Hours)

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

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

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

Unit III: Wisdom Literature (10 Hours)

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

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

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

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

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

Unit IV: Devotional Literature (11 Hours)

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

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

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DSE (with numbers or code)- Dalit Studies**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

After completing this course, the students will be able to:

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

Unit 1 (12 Hours)

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

Unit 2 (12 Hours)

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

Unit 3 (11 Hours)

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

Unit 4 (10 Hours)

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

- Abraham, Joshil K. and Judith Misrahi-Barak. *Dalit Literatures in India*. (Ed.), Routledge, 2016.
- Ambedkar, B.R. *Annihilation of Caste*. Navayana, 2024.
- Arya, Sunaina, and Aakash Singh Rathore. *Dalit Feminist Theory: A Reader*. Routledge, 2020.
- Dangle, Arjun. *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 2009.
- Guru, Gopal, and Sundar Sarukkai. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.
- Guru, Gopal, and Sundar Sarukkai. *Experience, Caste, and the Everyday Social*. Oxford University Press, 2019.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated from Marathi by Alok Mukherjee. Orient Longman, 2004.
- Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.
- Phule, Jotiba Rao. *Gulamgiri: Collected Works of Mahatma Jotirao Phule*. Volumes I. Translated by P.G. Patil. Education Department, Government of Maharashtra, 1991.
- Rawat, Ramnarayan S. and K. Satyanarayana. *Dalit Studies*. Duke University Press, 2016.
- Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar, 1992.

DSE (with numbers or code)- New Paradigms of Research in English Studies**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit 1: Medical Humanities (12 Hours)

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

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

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

Unit 2: Environmental Humanities (12 Hours)

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

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

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

Unit 3: Blue Humanities (10 Hours)

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

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

Unit 4: Culinary Humanities (11 Hours)

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

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

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

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings

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

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

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

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

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

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

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

Books, 2015.

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

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

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

DSE (with numbers or code)-Visual Studies

MA Semester IV, Two Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Indian Art until the coming of the East India Company (12 Hours)

- (i) **Cave Paintings:** Bhimbetka, Mirzapur, Edakkal; themes of hunting, ritual, and daily life; use of natural pigments.

Required visual texts:

- Bhimbetka: "The Boar Panel," Bhimbetka Rock Shelter I; "Dancing Figures," Bhimbetka Rock Shelter II; "Hunting Scene with Bow and Arrow," Bhimbetka Shelter V
 - Mirzapur Rock Paintings (Uttar Pradesh)
 - Edakkal Caves Petroglyphs (Kerala)
- (ii) **Classical Murals:** Ajanta, Ellora, Bagh; Buddhist, Hindu, and Jain iconography; techniques of tempera and fresco; narrative composition and colour symbolism.

Required visual texts:

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

(iii) Patachitra and Miniature Paintings

Required visual texts:

- a) Patachitra Paintings
 - 1. Patachitra: “Jagannath and the Dasavatara” Patachitra – Depicting Lord Jagannath and the ten avatars of Vishnu (Raghurajpur, Odisha).
 - 2. “Kaliya Dalan” (Slaying of the Demon Kaliya) – Krishna-themed Pata from Naya, Midnapore (West Bengal).
- b) Miniature Paintings
 - 1. Court Miniature – Abu’l Hasan, *Study of Saint John the Evangelist, After Dürer*
 - 2. Golconda School – Farrukh Beg, *Lady with the Myna Bird*
 - 3. Kangra School – Nainsukh of Guler, *The Poet Bihari Offers Homage to Radha and Krishna*

Unit II: Indian Art from Colonialism through Nationalism to the present day (12 Hours)

(i) Company Art

Sewak Ram

Required texts:

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

(ii) Emergent Nationalisms

Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-Gill

Required visual texts:

- a) Raja Ravi Varma-
 - 1. *Shakuntala*, 1898
 - 2. *Maharashtrian Lady with Fruit*, n.d.
- b) Abanindranath Tagore-
 - 1. *Bharat Mata*, 1905
 - 2. *Tissarakshita, Queen of Ashoka*, 1911
- c) Amrita Sher-Gill-
 - 1. *Mother India*, 1935
 - 2. *Bride's Toilet*, 1937

(iii) *From the Traditional to the Contemporary*

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

Required texts:

- a) Ganga Devi-
 - 1. *Ride in a Roller Coaster*, 1986
 - 2. *Kohbar-Ghar*, Crafts Museum, 1989
- b) Jangarh Singh Shyam-
 - 1. *Barasingha*, mid 1980s
 - 2. *Trees, Birds, Airplane*, 1996
- c) Varma, Rashmi. "Primitive Accumulation: The Political Economy of Indigenous Art in Postcolonial India", *Third Text*, 27:6, pp. 748-761.

Unit III: Art and the Evolution of the West (10 Hours)

Beginnings, the new Humanism, and emergent Mercantilism

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

Required visual texts:

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

Unit IV: The Nineteenth Century to the Present Day in the West (11 Hours)

(i) *Nineteenth and Twentieth Century*

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

Required visual texts:

- a) Edouard Manet- *The Cafe Concert*, 1878
- b) Claude Monet- *Impression, Sunrise*, 1872
- c) Mary Cassatt- *The Boating Party*, 1894
- d) Van Gogh- *The Starry Night*, 1889
- e) Paul Cezanne- *The Card Players*, 1890-92

- f) Roger Fry- *River with Poplars*, 1912
- g) Henri Matisse- *Music*, 1910
- h) Pablo Picasso- *Guernica*, 1937
- i) Salvador Dali- *The Melting Watch*, 1954
- j) Frida Kahlo- *The Two Fridas*, 1939

(ii) Abstract and Pop Art

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

Required visual texts:

- a) Jackson Pollock- *Blue Poles*, 1952
- b) Vassily Kandinsky- *Composition X*, 1939
- c) Franz Mark- *Animals in Landscape*, 1914
- d) Andy Warhol- *Marilyn Diptych*, 1962
- e) Roy Lichtenstein- *M-Maybe*, 1965
- f) Vivan Sundram- *Ab dost Nahi Aate*, 2004
- g) Anish Kapoor- *Scorched Earth*, 2021

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

Unit I

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

Unit II

Raja Rao. *Kanthapura*, 1938

Unit III

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

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

Unit IV

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

Tutorial Activities (15 Hours)

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

- a) Civilisational change and art
- b) Nationalism and art
- c) The emergence of the modern
- d) Popular culture and painting
- e) Representation and the Self

Suggested Readings:

- Ahuja, Naman P., and Dhanoa, Belinder. *The Body in Indian Art and Thought*. Belgium, Europalia International, 2013.
- Anand, Mulk Raj. *The Hindu View of Art*. United Kingdom, Taylor & Francis, 2019.
- Bundgaard, Helle. *Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan Patta Paintings*. United Kingdom, Taylor & Francis, 2013.
- Chakraverty, Anjan. *Indian Miniature Painting*. Roli Books, 1995.
- Chakraverty, Somnath. *Rock Art Studies in India: A Historical Perspective*. Asiatic Society, 2003.
- Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. Routledge, 2012.
- Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Angelico Press, 2016.
- Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. Munshiram Manoharlal Publishers, 1997.
- Foucault, Michel. 'Las Meninas,' Part 1, Chapter 1, *The Order of Things* (1966)
- Hacker, Katherine. "A Simultaneous Validity of Co-existing Cultures: J Swaminathan, the Bharat Bhavan and Contemporaneity", *Archives of Asian Art*, 64(2), 2014, pp. 191-209.
- Huntington, Susan L., and Huntington, John C. *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass, 2014.
- Khandalavala, Karl. *Pahari Miniature Painting*. New Book, 1958.
- Kleinbauer, W. Eugene. *Modern Perspectives in Western Art History: An Anthology of 20th-century Writings on the Visual Arts*, 1971.
- Kramrisch, Stella. *Exploring India's Sacred Art*. Motilal Banarsidass Publishers (Pvt. Limited), 1994.
- Mathpal, Yashodhar. *Prehistoric Painting of Bhimbetka*. Abhinav Publications, 1984.
- Mirzoeff, Nicholas. "Visualising the Anthropocene", *Public Culture*, 26 (2), Issue 72, Spring 2014, pp. 213-232.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922*, CUP, 1994.
- Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion, 2004.
- Ramaswamy, Sumathi, ed. *Beyond Appearances? Visual Practices and Ideologies in Modern India*. Sage, 2003.
- Ranciere, Jacques. "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art", *Art & Research: A Journal of Ideas, Contexts, and Methods*. 2(1), Summer 2008, <http://www.artandresearch.org.uk/v2n1/ranciere.html>.
- Ranciere, Jacques. "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roickhill (trans.), Continuum New York, 2005, pp. 42-46.
- Sengupta, Amitabh. *Scroll Paintings of Bengal: Art in the Village*. AuthorHouse UK, 2012.
- Singh, Madanjeet. *Ajanta: Ajanta Painting of the Sacred and the Secular*. Macmillan, 1965.

DSE (with numbers or code)- Contemporary Theoretical Perspectives**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Indic Epistemologies (12 Hours)

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

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

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

UNIT II: Psychology and Poetics (12 Hours)

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

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

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

UNIT III: Marginalities (10 Hours)

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

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

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

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

Unit IV: Refugee and Migration Studies (11 Hours)

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

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SBC (with numbers or code) - Introduction to Archival Research**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Introduction to Archival Research	2	1	0	1	As per admission criteria	NA

Course Objectives:

- To introduce students to the changing nature and evolving notions of archives in the present.
- To equip students with foundational knowledge of identifying, understanding, and researching different literary and cultural archives.
- To enable students to understand the constraints and limitations of archives.

Course Outcomes

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

- gain competence and training to engage with different kinds of archives.
- acquire the required knowledge for writing research articles based on archives.
- understand the limitations and constraints of archives.

Unit I: Definition and Process (7 Hours)

- (a) What is an archive?
- (b) Types of archives
- (c) The process of building an archive

Required Readings

1. Antoinette Burton, "Archive fever, Archive stories," *Archive Stories: Facts, Fictions, and The Writing of History*, Duke University Press, 2005, pp 1-25.
2. Marlene Manoff, "Theories of the Archive from Across the Disciplines," *portal: Libraries and the Academy*, Vol. 4, No. 1 (2004), pp. 9–25.

Unit II: Engaging with Archives (8 Hours)

- (a) Print archives and Visual archives
- (b) Archives and technology
- (c) Digital/online archives: author-based, period-based, and genre-based, among others.

Required Readings

1. Susanne Østby Sæther, "Archival Art: Negotiating the Role of New Media," *The Archive in Motion: New Conceptions of the Archive in Contemporary Thought and New Media Practices*, edited by Eivind Røssaak, Novus Press, 2010, 77-108.
2. Edwards, Elizabeth. "Photography and the Material Performance of the Past." *History and Theory*, vol. 48, no. 4, 2009, pp. 130–50.

Practical Activities (15 Hours)

Students will explore digital archives under the supervision of the course instructor. This would include:

- Identification of a digital archive
- Identification of gaps and possibilities with respect to available material in an archive
- Refinement of research topic in relation to the archive

Suggested Readings:

Carolyn Steedman, "Space of Memory: in an archive," *Dust: The Archive and Cultural History*, Rutgers University Press, 2001.

Paul Fyfe. "Technologies of Serendipity." *Victorian Periodicals Review*, vol. 48, no. 2, 2015, pp. 261–66.

Michel Foucault, "The Historical a priori and the Archive," *The Archaeology of Knowledge and Discourse of Language*, Trans. A. M. Sheridan Smith, Pantheon Books, 1972.

Jacques Derrida, *Geneses, Genealogies, Genres, and Genius: The Secrets of the Archive*, Columbia University Press, 2006.

Jacques Derrida, *Archive Fever: A Freudian Impression*, University of Chicago Press, 1996, pp.1-5.

Maygene F Daniel and Timothy Watch, *A Modern Archive Reader: Basic Readings on Archival Theory and Practice*, NATFB, 1984.

Matthew L Jockers, *Macroanalysis: Digital Methods and Literary History*, Champaign, IL, 2013.

Sven Spieker, *The Big Archives: Art from Bureaucracy*, MIT Press, 2008.

Joan M. Schwartz and Terry Cook, "Archives, Records, and Power: The Making of Modern Memory," *Archival Science* 2002, pp 1–19.

GE (with numbers or code)-Western Aesthetics**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (10 Hours)

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

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

Unit II (11 Hours)

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

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

Unit III (12 Hours)

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

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

Press, 2001.

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

Unit IV (12 Hours)

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

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

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

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

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

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

GE (with numbers or code): Digital Humanities**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Introduction to Digital Humanities (11 Hours)

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

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

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

Unit II: Data, Text, and Archiving (12 Hours)

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

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

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

Unit III: Digital Tools for Literary Analysis (12 Hours)

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

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

Digital Tools to be indicated by the instructors.

Unit-IV Ethics and Bias (10 Hours)

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

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

Tutorial Activities (15 Hours)

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

Suggested Reading:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GE (with numbers or code)- Literature and Memory Studies**MA Semester IV, Two Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: The Holocaust (12 Hours)

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

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

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

Unit II: Partitions of South Asia, 1947 I (12 Hours)

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

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

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

Unit III: Partitions of South Asia, 1971 II (11 Hours)

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

Readings for visually challenged/impaired students:

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

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

Unit IV: West Asia (10 Hours)

Amos Oz, *Judas*. Trans. Nicholas de Lange, Chatto & Windus, 2016. Adania Shibli, *Touch*. Trans. Paula Haydar, Clockroot Books, 2010.

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

**Syllabi of Courses
in
Semester-
III of
Two-year M.A. English under
Structure-2
(Research and Coursework)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

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

MA English with Research and Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2025

DSC (with numbers or code)-Fiction

MA Semester III, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

- To examine the dynamic relationship between storytelling and human experience by reference to texts that are drawn from a diversity of cultural contexts and articulate contrasting frameworks of identity and action.
- To critically evaluate the core elements of fiction—character, plot, setting, theme, point of view, and style—in literary texts.
- To academically engage with the prescribed texts by researching and writing.

Course Learning Outcomes

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

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

Unit I (10 Hours)

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

Unit II (10 Hours)

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

Unit III (10 Hours)

Milan Kundera: *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber, 2000.

Unit IV (15 Hours)

Short-term Project

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broad Areas for Research (illustrative and not exhaustive):

- Gender and Authorship in the Victorian Age
- The Empire and the Colonial Anxieties
- Postcolonial Perspectives in Fiction
- Indian Fiction
- Canonical Fiction and the Digital Age

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

Singh, Amardeep. "More than "priestly mumbo-jumbo": Religion and Authorship in *All About H. Hatterr*". *Journal of Postcolonial Writing*, vol. 46, no. 1, 2010, pp. 89-100. *Tandfonline*, 10.1080/17449850903478205.

DSC (with numbers or code)-Western Literary Criticism and Theory**MA Semester III, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

- apply theoretical frameworks to the interpretation of literary texts across genres and periods.
- critically evaluate the relevance and implications of different theoretical approaches in contemporary literary and cultural studies.
- conduct independent research in literary criticism and theory, engaging with secondary scholarship and interdisciplinary perspectives.

Unit I (10 Hours)

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

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

Horace: *Ars Poetica* from Horace: Epistles Book II and *Ars Poetica*, trans. Niall Rudd.

Cambridge Greek and Latin Classics, 1989.

Unit II (10 Hours)

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

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

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

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

Unit III (10 Hours)

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

Jacques Derrida: 'That Dangerous Supplement', *Of Grammatology*, trans. By Gayatri

Chakravorty Spivak, Johns Hopkins University Press, 1976/ 2016, pp.141-164.

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

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

Unit-IV (15 Hours)

Short-term Project

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Mimesis and the Function of Art
- The Nature of Poetic Inspiration and Imagination
- Criticism, Culture, and the Role of the Critic
- Language, Meaning, and the Question of the Author
- Knowledge, Power, and the Politics of Aesthetics

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault*

and Derrida. Edinburgh University Press, 1998.

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

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

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

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

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

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

Williams, Raymond. *Culture and Society, 1780–1950*. Columbia University Press, 1958.

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

DSE (with numbers or code)-Indian Aesthetics

MA Semester III, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Indian Aesthetics	4	3	1	0	As per the admission criteria	NA

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Conceptual Understanding (10 Hours)

- Meaning and Form of Indian Aesthetics
- Significance and Philosophical Foundation
- Art, Beauty, Experience, and Spirituality

Required Readings

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

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

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

Unit II: Thinkers and Theories (10 Hours)

Theory of Performance and Creation (The journey from Shunya to Shabda)

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

Required Reading

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

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

Unit III: Aesthetics and Indian Art Forms (10 Hours)

- Aesthetics in performance, including folklore and folk dance
- Sacredness and Spirituality

Required Reading

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

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

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Indian Aesthetics in Contemporary Literature
- Indian Vs Western Aesthetics
- Psychological Approaches to Indian Aesthetics
- Aesthetics of Digital Literature: Interpretation and Reinterpretation of Rasa Theory in Virtual Space
- Ecological and Feminist Perspectives of Indian Aesthetics

Tutorial Activities (15 Hours)

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

Suggested Readings:

Aestheticians, Publication Division, Ministry of Information and Broadcasting, Government of India, 2013.

Burch, B. F., *Oxford Handbook of Religion and the Arts*, Oxford University Press, UK, 2014.

Coomaraswami, A., *Introduction to Indian Art*. The Theosophical Publishing House, Adyar, Madras, 1956.

Gupta N A., *A Student's Handbook of Indian Aesthetics*, Cambridge Scholars Publishing, 2017.

Kapoor, K., *Dimensions of Panini Grammar: The Indian Grammatical System*, D.K. Printworld Pvt. Ltd., New Delhi, 2005

Kushwaha M.S., Misra S. K., *An Introduction to the Study of Indian Poetics*, D.K. Printworld Pvt. Ltd., New Delhi, 2020.

Raghavan, V., *The Ramayan Tradition in Asia*, Sahitya Academy, 1989.

Subrahmaiam, P., *Dances of India* Vivekanand Kendra Prakashan, Vol. 10, Vivekanandpuram, Kanyakumari, 1981

DSE (with numbers or code):- Disability Studies and Literary Representations**MA Semester III, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

- Learning the foundational concepts of disability studies, key definitions, and theoretical models.
- Familiarizing the learner with the literary and cultural representation of disability.
- Developing social, cultural, and political understanding and meanings of disability.

Course Learning Outcomes

By the end of this course, students should be able to:

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

Unit I (10 Hours)

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

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

Unit II (10 Hours)

Premchand, *Rangbhoomi*. Translated by Manju Jain, Penguin Books India, 2011.

Unit III (10 Hours)

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

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

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The

unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Disability Studies in Indian Universities
- Literary representations of Disability in South Asia
- Voices of the Disabled in Indian regional languages and literatures
- Disability Representation in Media
- Intersection of Disability and Adaptive/Assistive Technology

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

Aneja, Anil K., and Nidhi Vats, editors. *Foregrounding Disability Studies in Literature and Visual Arts*. Oxford University Press, 2025. ISBN 978-93-6725-913-9.

Barker, Clare, and Stuart Murray, eds. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2018.

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

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

Rethinking Disability in India. Routledge India, 2015. Hall, Alice. *Literature and Disability*. Routledge, 2015

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

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

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

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

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

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

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

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

DSE (with numbers or code)-Classical to Pre-Modern Literatures**MA Semester III, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

- interpret and contextualize classical and pre-modern texts within their aesthetic, philosophical, and cultural frameworks.
- analyze and compare literary forms and theoretical concepts across Greco-Roman, Sanskrit, Arabic, and Indo-Persian traditions.
- formulate independent critical perspectives through research and writing that demonstrate conceptual clarity and interdisciplinary insight.

Unit I (10 Hours)

Aeschylus: *The Oresteia* Trans. Robert Fagles, Penguin Classics, 1984.

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

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

Unit II (10 Hours)

Bhasa: Svapna-vasavadattam or, The Vision of Vasavadatta, *Thirteen Plays of Bhasa*, tr. A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: The First Flash, *The Dhvanyalok of Anandavardhanam*, ed. and tr. K. Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37.

Unit III (10 Hours)

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

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

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

Unit IV Short term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Ideas of humanism, virtue, and moral order in classical and pre-modern traditions
- Aesthetic and philosophical imagination
- Fate, agency, and ethical choice in literary and philosophical thought
- Cross-cultural aesthetics and comparative poetics
- Translation, adaptation, and transmission of classical

Tutorial Activities (15 Hours)

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

Suggested Readings:

Bernal, Martin. *Black Athena: The Afroasiatic Roots of Classical Civilization*. Vol. 1, The Fabrication of Ancient Greece 1785–1985. Rutgers University Press, 2020.

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

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

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

Sharma, Sunil. *Amir Khusraw: The Poet of Sultans and Sufis*. Oneworld Publisher, 2012.

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

Vernant, Jean-Pierre. *Myth and Tragedy in Ancient Greece*, trans. Janet Lloyd, Zone Books, 1990.

DSE (with numbers or code)-Research Methodology**MA Semester III, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Understanding Research in English Studies (10 Hours)

Meaning and scope of research in Humanities

Kinds of research: textual, theoretical, empirical, interdisciplinary, archival, and visual Research paradigms

The structure of a research process

The role of creativity and critical thinking in research

Praman Shashtra

Unit II: Research Design and Data Analysis (10 Hours)

Research question and hypothesis formulation

Identifying Primary and Secondary Sources

Review of literature: purpose, structure, and strategies

Data collection and interpretation

Use of digital resources and academic databases

Unit III: Academic Writing and Ethics (10 Hours)

Academic writing styles and structuring an argument

Citation and referencing styles: MLA and Chicago (latest editions)

Research ethics and plagiarism

Responsible use of AI tools in research (checking bias, citation accuracy) Managing references

Unit IV: Short-term Project (15 Hours)

Students may select any literary area or topic of their choice for intensive reading and independent research. Under faculty mentorship, they will identify a focused research question and develop a proposal and abstract grounded in suitable critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that reflects conceptual clarity, analytical depth, and originality of thought.

Practical Activities (15 Hours)

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

- Review of research question and proposal
- Student presentations on selected research topics
- Submission of a final term paper

Suggested Readings:

Annambhaṭṭa. *Tarkasaṅgraha of Annambhaṭṭa: English Translation with Notes*. Translated by V. N. Jha, Chinmaya International Foundation Shodha Sansthan, 2016.

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

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

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

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

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

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

Datta, D. M. *The Six Ways of Knowing: A Critical Study of the Advaita Theory of Knowledge*. Motilal Banarsidass Publications, 2017.

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

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

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

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

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

DSE (with numbers or code)- Folk and Tribal Studies**MA Semester III, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (15 Hours)

P Desai and S Shah. *Importance of Sustaining Indian Folk Literature for Cultural Continuity*.

Indian Journal of Cultural Preservation, 2016, 12(3), 210-225.

Lok J Nandkumar. *Beyond Folk*. Prajna Pravah Pratishtan, 2022, pp. 1-25, 173-202.

J Handoo. 'The Palace Paradigm and Historical Discourse' in *Folklore as Discourse*. (ed.) M.D. Muthukumaraswamy. National Folklore Support Center, 2006, pp 21-37.

Unit II (15 Hours)

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

Nag Haldar: "The Great Sati Urmila," "River Ghensali," "The Jealous Always Suffer"

Salabega: "O Resident of the Blue Mountains" (Ahe Neela Shaila)

Damodar Mishra: *Hanuman Drama*, trans. A. N. D. Haksar, Penguin Classics, 2023.

Unit III (15 Hours)

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

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

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

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Epic and Orality
- Literature and Performance
- Identity mediation via folk and tribal literature
- Marketing folk and tribal literature and arts
- Canon formation

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

Dai, Mamang. *The Legends of Pensam*, Penguin, 2006.

Devy, G. N., ed., *Painted Words: An Anthology of Tribal Literature*, Penguin, 2002.

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

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

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

Mahapatra, Sitakant ed., *The Awakened Wind: The Oral Poetry of the Indian Tribes*, Sahitya Akademi, 1998.

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

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

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

Sen, Soumen and Desmond L. Kharmawphlang, eds., *Orality and Beyond: A North East Indian Perspective*, Sahitya Akademi, 2007.

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

DSE (with numbers or code)- Narratives from Northeast India**MA Semester III, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course objectives:

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

Course Learning Outcomes

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

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

Unit I (10 Hours)

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

Temsula Ao: “Laburnum for my head”, *Laburnum for my Head: Stories*, Zubaan, 2009, pp. 1-20.

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

Unit II (10 Hours)

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

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

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

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

Unit III (10 Hours)

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

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

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

Unit IV: Short-term project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Development of print culture/written tradition
- Storytelling, orality/ folk culture
- Narrative, ethnography, and culture
- Literature, indigeneity, and politics
- Human/non-human, anthropocene, environment

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

GE (with numbers or code)-Music and Literature

MA Semester III, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (15 Hours)

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

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

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

Unit II (15 Hours)

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

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

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

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

Unit III (15 Hours)

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

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

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

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

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Fundamentals of musicality
- Relationship between music and literature
- Listening
- Conceptualize the basics of ethnomusicology
- Popular music

Tutorial Activities (15 Hours)

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

Suggested Readings:

Adorno, Theodor. *Philosophy of Modern Music*. Bloomsbury, 2016.

Devidayal, Namita. *The Music Room*. Penguin India, 2007.

Dhar, Sheila. *Raga 'n Josh*. Orient Blackswan, 2017.

Krishna, T. M. *A Southern Music*. HarperCollins India, 2016.

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

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

Mukherjee, Kumar Prasad. *The Lost World of Hindustani Music*. Penguin India, 2006.

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

Sampath, Vikram. *Indian Classical Music and the Gramophone*. Routledge, 2023.

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

Shankar, Ravi. *My Music, My Life*. Mandala Publishing, 2007.

Sharma, Prem Lata. *Ananda Coomaraswamy: Essays on Music*. Manohar, 2010. Thoreau, Henry David. *Walden*. Princeton University Press, 2016.

GE (with numbers or code)- Indian Epics and Ethics

MA Semester III, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I (10 Hours)

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

- "Rajdharmanusasana Parva," Sections 56–58, Page. no. 113–121.
- "Rajdharmanusasana Parva," Sections 67–71, Page. no. 145–159.
- "Apaddharmanusasana Parva," Sections 131–134, Page. no. 283–288.

Unit II (10 Hours)

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

Unit III (10 Hours)

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

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

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive)

- Ethics and Kingship in Indian Epics
- The Ethics of Action and Renunciation
- Moral Dilemmas and the Limits of Power
- Gender, Virtue, and Agency in Indian Epic Narratives
- The Ethics of War and Peace in the *Mahabharata*

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

Desai, Santosh N. "Rāmāyaṇa--An Instrument of Historical Contact and Cultural Transmission between India and Asia." *The Journal of Asian Studies*, vol. 30, no. 1, 1970, pp. 5–20.

Hindery, Roderick. "Hindu Ethics in the Rāmāyaṇa." *The Journal of Religious Ethics*, vol. 4, no. 2, 1976, pp. 287–322.

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

Lutgendorf, Philip. "The Power of Sacred Story: 'Rāmāyaṇa' Recitation in Contemporary North India." *Journal of Ritual Studies*, vol. 4, no. 2, 1990, pp. 115–47.

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

Monius, Anne E. "Literary Theory and Moral Vision in Tamil Buddhist Literature." *Journal of Indian Philosophy*, vol. 28, no. 2, Apr. 2000, pp. 195–223. *SpringerLink*,

Monius, Anne E. *Imagining a Place for Buddhism: Literary Culture and Religious Community*

in Tamil-Speaking South India. Oxford University Press, 2002.

Richman, Paula. *Women, Branch Stories, and Religious Rhetoric in a Tamil Buddhist Text*.

Maxwell School of Citizenship and Public Affairs, Syracuse University, 1988.

Rojio, Usham. "Performing the Landscape: Orature around Loktak Lake and the Love Story of Khamba Thoibi." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 14, no. 2, Apr.–June 2022, pp. 1–12.

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

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MA English with Research and Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSC(with numbers or code): The Long Nineteenth Century

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSC- The Long Nineteenth Century	4	3	1	0	As per admission criteria	NA

Course Objectives:

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

Course Learning Outcomes

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

- critically analyse literary texts within their historical, cultural, and ideological frameworks, applying theoretical insights to deepen their interpretations.
- engage in comparative discussions on colonial literature of India, First World poetry of Britain and America, and theatre of Europe to develop a broader understanding of global and local literary traditions.
- demonstrate enhanced critical thinking, creativity, and communication skills through multimedia presentations, close reading exercises, and classroom discussions.

Unit I (10 Hours)

George Eliot: *Middlemarch*, Oxford University Press, 2019.

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

Unit II (10 Hours)

Bankim Chandra Chatterjee: *Ananda Math* or The Sacred Brotherhood. Trans. Julius J Lipner, Vintage Books, 2019.

Unit III (10 Hours)

Walt Whitman: "Song of Myself"

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

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative but not exhaustive)

- The evolution of feminism in the West
- The emergence of Indian nationalism
- The novel as an art form in colonial India
- The long poem and the representation of personal relationships
- Individualism and the shaping of the United States

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

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

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

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSC- The Long Twentieth Century	4	3	1	0	As per admission criteria	NA

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I(10 Hours)

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

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

Unit II (10 Hours)

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

Unit III (10 Hours)

Sarojini Naidu: "The Gift of India"

Keki Daruwala: "Some poems for Akhmatova"

Revathy Gopal: "Just a Turn in the Road"

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

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

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

Unit IV Short-term project (15 Hours)

Students will select an author or theoretical text from any unit for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in critical and theoretical discourse. The course will culminate in a short research paper (1,500–2,000 words) that demonstrates theoretical understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Modernity: its challenges and promise
- Literature and modernity
- Postcolonial imaginings of the Long Twentieth Century
- Representations of the Long Twentieth Century in a specific genre
- Cross-generic comparisons

Tutorial Activities (15 Hours)

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

Suggested Readings:

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

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

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

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

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

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

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

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

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

DSE (with numbers or code)-Translation Studies

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

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

Course Learning Outcomes

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

- develop conceptual and critical understanding of translation as an act of maintaining balance between two languages and cultures with desired objectivity and application of classical and contemporary theories.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects that critically assess problems in the translation, multicultural, and multilingual digital age.

Unit I: Translation, Translator, and Objectivity (10 Hours)

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

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

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

Unit II: Translation, Transcreation, and Cultural Correspondence (10 Hours)

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

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

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

Unit III: Translation and Interdisciplinarity (10 Hours)

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

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., "The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals" *SHS Web Conf.* Volume 163, 2023.

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue 1, 2024. pp. 776– 786.

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought. The project may include work translated by students, in consultation with faculty members.

Suggested Broader Areas for Research (illustrative and not exhaustive):

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

Practical Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations may include work translated by students under faculty supervision. Presentation submissions will be graded.

Suggested Readings:

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

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

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

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

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

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

Hatim, B., and Munday J., *Translation: An Advanced Resource Book*, Routledge, London, UK, 2024.

Lal, P. *Transcreation: Two Essays*. A Writers Workshop Publication, 1972.

Merkle, D. and Baer, B., James., *The Routledge Handbook of Translation and Censorship*, Routledge, London, UK, 2025.

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194.

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

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

DSE (with numbers or code)-Literature and Metaphysics

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

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

Course Learning Outcomes

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

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

Unit I: Foundational Concerns I (10 Hours)

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

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

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

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

Unit II: Foundational Concerns II (10 Hours)

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

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

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

Koenraad Elst, 'Is the term Dharma Untranslatable?' 219-233, and Hindol Sengupta, 'The Worldview of Dharma', Saradindu Mukherji (ed), *Prabodhan-II: Thoughts on Hindu Society*, 282-292

Unit III: Wisdom and Devotional Literature (10 Hours)

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

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

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

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

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

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

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

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

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

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

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Students will be trained to identify concepts in the prescribed fields within this course, and to analyse the available range of literary responses to central questions of discourse, wisdom and devotion.

Suggested Broader Areas for Research (illustrative and not exhaustive)

- the relationship between the individual soul and the human community
- conceptualizing the sacred and the profane
- creation and the nature of sustainable ecology
- continuing arguments on the nature of belief and questioning
- fables and the documentation of the holy

Tutorial Activities (15 Hours)

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

Suggested Readings:

- Aurobindo, Sri. *Essays on the Gita*, 1922, reissued by Om Books 2025.
- Bhave, Vinoba. *Talks on the Gita*, 1932, reissued Spiritual Hierarchy, 2017.
- Bodhi, Bhikku. *The Noble Eightfold Path: Way to the End of Suffering*, Pariyatti Publishing 2020.
- Chinmayananda, Swami & Swami Tejomayananda, *Upanishad Series*, Chinmayavni 2019.
- Christianson, Eric. *Ecclesiastes Through the Centuries*, Oxford: Blackwell, 2007.
- Cooper, John. *T.S. Eliot and the Ideology of Four Quartets*, CUP 2008.
- Dasgupta, Surendranath. *A History of Indian Philosophy*, 1922-1954, reissued Rupa 2018.
- Grewal, J S. *A Study of the Guru Granth Sahib: Doctrine, Social Context, History, Structure and Status*, 2009.
- Haas, Andrew, David Jasper & Elizabeth Jay. *The Oxford Handbook of English Literature and Theology*, OUP, 2009.
- Olson, Carl (Ed). *Theory and Method in the Study of Religion: A Selection of Critical Readings*. Belmont, CA: Thomson Wadsworth, 2003.
- Sadarangani, Neeti. *Bhakti Poetry in Mediaeval India: Its Inception, Cultural Encounter and Impact*, 2004.
- Swami, Shri Purohit, and W.B. Yeats (trans). *The Ten Principal Upanishads* . 1938, reissued by Rupa, 2023.
- Taylor, Charles. *A Secular Age*, Cambridge: Harvard UP, 2007.
- Vignayanand, Swami. *The Hindu Manifesto*, BluOne ink 2025.
- Webb, Stuart. *An Introduction to the Study of Wisdom Literature*, New York: T & T Clark, 2007.
- Zollowski, Eric. *Religion and Literature: History and Method*, Leiden: Brill 2020

DSE (with numbers or code)- Dalit Studies

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

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

Course Objectives:

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

Course Outcomes

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

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

Unit I (10 Hours)

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

Unit II (10 Hours)

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

Unit III (10 Hours)

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

M.R. Renukumar's "The Question Paper" (Malayalam), Balbir Madhopuri's "My Old Man" (Punjabi), Challapalli Swaroopa Rani's "Water" (Telugu), and Basudev Sunani's "Prayer" (Odia).

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent

research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested topics, though not exhaustive, are as follows:

- Caste and class
- Dalit Patriarchy
- Caste and Identity
- Dalit culture
- Nation and nationalism in Dalit context

Tutorial Activities (15 Hours)

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

Suggested Readings:

- Abraham, Joshil K. and Misrahi-Barak, Judith. *Dalit Literatures in India*. (Ed.) Routledge, 2016.
- Ambedkar, B.R. *Annihilation of Caste*. New Delhi: Navayana, 2024.
- Arya, Sunaina, and Rathore, Aakash Singh. *Dalit Feminist Theory: A Reader*. Routledge, 2020.
- Dangle, Arjun. *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 2009.
- Guru, Gopal and Sarukkai, Sundar. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.
- Guru, Gopal, and Sarukkai, Sundar. *Experience, Caste, and the Everyday Social*. Oxford University Press, 2019.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated from Marathi by Alok Mukherjee. Orient Longman, 2004.
- Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.
- Phule, Jotiba Rao. *Gulamgiri: Collected Works of Mahatma Jotirao Phule*. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.
- Rawat, Ramnarayan S. and Satyanarayana, K. *Dalit Studies*. Duke University Press, 2016.
- Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar, 1992.

DSE (with numbers or code)- New Paradigms of Research in English Studies**MA Semester IV, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

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

Course Objectives:

- To provide a critical understanding of the emerging areas within English Literary Studies, in particular, and Humanities in general.
- To explore conceptual issues underlying the practices of contemporary medicine, issues arising out of environmental and oceanic transactions, and food through the lens of literature.
- To provide inputs into understanding the self and the society with renewed focus on sustainability.

Course Learning Outcomes

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

- cultivate a keener and more insightful understanding of ethical issues related to the tangible and non-tangible experiences arising out of the areas under study.
- hone skills to foreground their research argument by keeping in mind the immense possibilities of an interdisciplinary approach.
- develop their thesis by deducing methodological interventions provided by the areas under study vis-à-vis the theoretical inroads provided by English Literary Studies.

Unit 1: Medical Humanities (10 Hours)

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

Gawande, Atul. "When Doctors Make Mistakes," (pp. 47-74) "Whose Body is it Anyway" (pp. 208-227), *Complications: A Surgeon's Notes on an Imperfect Science*. Profile Books, 2007.

Pinto, Jerry. *Em and the Big Hoom*. United Kingdom, Viking, 2014.

Unit II: Blue Humanities (10 Hours)

Mentz, Steve. "Blue Humanities Thinking", *Introduction to Blue Humanities*, Routledge, 2023, pp. 18-37.

Gurnah, AR. *By the Sea*. United Kingdom, Bloomsbury Publishing, 2001.

Unit III: Culinary Humanities (10 Hours)

Strauss, Claude Levi. "The Culinary Triangle" from *Food and Culture: A Reader*, (ed.) Carole Counihan and Penny Van Esterik (ed.) New York: Routledge. 2013, pp. 28–35.

Proust, Marcel. trans. C.K. Scott Moncrieff, Excerpt from "Swann's Way" *Remembrances of Things Past* Vol 2, Wordsworth Editions, 2006, pp. 60-64.

Surrayya, Kamala. *Neypayasam* (Sweet Pudding) trans. Angel Maria Varghese. <https://www.scribd.com/document/697858677/neypayasam>

Mannur, Anita. "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora." *MELUS* 32.4, 2007, pp.11-31.

Dharker, Imtiaz. "Recipe, never written down", "Such a perfect bowl of yogurt", and "Don't" from *Leaving Footprints*, Bloodaxe Books, 2009.

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Oceanic Cosmopolitanism
- Anthropocentrism
- Wet Ontologies
- Medical Gaze and Embodiment
- Edible Icon

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Appadurai, Arjun. "How to Make a National Cuisine: Cookbooks in Contemporary India". *Comparative Studies in Society and History* 30.1, Jan 1988, pp. 3-24.

Cole, Thomas R et al. *Medical Humanities: An Introduction*. United Kingdom, Cambridge

University Press, 2015.

Counihan, Carole and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York: Routledge, 2013.

Kleinman, Arthur. *The Illness Narratives: Suffering, Healing, and the Human Condition*. United States, Basic Books, 2020.

Lahiri, Jhumpa. "Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase." <<https://www.foodandwine.com/articles/indian-takeout>>

Menon, Dilip M, et al, *Ocean as Method: Thinking with the Maritime*. Routledge India, 2022.

Sen, Taylor Colleen. *Feasts and Fasts: A History of Food in India*. New Delhi: Speaking Tiger Books, 2015.

Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. United Kingdom, Penguin Books Limited, 2013.

Steinberg, P & K. Peters. "Wet Ontologies, Fluid Spaces: Giving Depth to Volume through Oceanic Thinking". *Environment and Planning D: Society and Space*, 33(2), 2015, pp. 247-264.

Vermeulen, Pieter. "Anthropocene Agencies", *Literature and the Anthropocene*, Routledge, 2020.

DSE (with numbers or code)-Visual Studies

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE- Visual Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To trace the evolution of visual expression across different cultural and historical contexts, from prehistoric cave paintings to modern and contemporary art practices in India and the West.
- To enable students to critically analyse visual texts and develop research-based methodologies for studying art, aesthetics, and visual culture within interdisciplinary frameworks.
- To encourage aesthetic appreciation and creative engagement by examining how artistic techniques, symbols, and visual narratives reflect social, political, and philosophical dimensions of human experience.

Course Learning Outcomes

By the end of this course, students will be able to:

- recognise and analyse significant examples of visual art from different periods and traditions, understanding their cultural and historical meanings.
- students will be able to apply basic visual analyses and research skills to discuss or present ideas about art, artists, and visual culture with clarity and critical awareness.
- write a research essay with contextual clarity and cultural sensitivity.

Unit I: Indian Art until the coming of the East India Company (10 Hours)

- (i) ***Cave Paintings*** – Bhimbetka, Mirzapur, Edakkal; themes of hunting, ritual, and daily life; use of natural pigments.

Required visual texts:

a) Bhimbetka-

1. “The Boar Panel,” Bhimbetka Rock Shelter I;
2. “Dancing Figures,” Bhimbetka Rock Shelter II;

3. "Hunting Scene with Bow and Arrow," Bhimbetka Shelter V
 - b) Mirzapur Rock Paintings (Uttar Pradesh)
 - c) Edakkal Caves Petroglyphs (Kerala)
- (ii) **Classical Murals** – Ajanta, Ellora, Bagh; Buddhist, Hindu, and Jain iconography; techniques of tempera and fresco; narrative composition and colour symbolism.

Required visual texts:

- a) Ajanta-
 1. Ajanta Cave 1 – "Bodhisattva Padmapani and Vajrapani";
 2. Ajanta Cave 17 – "The Mahajanaka Jataka" (Story of the Enlightened King);
 3. Ajanta Cave 2 – "The Dream of Queen Maya"
- b) Ellora Cave 10 – "The Preaching Buddha" (Vishvakarma Cave)
- c) Bagh Cave 4 – "Scene from the Life of Buddha"

(iii) **Patachitra and Miniature Paintings**

Required visual texts:

- a) Patachitra-
 1. "Jagannath and the Dasavatara" Patachitra – Depicting Lord Jagannath and the ten avatars of Vishnu (Raghurajpur, Odisha)
 2. "Kaliya Dalan" (Slaying of the Demon Kaliya) – Krishna-themed Pata from Naya, Midnapore (West Bengal).
- b) Miniature –
 1. Court Miniature- Abu'l Hasan, *Study of Saint John the Evangelist, After Dürer*
 2. Golconda School- Farrukh Beg, *Lady with the Myna Bird*
 3. Kangra School- Nainsukh of Guler, *The Poet Bihari Offers Homage to Radha and Krishna*

Unit II- Indian Art from Colonialism through Nationalism to the Present Day (10 Hours)

(i) **Company Art**
Sewak Ram

Required texts:

- a) Sewak Ram
 1. *A Toddy-Tapper*, 1805
 2. *A Gathering During Holi*, 1813
- b) Rekha, Neel. "The Patna School of Painting: A Brief History (1760-1880)", *Proceedings of the Indian History Congress*, 72 (PART-I) 2011, pp. 997-1007.

(ii) **Emergent Nationalisms**
Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-Gill

Required visual texts:

- Raja Ravi Verma
 1. *Shakuntala*, 1898
 2. *Maharashtrian Lady with Fruit*, n.d.
- Abanindranath Tagore
 1. *Bharat Mata*, 1905
 2. *Tissarakshita, Queen of Ashoka*, 1911
- Amrita Sher-gill
 1. *Mother India*, 1935
 2. *Bride's Toilet*, 1937

(iii) From the Traditional to the Contemporary

Ganga Devi (Madhubani), Jangarh Singh Shyam (Gond Painting); ritual and community context; natural dyes and stylized motifs; transformation into contemporary idiom

Required texts:

- a) Ganga Devi-
 1. *Ride in a Roller Coaster*, 1986
 2. *Kohbar-Ghar*, Crafts Museum, 1989
- b) Jangarh Singh Shyam-
 1. *Barasingha*, mid 1980s;
 2. *Trees, Birds, Airplane*, 1996
- c) Varma, Rashmi. "Primitive Accumulation: The Political Economy of Indigenous Art in Postcolonial India", *Third Text*, 27:6, pp. 748-761.

Unit III: Art and the Evolution of the West (10 Hours)**(i) Beginnings, the new Humanism and emergent Mercantilism**

Cave paintings in France and Spain, Representations of myth, Giotto, Botticelli, Van Eyck, da Vinci, Raphael, Michelangelo, Vermeer, and Velázquez

Required visual texts:

- a) The cave of Altamira (Spain); The cave of Lascaux (France)
- b) Giotto (d 1308)- *Lamentation* (The Mourning of Christ); *The Flight into Egypt*
- c) The Early Renaissance, Johannes Van Eyck (1390-1441)- *The Arnolfini Portrait*; *The Ghent Altarpiece*
- d) Botticelli (1445-1510)- *The Primavera*; *The Birth of Venus*
- e) Leonardo da Vinci (1452-1519)- *Mona Lisa*; *The Last Supper*
- f) Michelangelo (1475-1564)- *The Sistine Chapel*
- g) Raphael (1483-1520)- *The Nymph Galatea*; *Madonna and Child*
- h) Albrecht Durer (1471-1528) - *The Revelation of St John*
- i) Velázquez (1599-1660)- *Las Meninas*
- j) Rembrandt (1606-1669)- *The Night Watch*
- k) Vermeer (1632-1675)- *Girl with a Pearl Earring*

(ii) Impressionism and After

Édouard Manet, Claude Monet, Mary Cassatt, Van Gogh, Paul Cézanne, Roger Fry, Henri Matisse, Pablo Picasso, Salvador Dalí, Frida Kahlo

Required visual texts:

- a) Édouard Manet- *The Cafe Concert*, 1878
- b) Claude Monet- *Impression, Sunrise*, 1872
- c) Mary Cassatt- *The Boating Party*, 1894
- d) Van Gogh- *The Starry Night*, 1889
- e) Paul Cezanne- *The Card Players*, 1890-92
- f) Roger Fry- *River with Poplars*, 1912
- g) Henri Matisse- *Music*, 1910
- h) Pablo Picasso- *Guernica*, 1937
- i) Salvador Dali- *The Melting Watch*, 1954
- j) Frida Kahlo- *The Two Fridas*, 1939

(iii) Abstract and Pop Art

Jackson Pollock, Vassily Kandinsky, Franz Mark, Andy Warhol, Roy Lichtenstein, Vivan Sundram, Anish Kapur

Required visual texts:

- a) Jackson Pollock- *Blue Poles*, 1952
- b) Vassily Kandinsky- *Composition X*, 1939
- c) Franz Mark- *Animals in Landscape*, 1914
- d) Andy Warhol- *Marilyn Diptych*, 1962
- e) Roy Lichtenstein- *M-Maybe*, 1965
- f) Vivan Sundram- *Ab dost Nahi Aate*, 2004
- g) Anish Kapoor- *Scorched Earth*, 2021

Alternative texts [Units 1 to 3] for PWBD candidates taking this course:

Unit I (10 Hours)

Ananda K Commaraswamy, “The Dance of Shiva”, *The Dance of Siva: Fourteen Indian Essays*, 1918

Unit II (10 Hours)

Raja Rao, *Kanthapura*, 1938.

Unit III (10 Hours)

Leon Battista Alberti, *On Painting*, Book Two, 1435-36

Frederic Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, 1989

Tracey Chevalier, *Girl with the Pearl Earring*, 1995

Unit IV: Short-term Project (Applicable to all students enrolled in the course; 15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (Illustrative but not exhaustive):

- The Literary and the Visual in a given context
- Intermedial adaptation
- Conditions of production of Visual Art
- Identity and Art
- The difficulties of categorization

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Ahuja, Naman P., and Dhanoa, Belinder. *The Body in Indian Art and Thought*. Belgium, Europalia International, 2013.
- Anand, Mulk Raj. *The Hindu View of Art*. United Kingdom, Taylor & Francis, 2019.
- Bundgaard, Helle. *Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan Patta Paintings*. United Kingdom, Taylor & Francis, 2013.
- Chakraverty, Anjan. *Indian Miniature Painting*. Roli Books, 1995.
- Chakraverty, Somnath. *Rock Art Studies in India: A Historical Perspective*. Asiatic Society, 2003.
- Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. Routledge, 2012.
- Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Angelico Press, 2016.
- Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. Munshiram Manoharlal Publishers, 1997.
- Foucault, Michel. 'Las Meninas,' Part 1, Chapter 1, *The Order of Things* (1966)
- Hacker, Katherine. "A Simultaneous Validity of Co-existing Cultures: J Swaminathan, the Bharat Bhavan and Contemporaneity", *Archives of Asian Art*, 64(2), 2014, pp. 191-209.
- Huntington, Susan L., and Huntington, John C. *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass, 2014.
- Khandalavala, Karl. *Pahari Miniature Painting*. New Book, 1958.
- Kleinbauer, W. Eugene. *Modern Perspectives in Western Art History: An Anthology of 20th-century Writings on the Visual Arts*, 1971.
- Kramrisch, Stella. *Exploring India's Sacred Art*. Motilal Banarsidass Publishers (Pvt. Limited), 1994.
- Mathpal, Yashodhar. *Prehistoric Painting of Bhimbetka*. Abhinav Publications, 1984.
- Mirzoeff, Nicholas. "Visualising the Anthropocene", *Public Culture*, 26 (2), Issue 72, Spring 2014, pp. 213-232.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922*, CUP, 1994.
- Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion, 2004.
- Ramaswamy, Sumathi, ed. *Beyond Appearances? Visual Practices and Ideologies in Modern India*. Sage, 2003.

Ranciere, Jacques. "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art", *Art & Research: A Journal of Ideas, Contexts, and Methods*. 2(1), Summer 2008, <http://www.artandresearch.org.uk/v2n1/ranciere.html>.

Ranciere, Jacques. "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roickhill (trans.), Continuum New York, 2005, pp. 42-46.

Sengupta, Amitabh. *Scroll Paintings of Bengal: Art in the Village*. AuthorHouse UK, 2012.

Singh, Madanjeet. *Ajanta: Ajanta Painting of the Sacred and the Secular*. Macmillan, 1965.

DSE (with numbers or code)-Contemporary Theoretical Perspectives

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/Practice		
DSE-Contemporary Theoretical Perspectives	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine contemporary Indian and Western theoretical frameworks of humanities and social sciences, and how they have emerged from the socio-cultural contexts.
- To critically engage with various frameworks in intersection with gender, race, class, migration, self, and emotions.
- To prepare learners for research and academic writing by applying critical tools of theorisation.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically engage with texts with respect to Indian and Western theoretical frameworks and have a deeper overall understanding of theoretical concerns.
- interpret and critique literary texts using contemporary techniques of literary and cultural analysis.
- acquire advanced critical skills, research, and writing.

Unit I: Indic Epistemologies (10 Hours)

Giri, Anant Kuma., 'Introduction' and 'The Calling of a Creative Transdisciplinarity'. Ed. *Creative Social Research: Rethinking Knowledge Systems: South Perspectives*. (p. 345-58).

Ramakrishnan, E.V. *Relocating Indian Literature: Texts, Traditions, Translations*, Orient BlackSwan (2011) p 1-37

Bhartiya Bhasha Parivar: A New Framework of Linguistics. Bhartiya Bhasha Samiti, National Book Trust. 2025 (Introduction and Chap. 2)

UNIT II: Psychology and Poetics (10 Hours)

Berlant, Lauren. *Cruel Optimism*, Duke University Press, 2011. (Introduction. Affect in the Present and Chapter 1--Cruel Optimism), pp. 1-50.

Gottschall, Jonathan. *The Storytelling Animal: How Stories Make Us Human*. Houghton. (Chapters 1 and 2), Houghton Mifflin Harcourt, 2012, pp. 1-44.

Alford, Lucy. *Forms of Poetic Attention*. Columbia University Press, 2020 (Introduction: What Is Poetic Attention? and "Modes of Transitive Attention) pp.1-52.

UNIT III: Marginalities (10 Hours)

Berardi, Franco 'Bifo'. *The Soul at Work: From Alienation to Autonomy*. Semiotext(e): 2009. Introduction. 9-26.

Ramaswami, Shankar. *Souls in the Kalyug*. Ranikhet: Permanent Black, 2025. Chapters 1 and 3, pp. 14-60 and pp. 88-130.

Vergès, Françoise "Taking Sides: Decolonial Feminism". *Decolonial Feminism*. Pluto Books. 2019/2021, pp. 4-42.

Weir, Allison, "Decolonizing Feminist Freedom: Indigenous Relationalities" *Decolonizing Feminism, Transnational Feminism and Globalization*, edited by Margaret A. McLaren. Bloomsbury, 2017, pp. 257-287.

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broad Areas for Research (illustrative and not exhaustive):

- Postcoloniality in India
- Linguistic Frameworks
- Migration and Citizenship
- Decolonial Feminism
- Affect Theory

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Bachelard, Gaston. *Poetics of Reverie* (Chapters 1, 2, and 3).
- Balasubramanian, R. *Indian Philosophy: A Counter Perspective*.
- Cocks, Joan. "Between Nativism and Displacement: Citizens, Strangers, and Surplus Status in the Contemporary Age," *Current Sociology Monograph* 68.2 (2020): 169-186.
- Derrida, Jacques. *Of Hospitality*, trans. Rachel Bowlby (Stanford University Press, 2000).
- Mignolo, Walter. *The Darker Side of Western Modernity*, Duke University Press (2011).
- Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs* 28, no. (2003): 499–535.
- Negri, Antonio and Michael Hardt (1999), "Value and Affect," *boundary 2*, Duke University Press. 26 (2): 77–88.
- Said, Edward. "Reflections on Exile," *Reflections on Exile and Other Essays* (Harvard University Press: 2002), 173-187.
- Saji, Narayanan C K, *Indian Woman, Feminism and Women's Liberation*. Indus Scrolls Press. 2022.
- Santos, Boaventura de Sousa. *Epistemologies of the South: Justice against Epistemicide*. Boulder: Paradigm Publishers, 2014.
- Shiva, Vandana. *Staying Alive: Women, Ecology and Development*, Zed Books, 1988.
- Sinha, Vineeta. "Reconceptualizing the Social Sciences in Non-Western Settings: Challenges and Dilemmas". *Asian Journal of Social Science* 25.1 (1997): 167-181.
<https://doi.org/10.1163/030382497X00103>
- Tharu, Susie and Tejaswani Niranjana, "Problems for a Contemporary Theory of Gender," *Social Scientist* 22.3/4 (1994).
- The Being of Bhasha: A General Introduction to the People's Linguistic Survey of India* 2016
- Wallerstein, Immanuel. *World System Analysis: An Introduction*. Durham: Duke University Press, 2004.
- Williams, Raymond. *Marxism and Literature*, OUP, 1977.

GE (with numbers or code)-Western Aesthetics

MA Semester IV, Two Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/P ractice		
GE-Western Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To study the ways in which art and literature are understood by engaging with aspects of form, beauty, taste, rhythm, and feeling.
- To be able to deal with symbols, icons, allegory, and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
- To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- inculcate disinterested and critical study of art and literature.
- appreciate the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.
- have a sense of application of aesthetics in the contemporary world.

Unit I: Foundational Texts (10 Hours)

Longinus, *On the Sublime*. Trans. A.O. Prickard. Oxford: Clarendon Press, 1906.

Schiller, Friedrich. *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21), Penguin, 2016.

John Keats. "On Shakespeare and Eternal Poetry" from *Letter to J. H. Reynolds*, 17, 18 April 1817; "On the Imagination and a Life of Sensations rather than of Thoughts" from *Letter to Benjamin Bailey*, 22 November 1817; "On Negative Capability" from *Letter to George and Tom Keats*. *Bright Star: The Complete Poems and Selected Letters*. London: Vintage Classics, 2009.

Unit II: Defining Form (10 Hours)

Danto, Arthur C. *The Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7), Harvard University Press, 1983.

Ponty, Maurice Merleau. *The Visible and the Invisible* (Chapter 4—The Intertwining-the Chiasm), Northwestern University Press, 1969.

Wilde, Oscar. 'The Decay of Lying'. *The Decay of Lying: And Other Essays*, Penguin, 2020.

Unit III: Aesthetics and the Social (10 Hours)

Bakhtin, Mikhail. "Author and Hero in Aesthetic Activity," in *Art and Answerability: Early Philosophical Essays*, University of Texas Press, 1990.

Scarry, Elaine. *On Beauty and Being Just* (Parts I and II), Princeton University Press, 2001.
Jones, Amelia. *Body Art, Performing the Subject*. (Introduction), University of Minnesota Press, 1998.

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- The Sublime
- Play Drive
- Art for Art's Sake
- Performance and Art
- Art and Justice

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Beardsley, Monroe C. *Aesthetics from the Classical Greece to the Present*. Tuscaloosa, AL: University of Alabama Press, 1976.
Carlyle, Thomas. *Sartor Resartus*. Oxford: Oxford University Press, 2010.
Chakraborty, Gayatri Spivak. *An Aesthetic Education in the Era of Globalization*. Boston, MA: Harvard UP, 2012.
Gombrich, E.H. *Art and Illusion*. London: Phaidon Press, 1960/2004
Huysmans, Joris Karl. *Against Nature or A Rebours*. Oxford: Oxford University Press, 2009.
Kant, Immanuel. "Critique of Aesthetic Judgment" in *Critique of Judgement*. Oxford: Oxford University Press, 2008.
Konstan, David. *Beauty - The Fortunes of an Ancient Greek Idea*. New York: Oxford University Press, 2014.
Lambourne, Lionel. *The Aesthetic Movement*. London: Phaidon Press, 1996.
Langer, Susanne K. *From Feeling and Form* (Part I, —The Art Symbol). New York: Macmillan USA, 1977.
Ranciere, Jacques. *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics). London: Polity Press, 2009.
Scruton, Roger. *Art and Imagination: A Study in the Philosophy of Mind*. St Augustine's Press, 2015.
Snodin, Michael, and John Styles. *Design & The Decorative Arts, Britain 1500–1900*. London: V & A Publications, 2001.
Tolstoy, Leo. *What is Art?* London and New York: Penguin, 1995.

GE (with numbers or code): Digital Humanities**MA Semester IV, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE-General Elective: Digital Humanities	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce to the basics of Digital Humanities and use digital tools and methods to analyse, interpret data in the traditional areas of Humanities and Social sciences.
- To rethink the humanities through the digital lens-how texts, languages, and cultural expressions acquire new meanings in networked, data-driven, and algorithmic environments.
- To acquire skills and expertise for effectively designing, creating and implementing digital projects.

Course Learning Outcomes

By the end of this course, students will be able to:

- learn the application of new research methods to ask new questions, and advance new forms of scholarship.
- understand Digital Humanities as an interdisciplinary space and learn how digital technologies reshape textuality, interpretation, and linguistic power.
- develop and curate new research projects through collaboration with other disciplines like history, Media Studies, computer science, library science, etc.

Unit I: Introduction to Digital Humanities (10 Hours)

Burdick, Anne et al. "Humanities to Digital Humanities," *Digital Humanities*, MIT, 2012, pp.1-26.

Gardiner, E., & Musto, R. G. "The Elements of Digital Humanities: Text and Context" and "The Elements of Digital Humanities: Object, Artefact, Image, Sound, and Space," *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 31-66.

Fry, Jenny and Ralph Schroeder. "The Changing Disciplinary Landscapes of Research." *World Wide Research*, edited by William Dutton and Paul W. Jeffreys, The MIT Press, pp. 257–71.

Unit II: Data, Text, and Archiving (10 Hours)

Stewart, Brandon M. Justin Grimmer, and Margaret E. Roberts, *Text as Data: A New Framework for Machine Learning and the Social Sciences*, Princeton University Press, 2022). 2.7 “Six Principles of Text Analysis,” pp. 22-32.

Sinclair, Stéfan, & Geoffrey Rockwell, “The Measured Words: How Computers Analyze Texts,” in *Hermeneutica*, The MIT Press, 2016, pp. 25-43.

Giannachi, Gabriella. “A Brief History of the Archive,” *Archive Everything: Mapping the Everyday*, The MIT Press, 2016.

Unit III: Digital Tools for Literary Analysis (10 Hours)

Gardiner, E., & Musto, R. G. “Digital Tool” *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 67 – 81.

Burdick, Anne et al. “Emerging Methods and Genres,” *Digital Humanities*, MIT, 2012, pp. 1-26.

Digital Tools to be indicated by the instructors.

Unit-IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Digital Archiving
- Digital Storytelling
- Literatures and Social Media
- Identity production in the digital landscape
- The Digital and the National

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Reading:

De Marco, Pasquale. *The Literary Web*. Pasquale De Marco, 2025.

Dodd, Maya, and Nidhi Kalra, editors. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Routledge India, 2020

Drucker, Johanna. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Routledge, 2021.

- Gardiner, E., & Musto, R. G. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015
- Griffin, Gabriele, and Matt Hayler. *Research Methods for Reading Digital Data in the Digital Humanities*. Edinburgh University Press, 2016
- Hammond, Adam, editor. *Technology and Literature*. Cambridge University Press, 2024.
- Kirschenbaum, Matthew. "What Is Digital Humanities and What's It Doing in English Departments?" *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 409-424
- Levenberg, Lewis, et al., editors. *Research Methods for the Digital Humanities*. Palgrave Macmillan, 2018
- Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005
- Müller, Katja. *Digital Archives and Collections: Creating Online Access to Cultural Heritage*. Berghahn Books, 2021
- Pozzi, Federico Alberto, and Liu, Bing. *Sentiment Analysis in Social Networks*. Netherlands, Elsevier Science, 2016.
- Rajaram Lahase, Ashish, et al. *Sentiment Analysis with Machine Learning: A Project Based Guide*. N.p., Selfypage Developers Pvt Limited.
- Risam, Roopika, and Rahul K. Gairola, editors. *South Asian Digital Humanities: Postcolonial Mediations across Technology's Cultural Canon*. Routledge, 2021
- Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A New Companion to Digital Humanities*. Wiley Blackwell, 2016.

GE (with numbers or code)- Literature and Memory Studies**MA Semester IV, Two Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
GE- Literature and Memory Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the ways in which literature represents violent pasts in varied contexts.
- To understand literary and critical readings that deal with themes such as witnessing, trauma, exile, and borders.
- To understand the role of memory in the afterlives of violent events.

Course Learning Outcomes

By the end of the course, students will be able to:

- gain an understanding of how literature aids an understanding of violent pasts;
- acquire knowledge about memory and representation;
- improve oral and written expression and enhance analytical skills.

Unit I: The Holocaust (10 Hours)

Primo Levi, Primo. *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Cathy Caruth, "Introduction: The Wound and the Voice," *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Unit II: Partitions of South Asia, 1947 (10 Hours)

Maulana Abul Kalam Azad, "The End of a Dream," and "Divided India," from *India Wins Freedom* (Orient Blackswan, 1988), pp. 164-193.

Rajinder Singh Bedi, "Lajwanti." Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan (New Delhi: Roli, 1995), pp. 177-189.

Jamila Hasmi, "Banished." *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhamad Umar Memon (New Delhi: Penguin, 1998), pp. 87-105.

Unit III: Partitions of South Asia, 1971 (10 Hours)

Nina Sabnani, "Know Directions Home," 99-113; Vishwajyoti Ghosh, "A Good Education," 149-163, and Malini Gupta and Dyuti Mittal, "The Taboo," 235-249 in Vishwajyoti Ghosh, *This Side That Side: Restorying Partition* (New Delhi: Yoda Press, 2013).

Readings for visually challenged/impaired students:

Mohan Kalpana, "In Exile," trans. Rita Kothari, *Unbordered Memories: Sindhi Stories of Partition*, Ed. Rita Kothari, (Penguin: 2009), 157-166.

Sunanda Bhattacharya, "The Narrative of Kerech Buri," trans. Debjani Sengupta, *Mapmaking: Partition Stories from Two Bengals* (Amaryllis:2011), 89-100.

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Gender and memory
- Relationship between history and memory
- The role of literature in remembrance
- Archives, oral histories, and memory
- Theorizations of trauma, exile, and borders

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).

Douglass, Ana and Thomas A. Vogler. *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Hirsch, Marianne. "Marked by Memory: Feminist Reflections on Trauma and Transmission." *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Menon, Ritu and Kamla Bhasin. "Honourably Dead: Permissible Violence Against Women," and "Borders and Bodies: Recovering Women in the Interest of the Nation," *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998), pp. 31-64, 65-130.

Mookherjee, Nayanika. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971* (Durham and London, UK: Duke UP, 2015), Preface (pp. xv-xx) and Introduction (pp. 1-28).

Sunder Rajan, Rajeswari. "Life After Rape: Narrative, Rape and Feminism," *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993) Said, Edward. *The Question of Palestine* (Vintage, 1992).

Saikia, Yasmin. "Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh," *History Workshop Journal* 58 (2004): 274-286.

van Schendel, Willem. "Partition Studies" *The Bengal Borderland*, pp. 24-38.

**Syllabi of Courses
in
Semester-
III of
Two-year M.A. English under
Structure-3
(Research Only)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POSTGRADUATE PROGRAMMES OF STUDY

STRUCTURE, COURSES & SYLLABI OF SEMESTER -III

MA English with only Research (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSC (with numbers or code)-Fiction

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Fiction	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine the dynamic relationship between storytelling and human experience by reference to texts that are drawn from a diversity of cultural contexts and articulate contrasting frameworks of identity and action.
- To critically evaluate the core elements of fiction—character, plot, setting, theme, point of view, and style—in literary texts.
- To academically engage with the prescribed texts by researching and writing.

Course Learning Outcomes

By the end of the course students will be able to:

- critically engage with fictional texts, articulate their insights effectively, and have a deeper overall understanding of theoretical concerns related to the modality of fiction.
- interpret and critique works of fiction using techniques of literary and cultural analysis, considering historical, cultural, and thematic elements.
- acquire research and writing skills related to the genre.

Unit I (10 Hours)

Jane Austen: *Persuasion*, Penguin Classics Paperback, 2006.

Unit II (10 hours)

G V Desani: *All About H Hatterr*, NYRB Classics, 2018.

Unit III (10 Hours)

Milan Kundera: *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber, 2000.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bakhtin, MM. *The Dialogic Imagination: Four Essays*, Ed.by Michael Holquist, Trans. by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press, 1988.

Keymer, Tom. *Jane Austen: Writing, Society, Politics*, Oxford University Press, 2020.

Kundera, Milan. *The Art of the Novel*, London: Faber, 1982.

Lukacs, Georg. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Mukherjee, Meenakshi. *The Perishable Empire*. OUP, 2002.

Newcomb, Mildred. *The Imagined World of Charles Dickens*, University of Ohio Press, 1993.

Singh, Amardeep. "More than "priestly mumbo-jumbo": Religion and Authorship in *All About H. Hatterr*". *Journal of Postcolonial Writing*, vol. 46, no. 1, 2010, pp. 89-100. *Tandfonline*, 10.1080/17449850903478205.

DSC (with numbers or code)-Western Literary Criticism and Theory**MA Semester III, Two Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Western Literary Criticism and Theory	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide a comprehensive understanding of the evolution of Western literary criticism and theory from classical antiquity to recent scholarship.
- To examine how key philosophical and literary debates have shaped literary theory.
- To develop students' ability to critically engage with primary theoretical texts and apply their insights to literary analysis.

Course Learning Outcomes

By the end of the course, students will be able to:

- apply theoretical frameworks to the interpretation of literary texts across genres and periods.
- critically evaluate the relevance and implications of different theoretical approaches in contemporary literary and cultural studies.
- conduct independent research in literary criticism and theory, engaging with secondary scholarship and interdisciplinary perspectives.

Unit I (10 Hours)

Plato: *The Republic*, Book X, trans. Benjamin Jowett. Random House, 1957.

Aristotle: *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Horace: *Ars Poetica* from Horace: Epistles Book II and *Ars Poetica*, trans. Niall Rudd. Cambridge Greek and Latin Classics, 1989.

Unit II (10 Hours)

Philip Sidney: *An Apology for Poetry*, ed. Forrest G. Robinson, Macmillan, 1985. William

Wordsworth: *Preface to Lyrical Ballads* (1802).

Samuel Taylor Coleridge: *Biographia Literaria*, Chapters IV, XIII, and XIV.

Matthew Arnold: 'The Function of Criticism at the Present Time' and 'Barbarians, Philistines, Populace', *Culture and Anarchy*, Oxford University Press, 2009.

Unit III (10 Hours)

Michel Foucault: 'What is an Author?' trans. Josué V. Harari, *The Essential Works of Foucault 1954-84, vol. 2: Aesthetics, Method and Epistemology*, ed. James D. Faubion, Penguin Books, 2000, pp. 205-22.

Jacques Derrida: 'That Dangerous Supplement', *Of Grammatology*, trans. By Gayatri Chakravorty Spivak, Johns Hopkins University Press, 1976/ 2016, pp.141-164.

Mikhail Bakhtin: 'Epic and Novel', trans. Caryl Emerson and Michael Holquist, in M. M. Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist, University of Texas Press, 1981, pp. 3-40.

Fredric Jameson: 'Postmodernism, or the Cultural Logic of Late Capitalism', *Postmodernism, or the Cultural Logic of Late Capitalism*, Verso, 1991.

Unit-IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton University Press, 2014.

Brink, C. O. *Horace on Poetry: The "Ars Poetica"*. Cambridge University Press, 1971.

Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh University Press, 1998.

Culler, Jonathan. *On Deconstruction: Theory and Criticism after Structuralism*. Cornell University Press, 1982.

Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton University Press, 2002.

Harvey, David. *The Condition of Postmodernity*. Blackwell, 1989.

Murray, Penelope. *Plato on Poetry: Ion, Republic 376e–398b, Republic 595–608b*. University Press, 1996.

Thompson, E. M. *Russian Formalism and Anglo-American New Criticism*. Mouton, 1971.

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. Chatto & Windus, 1962.

Williams, Raymond. *Culture and Society, 1780–1950*. Columbia University Press, 1958.

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*. Oxford and IBH, 1957.

DSE: Research in Folk, Tribal, and Translation Studies

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Research In Folk, Tribal, and Translation Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the conceptual foundations of Indian folk and tribal literature, including their forms, characteristics, and socio-cultural contexts.
- To familiarize learners with major translation theories and methodological approaches relevant to the study and translation of oral and folk traditions.
- To develop research competence in folk and oral literature studies, with hands-on exposure to fieldwork, ethnographic tools, performance analysis, and cultural translation practices.

Course Learning Outcomes

After completing this course, the students will:

- Be able to critically analyse diverse genres of folk and tribal literature by understanding their oral, performative, ecological, and community-based foundations.
- Demonstrate the ability to apply translation theories and ethnographic frameworks to interpret, document, and translate folk and oral texts with cultural sensitivity.
- Acquire practical research skills in fieldwork, archival studies, and performance documentation, enabling them to independently design and execute research projects in folk and oral literature studies.

Unit I: Conceptual Foundations of Folk Literature and Tribal Literature (10 Hours)

- Definition and Tradition- Folk, Lok, Oral and Written, Folk Tales, Songs, Epics, Riddles, Myths
- Characteristics of Indian Folk Literature- Anonymity, Orality, Collectivity, Dynamism, Simplicity, Mysticism, Ecological
- Folk Theatre, Tribal Tradition, and Social Structure (caste, tribe, region)

Required Readings

Dundes, Alan. *The Study of Folklore*. Prentice-Hall, 1965. (Selections) Dorson, Richard M. *Folklore and Folklife*. University of Chicago Press, 1972.
Devendra, C. *Indian Folk Literature*. National Book Trust, 2002.

Unit-II: Methodological Frameworks (10 Hours)

- Performance studies and ethno-poetics (Richard Bauman, Dell Hymes)
- Folklore and Identity: Tribe, caste, gender, region
- Research Tools in Folk Studies: Fieldwork & Ethnographic Methods, Archival and Historical Research and AV-documentation, Performance and Socio-cultural Tools

Required Readings

Bauman R and Briggs C., L. 'Poetics and Performance as Critical Perspectives on Language and Social Life', *Annual Review of Anthropology*, Annual Reviews Stable 1990, Vol. 19 (1990), pp. 59-88 URL: <https://www.jstor.org/stable/2155959>

Akhtar Sajmina, *Traditional Oral Culture of India: Relevance of Its Study in Contemporary Times*, Publication Cell and Research & Development Cell Khowang College, 2025. pp. 53-64, 109-114.

Schechner Richard, *Performance Studies: An Introduction, Fourth Edition*, Routledge, 2020, pp. 26-73, 231-273

Unit-III: Translation- Theory and Practice (10 Hours)

- Evolution, Devolution, and Diffusion theories
- Structural, Functional, and Psychoanalytic approaches
- Classical Indian Notion of Translation, Cultural Translation and Equivalence,
- Ethnographic Translation and Linguistic Gaps
- Challenges in Translating Folk and Oral Literature

Required Readings

'Towards an Indian Theory of Translation' Indra Nath Chouhan in *Literary Culture and Translation: New Aspects of Comparative Literature* edited by Dorothy M. Figuerira and Chandra Mohan, Primus Books, 2017, 181-194.

'The Oral, the Written and Memory: A History of Indian Aphasia' Ganesh Devy in *Literary Culture and Translation: New Aspects of Comparative Literature* edited by Dorothy M. Figuerira and Chandra Mohan, Primus Books, 2017, 274-283.

Klaus Roth, München *Crossing Boundaries: The Translation and Cultural Adaptation of Folk Narratives*, 1998. <https://epub.ub.uni-muenchen.de/17686/1/fabl.1998.39.3-4.243.pdf>

Maialen Marin-Lacartaa and Chuan Yub, *Ethnographic Research in Translation and Interpreting Studies*, The Translator 2023, Taylor & Francis Online, VOL. 29, NO. 2, pp. 147–156. <https://doi.org/10.1080/13556509.2023.2233291>

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Bauman, Richard. *Verbal Art as Performance*. Waveland, 1984.
- Blackburn, Stuart et al. *Oral Epics in India*. UC Press, 1989.
- Figuerira, Dorothy M. and Mohan, Chandra. (Ed.) *Literary Culture and Translation: New Aspects of Comparative Literature*. Primus Books, 2017.
- Handoo, Jawaharlal. *Folklore: An Introduction*. Central Institute of Indian Languages, 1990.
- Narayan, Kirin. *Storytellers, Saints, and Scoundrels*. California UP, 1989.
- Klaus Roth, München *Crossing Boundaries: The Translation and Cultural Adaptation of Folk Narratives*, 1998. <https://epub.ub.uni-muenchen.de/17686/1/fabl.1998.39.3-4.243.pdf>
- Maialen Marin-Lacartaa and Chuan Yub, *Ethnographic Research in Translation and Interpreting Studies*, The Translator 2023, Taylor & Francis Online, VOL. 29, NO. 2, pp. 147–156. <https://doi.org/10.1080/13556509.2023.2233291>
- Ramanujan, A. K. *Folktales of India*. OUP, 1994.
- Vansina, Jan. *Oral Tradition as History*. Univ. of Wisconsin Press, 1985.

DSE (with numbers or code)-Indian Aesthetics

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Indian Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the philosophical foundations and conceptual framework of Indian Aesthetics with special focus on the relationship between art, beauty, experience, and spirituality.
- To acquaint students with major Indian aesthetic theories and thinkers to develop a comparative understanding of creation and performance as aesthetic expressions.
- To explore the interdisciplinary and applied dimensions of Indian Aesthetics with special emphasis on contemporary literary discourses like digital, ecological, and feminist aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically analyse and explain the core concepts and philosophical underpinnings of Indian aesthetics and their use in the literary world.
- understand key aesthetic theories and their applications across literary, visual, and performative arts to shape their artistic experience and expression.
- do interdisciplinary aesthetic inquiry-based research projects that connect classical aesthetic principles with modern forms such as digital art, ecological aesthetics, and gendered interpretations of beauty.

Unit I: Conceptual Understanding (10 Hours)

- Meaning and Form of Indian Aesthetics
- Significance and Philosophical Foundation
- Art, Beauty, Experience, and Spirituality

Required Readings

Mini Chandran and VS Sreenath. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 1-31.

Chandradhar Sharma. *Indian Philosophy: A Critical Survey* Barnes & Noble, Inc., USA, 1962. pp. 13-17.

Agata H Świątek, et al., *Aesthetic Experience and the Ability to Integrate Beauty: The Mediating*

Effect of Spirituality, Psychology Research and Behaviour Management, Taylor & Francis Group, Dovepress, UK, 2023.

Unit II: Thinkers and Theories (10 Hours)

Theory of Performance and Creation (The journey from Shunya to Shabda)

- Ras- Bharat Muni's theory of nine sentiments
- Dhvani and Vakroti- Anandvardhan and Abhinavgupt
- Alankar- Bhamaha, Dandin, Kuntaka, and Mammata

Required Reading

Mini Chandran and VS Sreenath. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 32-163.

KC Pandey. *Comparative Aesthetics*, Vol. 1, Chaukhamba Sanskrit Series, India, 1959. pp. 489-508.

Unit III: Aesthetics and Indian Art Forms (10 Hours)

- Aesthetics in performance, including folklore and folk dance
- Sacredness and Spirituality

Required Readings

A Coomaraswamy, A. *The Dance of Shiva*, The Sunwise Turn, Inc., 1918, 2009. pp. 1-56.

KC Pandey. *Comparative Aesthetics*, Vol-1, Chaukhamba Sanskrit Series, India, 1959. pp. 511-555.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Aestheticians, Publication Division, Ministry of Information and Broadcasting, Government of India, 2013.

Burch, B. F., *Oxford Handbook of Religion and the Arts*, Oxford University Press, UK, 2014.

Coomaraswami, A., *Introduction to Indian Art*. The Theosophical Publishing House, Adyar, Madras, 1956.

Gupta N A., *A Student's Handbook of Indian Aesthetics*, Cambridge Scholars Publishing, 2017.
Kapoor, K., *Dimensions of Panini Grammar: The Indian Grammatical System*, D.K. Printworld Pvt. Ltd., New Delhi, 2005
Kushwaha M.S., Misra S. K., *An Introduction to the Study of Indian Poetics*, D.K. Printworld Pvt. Ltd., New Delhi, 2020.
Raghavan, V., *The Ramayan Tradition in Asia*, Sahitya Academy, 1989.
Subrahmaiam, P., *Dances of India* Vivekanand Kendra Prakashan, Vol. 10, Vivekanandpuram, Kanyakumari, 1981

DSE (with numbers or code)- Disability Studies and Literary Representations**MA Semester III, Two Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course and Code	Title	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
			Lecture	Tutorial	Practical/ Practice		
Disability Studies and Literary Representations		4	3	1	0	As per admission criteria	NA

Course Objectives:

- To learn the foundational concepts of disability studies, key definitions, and theoretical models.
- To familiarize the student with the literary and cultural representation of disability.
- To develop social, cultural, and political understanding and meanings of disability.

Course Learning Outcomes

By the end of this course, students should be able to:

- develop an understanding of the issues and concerns of persons with disabilities.
- possess critical scholarship with interdisciplinary orientation in examining disability studies in environmental studies, translation studies, media studies, and other cognate disciplines.
- come up with fresh, critical perspectives to carry out project/research in the field of disability/Crip studies.

Unit I (10 Hours)

J Lennard Davis, editor. Part 1 (pp.3-51); Part 3 (pp. 79-89); Part 7 (pp. 253-295), *Beginning with Disability: A Primer*, edited by Lennard J. Davis. 1st ed., Routledge, 2017.
 Dan Goodley, Part 1 (pp. 3-72), *Disability Studies: An Interdisciplinary Introduction*. 3rd ed., SAGE Publications, 2024.

Unit II (10 Hours)

Premchand, *Rangbhoomi*. Translated by Manju Jain, Penguin Books India, 2011.

Unit III (10 Hours)

Tito Rajarshi Mukhopadhyay. *The Mind Tree: A Miraculous Child Breaks the Silence of Autism*. United States, Arcade Pub., 2003.
 Deepa Malik. *Bring It On*. New Delhi: Harper Collins, 2025.

Unit-IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The

unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Addlakha, Renu. (Ed.) *Disability Studies in India: Global Discourses, Local Realities*, Routledge, 2013.

Anand, Shilpa "Disability and Modernity: Bringing Disability Studies to Literary Research in India." *South Asia & Disability Studies: Redefining Boundaries & Extending Horizons*, edited by S. Rao and M. Kalyanpur, Peter Lang, 2015, 246-262.

Aneja, Anil K., and Nidhi Vats, editors. *Foregrounding Disability Studies in Literature and Visual Arts*. Oxford University Press, 2025. ISBN 978-93-6725-913-9.

Barker, Clare, and Stuart Murray, eds. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2018.

Berger, James. *The Disarticulate: Language, Disability and the Narratives of Modernity*. NYU Press, 2014. Garland-Thomson, Rosemarie. "Disability and Representation." *PMLA* 120 (2005): 522-527. Ghai, Anita. *Rethinking Disability in India*. Routledge India, 2015.

Hall, Alice. *Literature and Disability*. Routledge, 2015.

Mehrotra, Nilika, ed. *Disability Studies in India: Interdisciplinary Perspectives*. Springer Nature Singapore, 2021.

Mills, Mara and Rebecca Sanchez (Eds.). *Crip Authorship: Disability as Method*. New York University Press, 2023.

Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: U of Michigan P, 2000.

Shakespeare, Tom. *Disability: The Basics*. Routledge, 2018.

Siebers, Tobin, *Disability Aesthetics*. University of Michigan Press, 2008.

Supreme Court of India. *Handbook Concerning Persons with Disabilities*. Supreme Court of India, 2024.

The Rights of Persons with Disabilities Act, 2016, Act No. 49 of 2016, Ministry of Law and Justice (Legislative Department), published in the Gazette of India Extraordinary, Part II, Section 1, New Delhi, December 28, 2016.

Young, I, M. *On Female Bodily Experience: Throwing Like a Girl and Other Essays*. Oxford: Oxford University Press, 2005.

DSE (with numbers or code)-Classical to Pre-Modern Literatures

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Classical to Pre-modern Literatures	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to ideas of classicism across languages and regions through representative literary texts.
- To explore major literary forms and aesthetic principles that shaped classical and pre-modern traditions.
- To develop comparative and critical perspectives on recurring themes such as fate, virtue, and human agency.

Course Learning Outcomes

By the end of the course, students will be able to:

- interpret and contextualize classical and pre-modern texts within their aesthetic, philosophical, and cultural frameworks.
- analyze and compare literary forms and theoretical concepts across Greco-Roman, Sanskrit, Arabic, and Indo-Persian traditions.
- formulate independent critical perspectives through research and writing that demonstrate conceptual clarity and interdisciplinary insight.

Unit I (10 Hours)

Aeschylus: *The Oresteia* Trans. Robert Fagles, Penguin Classics, 1984.

Horace: Ode 9 (Book 1), Ode 14 (Book 2), Ode 30 (Book 3), *The Complete Odes and Epodes with the 'Centennial Hymn'*, tr., with notes, by W.G. Shepherd, with an introduction by Betty Radice, Penguin Books, 1983.

Juvenal: "Satire 3", *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green, Penguin Books, rev. ed. 1998.

Unit II (10 Hours)

Bhasa: Svapna-vasavadattam or, The Vision of Vasavadatta, *Thirteen Plays of Bhasa*, tr. A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: The First Flash, *The Dhvanyalok of Anandavardhanam*, ed. and tr. K. Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37.

Unit III (10 Hours)

Imru al Qais: 'The Muallaqa', *The Seven Odes* by AJ Arberry, Macmillan Company, 1957.

Amir Khusro: 'Come Colour Me in Your Hue', 'Mother, Today There is Colour', 'When Our Eyes Met', 'I Have Become You', 'Ghazal 1', 'Ghazal 257', 'Ghazal 417', *In the Baazar of Love: The Selected Poetry of Amir Khusro* by Paul E Losensky and Sunil Sharma, Penguin India, 2013.

Ghalib Lakhnvi and Abdullah Bilgrami: 'Of Hamza, Muqbil, and Amar becoming blessed and acquiring occult gifts', 'Of Amir Hamza's First Tryst with the apogee of elegance princess Mehr-Nigar', 'Of Amir's departure for Mecca, and of his attaining Martyrdom in the victorious service of the prophet Muhammad; and the culmination of the dastan', 'Of the return journey of the lord of the auspicious planetary conjunction from the lands of QAF to the confines of Earth', *The Adventures of Amir Hamza*, Translated by Musharraf Ali Farooqi, Modern Library Classics, RHI, 2008.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bernal, Martin. *Black Athena: The Afroasiatic Roots of Classical Civilization*. Vol. 1, The Fabrication of Ancient Greece 1785–1985. Rutgers University Press, 2020.

Farrin, Raymond. *Abundance from the Desert: Classical Arabic Poetry*, Syracuse University Press, 2011.

Mehta, Tarla (Ed). *Sanskrit Play Production in Ancient India*, Motilal Banarsidass Publisher, 1995.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*, Columbia University Press, 2016.

Sharma, Sunil. *Amir Khusraw: The Poet of Sultans and Sufis*. Oneworld Publisher, 2012.

Stetkevych, Suzanne Pinckney (Ed). *Early Islamic Poetry and Poetics*, Routledge, 2009.

Vernant, Jean-Pierre. *Myth and Tragedy in Ancient Greece*, trans. Janet Lloyd, Zone Books, 1990.

DSE (with numbers or code)-Narratives from Northeast India

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Narratives from Northeast India	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce the students to Northeast India through literary representation of various socio-cultural issues.
- To provide an overview of the development of literary history and culture from the Northeast region while primarily focusing on the English / Anglophone writings.
- To situate narratives from the Northeast within the larger rubric of Indian writing in English.

Course Learning Outcomes

By the end of the course, students will be able to:

- arrive at a better understanding of the Northeast region and its diverse cultures.
- appreciate the diverse literary works from the region in shaping the social and cultural discourses on the region.
- gain a better understanding of literary and cultural developments in the contemporary.

Unit I (10 Hours)

Mitra Phukan: “Hope”, *Earth Songs: Stories from Northeast India*, Ed. Kailash C. Baral, Sahitya Akademi, 2005, pp. 85-104.

Temsula Ao: “Laburnum for my head”, *Laburnum for my Head: Stories*, Zubaan, 2009, pp. 1-20.

Mamang Dai: “Travel the Road” in *The Oxford Anthology of Writings from North-east India: Fiction*, Ed. Tilottoma Misra, Oxford University Press, pp. 12-19.

Unit II (10 Hours)

Kynpham Sing Nongkynrih: “The Ancient Rock of Chera” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, pp. 66-67.

Charrie L Chhange: “What Does an Indian Look Like” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, p. 76.

Robin Ngangom: “When you do not return” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 198-200.

Guru T Ladakhi: “A Himalayan Balad” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 158-159.

Unit III (10 Hours)

Queenbala Marak, “Megalithic Traditions” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 324-329.

R.K. Debberma, “Indigeneity” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 250-255.

Sarah Besky, “Tea” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 429-433.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Baishya, Amit, and Rakhi Kalita Moral, “‘Insides-Outsides’: Northeast Indian Anglophone Literatures”, *South Asia Review*, Vol. 44, Nos. 3–4, 180–190, <https://doi.org/10.1080/02759527.2023.2255045>

Baruah, Manjeet & Lipokmar Dzuwachu (Eds.). *Modern Practices in North East India: History, Culture, Representation*, New Delhi: Routledge, 2018.

Baruah, Sanjib. “A New Politics of Race: India and its North-east” in *Where the Sun Rises When Shadows Fall: The Northeast, IIC Quarterly*, Monsoon-Winter 2005, pp. 164-176.

Choudhury, Samrat and Preeti Gill (Eds.). *I Am But One of You: Northeast India and the Struggle to Belong*, New Delhi: HarperCollins Publishers, 2024.

Gill, Preeti (Ed.). *The Peripheral Centre: Voices from the Northeast*, New Delhi: Zubaan, 2014.

Islam, K.M. Baharul (Ed.). *Literatures from Northeast India: Beyond the Centre-Periphery Debate*, New York/Oxon: Routledge, 2022.

Margaret L. Pachau and Anjali Daimari (Eds.), *Interpreting Literatures from Northeast India*, New Delhi: Bloomsbury India, 2024.

Misra, Tilottoma. “Introduction” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, New Delhi, pp. xiii-xxxii.

Saikia, Yasmin. "Postcolonial Other" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 375-381.

Wouters, Jelle J.P. & Tanka B. Subba (Eds.). *The Routledge Companion to Northeast India*, London and New York: Routledge, 2023.

Zama, Margaret Ch. (Ed.). *Emerging Literatures of North East India: The Dynamics of Culture, Society and Identity*, New Delhi: Sage, 2013.

Research Methodology in English Studies- I

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisites of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Research Methodology in English Studies-I	2	1	0	1	As per admission criteria	NA

Course Objectives:

- Introduce foundations of research in Humanities and English Studies.
- Build competence in identifying research questions, methods, and frameworks.
- Familiarize students with interdisciplinary approaches.

Course Learning Outcomes

By the end of the course students will be able to:

- Conceptualize a research topic and formulate research questions.
- Use basic tools of scholarly writing, citation, and academic ethics.
- Engage with interdisciplinary methods relevant to English Studies.

UNIT I: Foundations of Research in English Studies (7 Hours)

Nature, purpose, and scope of research in Humanities and English Studies Key paradigms: textual, cultural, archival, visual, and digital humanities Framing research questions; conceptual and theoretical frameworks Publication ethics, plagiarism, responsible use of AI Citation basics (MLA & Chicago), annotated bibliographies

Academic writing fundamentals: abstracts, proposals, literature reviews Understanding peer review; identifying suitable journals

UNIT II: Interdisciplinary Methodologies and Applied Research Skills (8 Hours)

Translation Studies: basic theory, practice, ethics.

Visual and Performance Studies: reading images and media objects. Introduction to archival research: documentation, fieldwork, preservation.

Interdisciplinary methods: ethnography, intermediality, textual-cultural intersections.

Practical Activities (15 Hours)

The student may choose any two of the following activities under the supervision of the course instructor.

2. Drafting a research proposal
3. Review of a published article or translation
4. Short analytical task using archives, museum sources, performance, or digital corpus

Suggested Readings:

- Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.
- Bizzaro, Patrick. "Research and Reflection in English Studies: The Special Case of Creative Writing." *College English*, vol. 66, no. 3, 2004, pp. 294–309.
- Catherine Dawson. *Introduction to Research Methods*. 5th ed., Robinson, 2019.
- Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.
- Kothari, C. R., and Gaurav Garg. *Research Methodology: Methods and Techniques*. New Age International Publishers, latest edition.
- MLA Handbook*. 9th ed., Modern Language Association of America, 2021.
- Michelle Newhart and Mildred L. Patten. *Understanding Research Methods*. 11th ed., Routledge, 2023.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Routledge, 1999.
- Savage, Alice, and Masoud Shafiei. *Academic Writing 1: Paragraph*. Oxford University Press, 2017.
- Sinha, M. P. *Research Methods in English*. Atlantic Publishers and Distributors, 2004. Steedman, Carolyn. *Dust: The Archive and Cultural History*. Rutgers University Press, 2002. *The Chicago Manual of Style*. 18th ed., University of Chicago Press, 2024.
- Ullman, B. L. "What Are the Humanities?" *The Journal of Higher Education*, vol. 17, no. 6, 1946, pp. 301–37.
- Winch, Peter. "Can We Understand Ourselves?" *Philosophical Investigations*, vol. 23, no. 3, 2000, pp. 193–204.

Research Tools in English

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Research Tools in English	2	1	0	1	As per admission criteria	NA

Course Objectives:

- To introduce students to basic research tools.
- To train the students to use research tools to draft a research paper.
- To direct the collection and management of research data by students.

Course Learning outcomes

By the end of the course students will be able to:

- use research tools proactively in all stages of research in English Studies.
- use basic tools of scholarly writing and citation to maintain academic ethics.
- understand the sensitive use of tools for a global 21st century scenario.

Unit I: Bibliographic, Archives and Referencing Tools (7 Hours)

- Google Scholar, JSTOR, Project MUSE, WorldCat, DOAJ
- Internet Archive, Archives of India, Library Digital Collections
- Zotero, Mendeley, EndNote

Unit-II Text Analysis, Writing, Citation and Plagiarism Check Tools (8 Hours)

- Voyant Tools, AntConc
- Grammarly, Microsoft Word, LaTeX
- MLA and APA Stylesheet
- Turnitin, iThenticate

Essential Readings:

Aparna Balachandran and Rochelle Pinto, Archive and Access, Bangalore, Centre for Internet and society, 2011, 14-29, 50-81.

Steedman, Carolyn. "Archival Methods" from Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Practical Activities (15 Hours)

Students may complete any of the following activities under the guidance of their course instructor:

- Preparing a bibliography on a text of their choice using a specific platform to access resources;
- Writing a report on a visit to an archive in Delhi or on a digital archive;
- Formatting a list of citations given to them using the MLA stylesheet.

Suggested Readings:

Haber, Eldar, et al. *Using AI in Academic Writing and Research: A Complete Guide to Effective and Ethical Academic AI*. Germany, Springer Nature Switzerland, 2025.

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.

The Chicago Manual of Style. 18th ed., University of Chicago Press, 2024.

Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.

GE (with numbers or code)-Music and Literature

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/Practice		
GE - Music and Literature	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To inculcate a sense of musicality by combining it with literature, culture and the creative impulse.
- To develop listening skills and a sense of sound culture.
- To study music as a meaningful historical and social practice.

Course Learning Outcomes

By the end of the course, the students will be able to:

- have a fundamental sense of musicality and the ability to work with pre-linguistic notions like melody, rhythm, sound, and silence.
- understand the field of acoustics, ethnomusicology, and popular music.
- have a basic sense of recording and archiving music.

Unit I (10 Hours)

Sandeep Bagchee, *Shruti: A Listener's Guide to Hindustani Music*. (Chapters 1, 2, and 3), Rupa, 2006.

Nicholas Cook, *Music: A Very Short Introduction*. Oxford University Press, 2021.

David Frawley, *Mantra Yoga and Primal Sound*. (p. 21-26 & 45-54), Motilal Banarsidass, 2022

Unit II (10 Hours)

Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Introduction, Deep Listening Practice, Bodywork, Exercise Preparation, Natural Stance, Posture): Deep Listening Publications, 2005.

Laura Brueck et al (eds.), *Indian Sound Cultures, Indian Sound Citizenship* (Introduction and Chapter 1), Primus Book, 2021.

John Cage, *Silence: Lectures and Writings* (The Future of Music: Credo / 3 Experimental Music / 7 Experimental Music: Doctrine / 13 Composition as Process). Wesleyan University Press, 2013.

Edward Said, *Musical Elaborations* (Chapter 3). New York: Columbia University Press, 1993.

Unit III (10 Hours)

Katherine Butler Schofield and F. Orsini. ed. *Tellings and Texts: Music, Literature and Performance in North India* (Introduction, Chapter 5 and Chapter 11), Open Book Publishers, 2020.

Sharmila Rege, Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra. *Economic and Political Weekly*, Vol. 37, No. 11 (Mar. 16-22, 2002), pp. 1038-1047.

Gregory D. Booth and Bradley Shope, *More Than Bollywood: Studies in Indian Popular Music* (Introduction, Chapter 1, and Chapter 15), Oxford University Press, 2014.

Ted Gioia, *The History of Jazz* (The Prehistory of Jazz, New Orleans Jazz, The Jazz Age), Oxford University Press, 2021.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Adorno, Theodor. *Philosophy of Modern Music*. Bloomsbury, 2016. Devidayal, Namita. *The Music Room*. Penguin India, 2007.

Dhar, Sheila. *Raga 'n Josh*. Orient Blackswan, 2017. Krishna, T. M. *A Southern Music*. HarperCollins India, 2016.

Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. University of Chicago Press, 1993.

Martin, Henry, and Keith Waters. *Jazz: The First Hundred Years*. Cengage Learning, 2015.

Mukherjee, Kumar Prasad. *The Lost World of Hindustani Music*. Penguin India, 2006.

Rice, Timothy. *Ethnomusicology: A Very Short Introduction*. Oxford UP, 2014. Sampath, Vikram. *Indian Classical Music and the Gramophone*. Routledge, 2023.

Schafer, R. Murray. *The Soundscape: Our Environment and the Tuning of the World*. Destiny Books, 1993.

Shankar, Ravi. *My Music, My Life*. Mandala Publishing, 2007.

Sharma, Prem Lata. *Ananda Coomaraswamy: Essays on Music*. Manohar, 2010. Thoreau, Henry David. *Walden*. Princeton University Press, 2016.

GE (with numbers or code): Indian Epics and Ethics**MA Semester III, Two Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisites of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Indian Epics and Ethics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To explore the ethical philosophies and moral dilemmas presented in Indian epics across linguistic and regional traditions.
- To examine how ideas of dharma, justice, compassion, and virtue shape individual and collective conduct in different cultural contexts.
- To develop critical and comparative perspectives on ethical thought through the study of epic narratives in various Indian languages.

Course Learning Outcomes

By the end of this course, students will be able to:

- interpret and critically analyse ethical ideas such as *dharma*, *karma*, *justice*, and *virtue* as they emerge through diverse Indian epic traditions.
- compare and contextualise regional and linguistic variations in ethical thought, demonstrating an understanding of how cultural narratives shape moral reasoning across traditions.
- apply ethical frameworks and research methodologies to examine epic literature, enabling original inquiry, comparative research, and interdisciplinary connections between ethics, literature, and cultural studies.

Unit I (10 Hours)

Vyasa. "Santi Parva: Part 1." *The Mahabharata of Krishna-Dwaipayana Vyasa (Vol. VIII)*. Trans. Kisari Mohan Ganguli. Munshiram Manoharlal Publishers Pvt. Ltd., 2003.

- "Rajdharmanusasana Parva," Sections 56–58, Page. no. 113–121.
- "Rajdharmanusasana Parva," Sections 67–71, Page. no. 145–159.
- "Apaddharmanusasana Parva," Sections 131–134, Page. no. 283–288.

Unit II (10 Hours)

Tulsidas. "The Kingdom of Kishkindha." *Tulsidas: The Epic of Ram*, vol. 5. Trans. Philip Lutgendorf, Harvard University Press, 2016, pp. 129–197. Murty Classical Library of India.

Unit III (10 Hours)

Cāttanār. *Manimekalai* (Cantos 13,14). Trans. P. Pandian. The South India Saiva Siddhanta Works Publishing Society, 1989, pp. 109–125.

Hijam Anganghal. *Khamba Thoibi Sheireng* (Book 1). Trans. Jodhachandra Sanasam. Ashangba Communication, 2016, pp. 1–14.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Asher, R. E. "Tamil Literature in Translation." *Mahfil: A Quarterly of South Asian Literature*, vol. 6, no. 1, Spring 1970, pp. 41–63.

Bilimoria, Purushottama, et al., editors. *Indian Ethics: Classical Traditions and Contemporary Challenges: Volume I*. Routledge, 2017.

Das, Gurucharan. *The Difficulty of Being Good: On the Subtle Art of Dharma*. Penguin, 2009.

Desai, Santosh N. "Rāmāyaṇa--An Instrument of Historical Contact and Cultural Transmission between India and Asia." *The Journal of Asian Studies*, vol. 30, no. 1, 1970, pp. 5–20.

Hindery, Roderick. "Hindu Ethics in the Rāmāyana." *The Journal of Religious Ethics*, vol. 4, no. 2, 1976, pp. 287–322.

Kaushal, Molly, editor. *Chanted Narratives: The Living "Katha-Vachana" Tradition*. IGNCA, D. K. Printworld (P) Ltd, 2001.

Lutgendorf, Philip. "The Power of Sacred Story: 'Rāmāyaṇa' Recitation in Contemporary North India." *Journal of Ritual Studies*, vol. 4, no. 2, 1990, pp. 115–47.

Martha C. Nussbaum. *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*. Cambridge University Press, 1986.

Monius, Anne E. "Literary Theory and Moral Vision in Tamil Buddhist Literature." *Journal of Indian Philosophy*, vol. 28, no. 2, Apr. 2000, pp. 195–223. *SpringerLink*.

Monius, Anne E. *Imagining a Place for Buddhism: Literary Culture and Religious Community in Tamil-Speaking South India*. Oxford University Press, 2002.

Richman, Paula. *Women, Branch Stories, and Religious Rhetoric in a Tamil Buddhist Text*. Maxwell School of Citizenship and Public Affairs, Syracuse University, 1988.

Rojio, Usham. "Performing the Landscape: Orature around Loktak Lake and the Love Story of Khamba Thoibi." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 14, no. 2, Apr.–June 2022, pp. 1–12.

Singh, Nongmaithem Tombi. "The Philosophy in 'Khamba-Thoibi Sheireng': An Amalgamation of Meitei & Hindu Thoughts – Part 4 (Last)." *Imphal Review of Arts and Politics*, 12 June 2021, <https://imphalreviews.in/the-philosophy-in-khamba-thoibi-sheireng-an-amalgamation-of-meiteihindu-thoughts-part-4-last/>

**Syllabi of Courses
in
Semester-
IV of
Two-year M.A. English under
Structure-3
(Research Only)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POSTGRADUATE PROGRAMMES OF STUDY

STRUCTURE, COURSES & SYLLABI OF SEMESTER -IV

MA English with only Research (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSE: Literary Studies and Archival Research

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Literary Studies and Archival Research	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To equip students with knowledge and methods of identifying different literary and cultural archives.
- To engage students in a critical examination of evolving concepts of archives in contemporary society.
- To enable students to undertake archival research.

Course Learning Outcomes

By the end of this course, students will be able to:

- have acquired the competencies and training necessary to deal with diverse types of archives.
- have the ability to conduct specialized archival research.
- be equipped with the essential knowledge required to write a research dissertation based on archival sources.

Unit I: Understanding Archives (10 Hours)

- Archives: definition and its types; inclusions and exclusions
- Archives, libraries, and museums
- Archives and memory-making
- Archive sedimentations, access, and constraints

Required Readings

Achille Mbembe, "The Power of the Archive and Its Limits," *Refiguring the Archive*, ed. Carolyn Hamilton (2002) pp. 19–26.

Arjun Appadurai, "Archive and Aspiration," *Information is Alive*, V2 Publishing, 2003.

Carolyn Steedman, "Space of Memory: in an archive," *Dust: The Archive and Cultural History*, Rutgers University Press, 2001.

Unit II: Theories and Methods (10 Hours)

- Working with print and visual archives
- Working with digital and sound archives
- Colonial and postcolonial frameworks
- New ways of Archiving

Required Readings

Sadiya Hartman, "Venus in Two Acts" *Small Axe*, vol. 12, no. 2, 2008, pp. 1–14.

Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*, Princeton University Press, 2009, pp 1–54.

Rasika Ajotikar and Eva-Maria Alexandra van Straaten. "Postcolonial Sound Archives: Challenges and Potentials. An Introduction." *The World of Music*, vol. 10, no. 1, 2021, pp. 5–20.

Abigail De Kosnik, *Rough Archives: Digital Cultural Memory and Media Fandom*, MIT Press, pp.1-24.

Unit III: Archives and Literary Studies (10 Hours)

- Literature as archive: fiction, life writings, drama, and poetry
- Archives and the affective
- Archives of authors, books, and magazines, amongst others

Required Readings

Pamela Banting, "The Archive as a Literary Genre: Some Theoretical Speculations," *Archivaria* 23 (January): pp. 119-22.

Antoinette Burton, "One Memory Becomes Her: Women, Feminist History, and the Archive," *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India*. Oxford University Press, 2003.

Joan W. Scott, "The Evidence of Experience," *Critical Inquiry*, Vol. 17, No. 4 (Summer, 1991), pp. 773-797.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Practical Activities (15 Hours)

Students will explore archives under the guidance of the course instructor. This exercise may include:

- Determining the nature of an archive
- Discerning archival potential and efficacy for research project
- Group presentations based on students' archival research and experience.

Suggested Readings:

Burton, Antoinette. *Archive Stories: Facts, Fictions, and The Writing of History*, Duke University Press, 2005.

Daniel, Maygene F., and Timothy Watch, *A Modern Archive Reader: Basic Readings on Archival Theory and Practice*, NATFB, 1984.

Derrida, Jacques. *Archive Fever: A Freudian Impression*, University of Chicago Press, 1996.

Eichhorn, Kate. "Archival Genres: Gathering Texts and Reading Spaces," *Invisible Culture*, 2008, pp. 1–10.

Enwezor, Okwui. *Archive Fever: Uses of the Document in Contemporary Art*, International Centre of Photography and Steidl, 2008

Foucault, Michel. "The Historical a priori and the Archive," *The Archaeology of Knowledge and Discourse of Language*, Translated from the French by A. M. Sheridan Smith, Pantheon Books, 1972.

Manoff, Marlene. "Theories of the Archive from Across the Disciplines," *portal: Libraries and the Academy*, Vol. 4, No. 1 (2004), pp. 9–25.

Røssaak, Eivind (eds.) *Archive in Motion: New Conceptions of the Archive in Contemporary Thought and New Media Practices*, Novus Press, 2010.

Schwartz, Joan M. and Terry Cook, "Archives, Records, and Power: The Making of Modern Memory," *Archival Science* 2002, pp 1–19.

DSE: Visual Studies

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Visual Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To trace the evolution of visual expression across different cultural and historical contexts, from prehistoric cave paintings to modern and contemporary art practices in India and the West.
- To enable students to critically analyse visual texts and develop research-based methodologies for studying art, aesthetics, and visual culture within interdisciplinary frameworks.
- To encourage aesthetic appreciation and creative engagement by examining how artistic techniques, symbols, and visual narratives reflect social, political, and philosophical dimensions of human experience.

Course Learning Outcomes

By the end of this course, students will be able to:

- Recognise and analyse significant examples of visual art from different periods and traditions, understanding their cultural and historical meanings.
- Students will be able to apply basic visual analyses and research skills to discuss or present ideas about art, artists, and visual culture with clarity and critical awareness.
- Write a research essay with contextual clarity and cultural sensitivity.

Unit I: Indian Art until the coming of the East India Company (10 Hours)

(i) Cave Paintings

Bhimbetka, Mirzapur, Edakkal; themes of hunting, ritual, and daily life; use of natural pigments.

Required visual texts:

a) Bhimbetka-

1. "The Boar Panel," Bhimbetka Rock Shelter I;
2. "Dancing Figures," Bhimbetka Rock Shelter II;
3. "Hunting Scene with Bow and Arrow," Bhimbetka Shelter V

b) Mirzapur Rock Paintings (Uttar Pradesh)

c) Edakkal Caves Petroglyphs (Kerala)

(ii) Classical Murals

Ajanta, Ellora, Bagh; Buddhist, Hindu, and Jain iconography; techniques of tempera and fresco; narrative composition and colour symbolism.

Required visual texts-

- Ajanta-
 1. Ajanta Cave 1 – “Bodhisattva Padmapani and Vajrapani”
 2. Ajanta Cave 17 – “The Mahajanaka Jataka” (Story of the Enlightened King)
 3. Ajanta Cave 2 – “The Dream of Queen Maya”
- Ellora: Ellora Cave 10 – “The Preaching Buddha” (Vishvakarma Cave)
- Bagh: Bagh Cave 4 – “Scene from the Life of Buddha”

(iii) Patachitra and Miniature

Required visual texts:

- Patachitra: “Jagannath and the Dasavatara” Patachitra – Depicting Lord Jagannath and the ten avatars of Vishnu (Raghurajpur, Odisha); “Kaliya Dalan” (Slaying of the Demon Kaliya) – Krishna-themed Pata from Naya, Midnapore (West Bengal).
- Miniature: Court Miniature- Abu’l Hasan, *Study of Saint John the Evangelist, After Dürer*; Golconda School-Farrukh Beg, *Lady with the Myna Bird*; Kangra School- Nainsukh of Guler, *The Poet Bihari Offers Homage to Radha and Krishna*.

Unit II: Art and the Evolution of the West (10 Hours)

(i) Beginnings, the new Humanism and emergent Mercantilism

Cave paintings in France and Spain, Representations of myth, Giotto, Botticelli, Van Eyck, da Vinci, Raphael, Michelangelo, Vermeer and Velasquez

Required visual texts:

- The cave of Altamira (Spain); The cave of Lascaux (France)
- Giotto, (d 1308)- *Lamentation* (The Mourning of Christ); *The Flight into Egypt*
- The Early Renaissance, Johannes Van Eyck (1390-1441)- *The Arnolfini Portrait*; *The Ghent Altarpiece*
- Botticelli (1445-1510)- *The Primavera*; *The Birth of Venus*
- Leonardo da Vinci (1452-1519)- *Mona Lisa*; *The Last Supper*
- Michelangelo (1475-1564)- *The Sistine Chapel*
- Raphael (1483-1520)- *The Nymph Galatea*; *Madonna and Child*
- Albrecht Durer (1471-1528) - *The Revelation of St John*
- Velasquez (1599-1660)- *Las Meninas*
- Rembrandt, (1606-1669)- *The Night Watch*
- Vermeer (1632-1675)- *Girl with a Pearl Earring*

(ii) Impressionism and After

Edouard Manet, Claude Monet, Mary Cassatt, Van Gogh, Paul Cezanne, Roger Fry, Henri Matisse, Pablo Picasso, Salvador Dali, Frida Kahlo

Required visual texts:

- Edouard Manet- *The Cafe Concert*, 1878
- Claude Monet- *Impression, Sunrise*, 1872
- Mary Cassatt- *The Boating Party*, 1894
- Van Gogh- *The Starry Night*, 1889
- Paul Cezanne- *The Card Players*, 1890-92
- Roger Fry- *River with Poplars*, 1912
- Henri Matisse- *Music*, 1910
- Pablo Picasso- *Guernica*, 1937
- Salvador Dali- *The Melting Watch*, 1954
- Frida Kahlo- *The Two Fridas*, 1939

(iii) Abstract and Pop Art

Jackson Pollock, Vassily Kandisky, Franz Mark, Andy Warhol, Roy Lichtenstein, Vivan Sundram, Anish Kapoor

Required visual texts:

- Jackson Pollock- *Blue Poles*, 1952
- Vassily Kandisky- *Composition X*, 1939
- Franz Mark- *Animals in Landscape*, 1914
- Andy Warhol- *Marilyn Diptych*, 1962
- Roy Lichtenstein- *M-Maybe*, 1965
- Vivan Sundram- *Ab dost Nahi Aate*, 2004
- Anish Kapoor- *Scorched Earth*, 2021

Unit III: Indian Art from Colonialism through Nationalism to the present day (10 Hours)**(i) Company Art**

Sewak Ram

Required texts:

- Sewak Ram:
 1. *A Toddy-Tapper*, 1805
 2. *A Gathering During Holi*, 1813
- Rekha, Neel. "The Patna School of Painting: A Brief History (1760-1880)", *Proceedings of the Indian History Congress*, 72 (PART-I) 2011, pp. 997-1007.

(ii) Emergent Nationalisms

Raja Ravi Varma, Abanindranath Tagore, Amrita Sher-gill

Required visual texts-

- Raja Ravi Varma:
 1. *Shakuntala*, 1898
 2. *Maharashtrian Lady with Fruit*, n.d.
- Abanindranath Tagore:
 1. *Bharat Mata*, 1905
 2. *Tissarakshita, Queen of Ashoka*, 1911
- Amrita Sher-gill:
 1. *Mother India*, 1935

2. *Bride's Toilet*, 1937

(iii) From the Traditional to the Contemporary

Ganga Devi (Madhubani), Jangarh Singh Shyam (Gond Painting); ritual and community context; natural dyes and stylized motifs; transformation into contemporary idiom

Required texts:

- Ganga Devi
 1. *Ride in a Roller Coaster*, 1986
 2. *Kohbar-Ghar*, Crafts Museum, 1989
- Jangarh Singh Shyam
 1. *Barasingha*, mid 1980s
 2. *Trees, Birds, Airplane*, 1996
- Varma, Rashmi. "Primitive Accumulation: The Political Economy of Indigenous Art in Postcolonial India", *Third Text*, 27:6, pp. 748-761, DOI:10.1080/09528822.2013.857902.

Alternative texts [Units 1 to 3] for PWBD candidates taking this course

Unit 1 Ananda K Commaraswamy, "The Dance of Shiva", *The Dance of Siva: Fourteen Indian Essays*, 1918

Unit 2

- a) Leon Battista Alberti, *On Painting*, Book Two, 1435-36
- b) Michel Foucault, 'Las Meninas,' Part 1, Chapter 1, *The Order of Things* (1966)
- c) Oscar Wilde, *The Picture of Dorian Gray*, 1895
- d) Frederic Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, 1989.

Unit 3

Raja Rao, *Kanthapura*, 1938

Unit 4 Short-term Research (Applicable to all students enrolled in the course; 15 Hours)

- Identification of an archive/ school/ intellectual trajectory around which to construct a research argument, to be followed by the development of a rationale toward the selection of primary visual and literary texts.
- Development of title, abstract, keywords and a detailed survey of the field, that will include secondary texts and background material as well as elementary fieldwork (including but not limited to museology, gallery-work, exhibition, and catalogue-preparation).
- Section -wise development of thesis; care to be devoted to developing catalogue/ index/ appendix of all materials used. The thesis may include components that are visual in nature, provided they address the theoretical concerns of the course and meet the academic requirements of this unit.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Ahuja, Naman P., and Dhanoa, Belinder. *The Body in Indian Art and Thought*. Belgium, Europalia International, 2013.

Anand, Mulk Raj. *The Hindu View of Art*. United Kingdom, Taylor & Francis, 2019.

- Bundgaard, Helle. *Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan Patta Paintings*. United Kingdom, Taylor & Francis, 2013.
- Chakraverty, Anjan. *Indian Miniature Painting*. Roli Books, 1995.
- Chakraverty, Somnath. *Rock Art Studies in India: A Historical Perspective*. Asiatic Society, 2003.
- Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. Routledge, 2012.
- Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Angelico Press, 2016.
- Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. Munshiram Manoharlal Publishers, 1997.
- Hacker, Katherine. "A Simultaneous Validity of Co-existing Cultures: J Swaminathan, the Bharat Bhavan, and Contemporaneity", *Archives of Asian Art*, 64(2), 2014, pp. 191-209.
- Huntington, Susan L., and Huntington, John C. *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass, 2014.
- Ranciere, Jacques. "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roichhill (trans.), Continuum New York, 2005, pp. 42-46.
- Khandalavala, Karl. *Pahari Miniature Painting*. New Book, 1958.
- Kleinbauer, W. Eugene. *Modern Perspectives in Western Art History: An Anthology of 20th-century Writings on the Visual Arts*, 1971.
- Kramrisch, Stella. *Exploring India's Sacred Art*. Motilal Banarsidass Publishers (Pvt. Limited), 1994.
- Mathpal, Yashodhar. *Prehistoric Painting of Bhimbetka*. Abhinav Publications, 1984.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922*, CUP, 1994.
- Nicholas Mirzoeff, Nicholas. "Visualising the Anthropocene", *Public Culture*, 26 (2), Issue 72, Spring 2014, pp. 213-232.
- Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion, 2004.
- Ramaswamy, Sumathi, ed. *Beyond Appearances? Visual Practices and Ideologies in Modern India*. Sage, 2003.
- Ranciere, Jacques. "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art", *Art & Research: A Journal of Ideas, Contexts, and Methods*. 2(1), Summer 2008, <http://www.artandresearch.org.uk/v2n1/ranciere.html>.
- Sengupta, Amitabh. *Scroll Paintings of Bengal: Art in the Village*. AuthorHouse UK, 2012.
- Singh, Madanjeet. *Ajanta: Ajanta Painting of the Sacred and the Secular*. Macmillan, 1965.

DSE (with numbers or code)-Literature and Metaphysics**MA Semester IV, Two Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Literature and Metaphysics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide an understanding of core issues in metaphysical debate such as narratives of origin, a sense of the holy, the individual soul and the larger community.
- To set out a variety of literary responses to these themes and analyse them within their diverse cultural contexts, as well as through broader historical channels.
- To articulate through a short project a critical sense of the relationship among diverse shades of belief and their impact upon literature.

Course Learning Outcomes

By the end of the course, the students will be able to:

- identify and evaluate the literary methods involved in engaging with metaphysical debate.
- assess the ethical and aesthetic values that emerge from a relationship between literature and metaphysics.
- apply these values to cultural experience within and outside the domain of a short-term research project that they have constructed.

Unit I: Foundational Concerns I (10 Hours)

‘About Creation,’ *Brihadaranyaka Upanishad* (1.4.1 to 1.4.4)

‘Indian Spirituality and Life-1’, Sri Aurobindo, *The Renaissance in India and Other Essays on Indian Culture*, pp. 178-195

Jagbir Singh, *Indic Civilisation and its Dharma Traditions: A Postcolonial Perspective*, Chapter 2 & 3, pp. 57-103.

‘Sarvam Śāntiḥ ‘Care for Nature’- Swami Vigyananand, *The Hindu Manifesto*, pp. 307-343

Unit II: Foundational Concerns II (10 Hours)

Rudolf Otto, *The Idea of the Holy*, Chapters I, II, III, IV, OUP 1917.

Mircea Eliade, *The Sacred and the Profane*, Introduction, Chapters I and II, trans Willard R Trask, Harcourt, New York: Brace & World, 1953.

E R. Dodds, *The Greeks and the Irrational*, Chapters I, II, and VIII, Berkeley, Los Angeles &

London, U of California Press, 1951.

Koenraad Elst, 'Is the term Dharma Untranslatable?' 219-233, and Hindol Sengupta, 'The Worldview of Dharma', Saradindu Mukherji (ed), *Prabodhan-II: Thoughts on Hindu Society*, 282-292

Unit III: Wisdom and Devotional Literature (10 Hours)

Selections from *Srimadbhagatagita* 'Resolving the Human Dilemma,' and 'Maintaining Sustainable Ecology,' from Jayadayal Goyandka, *The Bhagavad Gita or Divine Song* (with Sanskrit text and English translation) 1 edn, Gita Press 2007

Ecclesiastes, or 'The Book of the Preacher,' Chapters 2 & 3 from the Authorised Version of the Bible

T S Eliot, 'The Dry Salvages,' *Four Quartets*, 1941

'Setting in Motion the Wheel of the Dhamma,' *Dhammacakkapavattana Sutta*, 'Samyutta Nikaya' LVI, 11, trans from the Pali by Bhikku Bodhi *The Connected Discourses of the Buddha: A New Translation of the Samyutta Nihaya*, Wisdom Publications: 2000

'Apannaka Jataka,' (pp 1-8) Vannupatha Jataka,' (pp 9-11) ed E J Cowell *The Jataka, or, Stories of the Buddha's Former Births*, vol 1, C U P 1895

Asa di Var, Sri Guru Granth Sahib Part 6, Stanzas 21 – 22

'That is enough of learning, friend', 'Bulha, what do I know about who I am?' (Nos 26 & 106 respectively) from *Bullah Shah Sufi Lyrics: Selections from a World Classic*, trans Christopher Shackle, Harvard UP 2021

'In my soul, there is a temple, a shrine, a mosque, a church where I kneel,' (p 17), 'The moon was once a moth,' (p 22) Rabia Basri, *Love Poems from God: Twelve Sacred Voices from the East and West*, trans Daniel Ladinsky, Penguin Compass, 2002

'I just laugh,' (p 212) 'What kind of God? (p 213), 'Seasons in the Mind,' (p 218) Kabir, trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

'I write of that journey,' (p 251) and 'A Scholar, a Lawyer and a Priest,' (p 264) Mira trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Students will be trained to identify concepts in the prescribed fields within this course, and to analyse the available range of literary responses to central questions of discourse, wisdom and devotion.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Aurobindo, Sri. *Essays on the Gita*, 1922, reissued by Om Books 2025.
- Bhave, Vinoba. *Talks on the Gita*, 1932, reissued Spiritual Hierarchy, 2017.
- Bodhi, Bhikku. *The Noble Eightfold Path: Way to the End of Suffering*, Pariyatti Publishing 2020.
- Chinmayananda, Swami & Swami Tejomayananda, *Upanishad Series*, Chinmayavni 2019.
- Christianson, Eric. *Ecclesiastes Through the Centuries*, Oxford: Blackwell, 2007.
- Cooper, John. *T S Eliot and the Ideology of Four Quartets*, CUP 2008.
- Dasgupta, Surendranath. *A History of Indian Philosophy*, 1922-1954, reissued Rupa 2018.
- Grewal, J S. *A Study of the Guru Granth Sahib: Doctrine, Social Context, History, Structure and Status*, 2009.
- Haas, Andrew, David Jasper & Elizabeth Jay. *The Oxford Handbook of English Literature and Theology*, OUP, 2009.
- Olson, Carl (Ed). *Theory and Method in the Study of Religion: A Selection of Critical Readings*. Belmont, CA: Thomson Wadsworth, 2003.
- Sadarangani, Neeti. *Bhakti Poetry in Mediaeval India: Its Inception, Cultural Encounter and Impact*, 2004.
- Swami, Shri Purohit, and W.B. Yeats (trans). *The Ten Principal Upanishads* . 1938, reissued by Rupa, 2023.
- Taylor, Charles. *A Secular Age*, Cambridge: Harvard UP, 2007.
- Vignayanand, Swami. *The Hindu Manifesto*, BluOne ink 2025.
- Webb, Stuart. *An Introduction to the Study of Wisdom Literature*, New York: T & T Clark, 2007.
- Zollowski, Eric. *Religion and Literature: History and Method*, Leiden: Brill 2020

DSE (with numbers or code)- Dalit Studies**MA Semester IV, Two Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Dalit Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of Dalit writings among the students.
- To sensitize students to understand and appreciate Dalit lives, literature, language, and culture.
- To encourage students to conduct original research in Dalit studies with a focus on Dalit lives, literature, language, culture, and philosophy, among others.

Course Outcomes

By the end of the course, students will be able to:

- develop conceptual and critical understanding of Dalit literature.
- appreciate Dalit lives, literature, language, and culture.
- undertake research on several aspects of Dalit lives and literature, including caste, class, religion, language, and gender.

Unit I (10 Hours)

Devanoora Mahadeva. *Kusumabale*. Translated from Kannada by Susan Daniel. Oxford University Press, 2015.

Unit II (10 Hours)

Baby Kamble. *The Prisons We Broke*. Translated from Marathi by Maya Pandit. Orient BlackSwan, 2011.

Unit III (10 Hours)

Premanand Gajjee's *The Strength of Our Wrists*. Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar, Navayana, 2013.

M.R. Renukumar's "The Question Paper" (Malayalam), Balbir Madhopuri's "My Old Man" (Punjabi), Challapalli Swaroopa Rani's "Water" (Telugu), and Basudev Sunani's "Prayer" (Odia).

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Abraham, Joshil K. and Misrahi-Barak, Judith. *Dalit Literatures in India*. (Ed.) Routledge, 2016.
- Ambedkar, B.R. *Annihilation of Caste*. New Delhi: Navayana, 2024.
- Arya, Sunaina, and Rathore, Aakash Singh. *Dalit Feminist Theory: A Reader*. Routledge, 2020.
- Dangle, Arjun. *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 2009.
- Guru, Gopal and Sarukkai, Sundar. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.
- Guru, Gopal, and Sarukkai, Sundar. *Experience, Caste, and the Everyday Social*. Oxford University Press, 2019.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated from Marathi by Alok Mukherjee. Orient Longman, 2004.
- Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.
- Phule, Jotiba Rao. *Gulamgiri: Collected Works of Mahatma Jotirao Phule*. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.
- Rawat, Ramnarayan S. and Satyanarayana, K. *Dalit Studies*. Duke University Press, 2016.
- Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar, 1992.

DSE (with numbers or code)- New Paradigms of Research in English Studies**MA Semester IV, Two Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
DSE- New Paradigms of Research in English Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide a critical understanding of the emerging areas within English Literary Studies, in particular, and Humanities in general.
- To explore conceptual issues underlying the practices of contemporary medicine, issues arising out of environmental and oceanic transactions, and food through the lens of literature.
- To provide inputs into understanding the self and the society with renewed focus on sustainability.

Course Learning Outcomes

By the end of this course, students will be able to:

- cultivate a keener and more insightful understanding of ethical issues related to the tangible and non-tangible experiences arising out of the areas under study.
- hone skills to foreground their research argument by keeping in mind the immense possibilities of an interdisciplinary approach.
- develop their thesis by deducing methodological interventions provided by the areas under study vis-à-vis the theoretical inroads provided by English Literary Studies.

Unit 1: Medical Humanities (10 Hours)

Frank, Arthur. "When Bodies Need Voices," (pp. 1-25), "The Body's Problems with Illness," (pp. 27-52), and "Illness as a Call for Stories" (pp. 53-73), *The Wounded Storyteller: Body, Illness and Ethics*. University of Chicago Press, 2013.

Gawande, Atul. "When Doctors Make Mistakes," (pp. 47-74) "Whose Body is it Anyway" (pp. 208-227), *Complications: A Surgeon's Notes on an Imperfect Science*. Profile Books, 2007.

Pinto, Jerry. *Em and the Big Hoom*. United Kingdom, Viking, 2014.

Unit II: Blue Humanities (10 Hours)

Mentz, Steve. "Blue Humanities Thinking", *Introduction to Blue Humanities*, Routledge, 2023, pp. 18-37.

Gurnah, AR. *By the Sea*. United Kingdom, Bloomsbury Publishing, 2001.

Unit III: Culinary Humanities (10 Hours)

Strauss, Claude Levi. "The Culinary Triangle" from *Food and Culture: A Reader*, (ed.) Carole Counihan and Penny Van Esterik (ed.) New York: Routledge. 2013, pp. 28–35.

Proust, Marcel. trans. C.K. Scott Moncrieff, Excerpt from "Swann's Way" *Remembrances of Things Past* Vol 2, Wordsworth Editions, 2006, pp. 60-64.

Surrayya, Kamala. *Neypayasam* (Sweet Pudding) trans. Angel Maria Varghese. <https://www.scribd.com/document/697858677/neypayasam>

Mannur, Anita. "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora." *MELUS* 32.4, 2007, pp.11-31.

Dharker, Imtiaz. "Recipe, never written down", "Such a perfect bowl of yogurt", and "Don't" from *Leaving Footprints*, Bloodaxe Books, 2009.

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Appadurai, Arjun. "How to Make a National Cuisine: Cookbooks in Contemporary India". *Comparative Studies in Society and History* 30.1, Jan 1988, pp. 3-24.

Cole, Thomas R et al. *Medical Humanities: An Introduction*. United Kingdom, Cambridge University Press, 2015.

Counihan, Carole and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York: Routledge, 2013.

Kleinman, Arthur. *The Illness Narratives: Suffering, Healing, and the Human Condition*. United States, Basic Books, 2020.

Lahiri, Jhumpa. "Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase." <<https://www.foodandwine.com/articles/indian-takeout>>

Menon, Dilip M, et al, *Ocean as Method: Thinking with the Maritime*. Routledge India, 2022.

Sen, Taylor Colleen. *Feasts and Fasts: A History of Food in India*. New Delhi: Speaking Tiger Books, 2015.

Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. United Kingdom, Penguin Books Limited, 2013.

Steinberg, P & K. Peters. "Wet Ontologies, Fluid Spaces: Giving Depth to Volume through Oceanic Thinking". *Environment and Planning D: Society and Space*, 33(2), 2015, pp. 247-264.

Vermeulen, Pieter. "Anthropocene Agencies", *Literature and the Anthropocene*, Routledge, 2020.

DSE (with numbers or code)-Contemporary Theoretical Perspectives

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Contemporary Theoretical Perspectives	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine contemporary Indian and Western theoretical frameworks of humanities and social sciences, and how they have emerged from the socio-cultural contexts.
- To critically engage with various frameworks in intersection with gender, race, class, migration, self, and emotions.
- To prepare learners for research and academic writing by applying critical tools of theorisation.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically engage with texts with respect to Indian and Western theoretical frameworks and have a deeper overall understanding of theoretical concerns.
- interpret and critique literary texts using contemporary techniques of literary and cultural analysis.
- acquire advanced critical skills, research, and writing.

Unit I: Indic Epistemologies (10 Hours)

Giri, Anant Kuma., 'Introduction' and 'The Calling of a Creative Transdisciplinarity'. Ed. *Creative Social Research: Rethinking Knowledge Systems: South Perspectives*. (p. 345-58). Ramakrishnan, E.V. *Relocating Indian Literature: Texts, Traditions, Translations*, Orient BlackSwan (2011) p 1-37

Bhartiya Bhasha Parivar: A New Framework of Linguistics. Bhartiya Bhasha Samiti, National Book Trust. 2025 (Introduction and Chap. 2)

UNIT II: Psychology and Poetics (10 Hours)

Berlant, Lauren. *Cruel Optimism*, Duke University Press, 2011. (Introduction. Affect in the Present and Chapter 1--Cruel Optimism), pp. 1-50.

Gottschall, Jonathan. *The Storytelling Animal: How Stories Make Us Human*. Houghton. (Chapters 1 and 2), Houghton Mifflin Harcourt, 2012, pp. 1-44.

Alford, Lucy. *Forms of Poetic Attention*. Columbia University Press, 2020 (Introduction: What Is Poetic Attention? and "Modes of Transitive Attention") pp.1-52.

UNIT III: Marginalities (10 Hours)

Berardi, Franco 'Bifo'. *The Soul at Work: From Alienation to Autonomy*. Semiotext(e): 2009. Introduction. 9-26.

Ramaswami, Shankar. *Souls in the Kalyug*. Ranikhet: Permanent Black, 2025. Chapters 1 and 3, pp. 14-60 and pp. 88-130.

Vergès, Françoise "Taking Sides: Decolonial Feminism". *Decolonial Feminism*. Pluto Books. 2019/2021, pp. 4-42.

Weir, Allison, "Decolonizing Feminist Freedom: Indigenous Relationalities" *Decolonizing Feminism, Transnational Feminism and Globalization*, edited by Margaret A. McLaren. Bloomsbury, 2017, pp. 257-287.

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bachelard, Gaston. *Poetics of Reverie* (Chapters 1, 2, and 3). Balasubramanian, R. *Indian Philosophy: A Counter Perspective*.

Cocks, Joan. "Between Nativism and Displacement: Citizens, Strangers, and Surplus Status in the Contemporary Age," *Current Sociology Monograph* 68.2 (2020): 169-186.

Derrida, Jacques. *Of Hospitality*, trans. Rachel Bowlby (Stanford University Press, 2000).

Mignolo, Walter. *The Darker Side of Western Modernity*, Duke University Press (2011).

Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs* 28, no. (2003): 499–535.

Negri, Antonio and Michael Hardt (1999), "Value and Affect," *boundary 2*, Duke University Press. 26 (2): 77–88.

Said, Edward. "Reflections on Exile," *Reflections on Exile and Other Essays* (Harvard University Press: 2002), 173-187.

Saji, Narayanan C K, *Indian Woman, Feminism and Women's Liberation*. Indus Scrolls Press. 2022.

Santos, Boaventura de Sousa. *Epistemologies of the South: Justice against Epistemicide*. Boulder:

Paradigm Publishers, 2014.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*, Zed Books, 1988.

Sinha, Vineeta. "Reconceptualizing the Social Sciences in Non-Western Settings: Challenges and Dilemmas". *Asian Journal of Social Science* 25.1 (1997): 167-181.

<https://doi.org/10.1163/030382497X00103> Web.

Tharu, Susie and Tejaswani Niranjana, "Problems for a Contemporary Theory of Gender," *Social Scientist* 22.3/4 (1994).

The Being of Bhasha: A General Introduction to the People's Linguistic Survey of India 2016

Wallerstein, Immanuel. *World System Analysis: An Introduction*. Durham: Duke University Press, 2004.

Williams, Raymond. *Marxism and Literature*, OUP, 1977.

DSE (with numbers or code)-Translation Studies

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Translation Studies	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of translation as an interdisciplinary and cross-cultural act among students.
- To equip students with advanced research and analytical skills in translation methodologies with digital translation tools, corpus analysis, and translation analytics.
- To encourage students to conduct original research in translation studies with a focus on comparative literature, global multicultural discourse, and the role of translation in creating a useful knowledge repository.

Course Learning Outcomes

By the end of the course, students will be able to:

- develop conceptual and critical understanding of translation as an act of maintaining balance between two languages and cultures with desired objectivity and application of classical and contemporary theories.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects that critically assess problems in the translation, multicultural, and multilingual digital age.

Unit I: Translation, Translator, and Objectivity (10 Hours)

Walter Benjamin, "The Task of the Translator", *Selected Writings*, vol. 1, 1913-26, Harvard University Press, 1996, pp. 253-263.

Lawrence Venuti, "Invisibility", *The Translator's Invisibility: A History of Translation*, Routledge, 1995, pp. 1-34.

Gideon Toury, "The Nature and Role of Norms in Translation." *Descriptive Translation Studies — and Beyond*, John Benjamins, 1995, pp. 53-79.

Unit II: Translation, Transcreation, and Cultural Correspondence (10 Hours)

Sujit Mukherjee, "Translation as New Writing", Adil Jussawalla, *New Writing in India*, Penguin, 1974, pp.1-20.

A.K. Ramanujan, "Mother Tongue Other Tongue", Rita Kothari, *Translating India: The Cultural Politics of English* (Routledge, 2003), pp. 26-34.

Harish Trivedi, "Translating culture vs. cultural translation". In *Translation – Reflections, Refractions, Transformations*, edited by Paul St-Pierre and Prafulla C. Kar, John Benjamins Publishing Company, 2007, pp. 277-287.

Unit III: Translation and Interdisciplinarity (10 Hours)

- Digital textuality, AI-assisted and machine and/or computer-aided translation
- Digital Archiving, Digital Humanities Tools and Multimodal Translation (Integration of Text, Image, and Sound)
- Interdisciplinary Approaches to Translation

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., "The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals" *SHS Web Conf.* Volume 163, 2023.

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue 1, 2024. pp. 776– 786.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought. The project may also include work translated by students, in consultation with the faculty member.

Practical Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations may include work translated by students under faculty supervision. Presentations will be submitted and graded.

Suggested Readings:

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024.

Berman, Sandra and Michael Wood (eds.), *Nation, Language and the Ethics of Translation*. Princeton University Press, USA, 2005.

Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, 1999. Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013.

Emmerich, Karen, *Literary Translation and the Making of Originals*. Bloomsbury Academic, London, 2017.

Freeth, Peter J and Raphael Trevino (eds.), *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*. Leuven, USA, 2024.

Hatim, B., and Munday J., *Translation: An Advanced Resource Book*, Routledge, London, UK, 2024.

Lal, P. *Transcreation: Two Essays*. A Writers Workshop Publication, 1972.

Merkle, D. and Baer, B., James., *The Routledge Handbook of Translation and Censorship*, Routledge, London, UK, 2025.

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194.

Steiner, George, *After Babel: Aspects of Language and Translation*, Oxford University Press, 1998.

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” SHS Web Conf. Volume 163, 2023.

Research Methodology in English Studies- II

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Research Methodology in English Studies- II	2	1	0	1	As per admission criteria	NA

Course Objectives:

- Provide advanced training in academic writing, argumentation, and revision.
- Develop publishable-quality research papers or translations.
- Equip students with professional academic skills.

Course Learning Outcomes:

By the end of the course students will be able to:

- write advanced research articles integrating theory and method with discipline-specific outcomes.
- revise manuscripts using peer and mentor feedback.
- navigate publication workflows, submission guidelines, and ethical digital tools.

UNIT I: Advanced Research Design (7 Hours)

Refining research problems into high-level arguments and intervention statements that incorporate epistemological positioning, advanced theoretical alignment, and the designing of article-level structures.

- Thesis articulation
- Methodological justification
- Intervention, scope, limitations
- Mapping publication venues strategically
- Ethical research at an advanced level: data transparency, permissions, translation ethics.

UNIT II: Manuscript Writing, Revision, and Publication Workflow (8 Hours)

Writing core article sections with disciplinary sophistication: Introduction, Methodology, Analysis and argument development, Conclusion.

- Peer-review simulations
- Manuscript revision: developmental, structural, and line editing.
- Formatting for submission portals; cover letters; dealing with reviewer reports.
- Ethical and effective integration of AI in editing, data handling, and workflow.

Practical Activities (15 Hours)

Students may undertake the following tasks under the guidance of the course instructor:

- Drafting an extended abstract and an article blueprint.
- Writing a research proposal for a dissertation (1500–2000 words).

Suggested Readings:

Cercone, Nick, and Carole Murchison. “Integrating Artificial Intelligence into Literary Research: An Invitation to Discuss Design Specifications.” *Computers and the Humanities*, vol. 19, no. 4, 1985, pp. 235–43.

Elia Shabani Mligo. *Introduction to Research Methods and Report Writing: A Practical Guide for Students and Researchers in the Social Sciences and Humanities*. Resource Publications, 2016.

Haber, Eldar, et al. *Using AI in Academic Writing and Research: A Complete Guide to Effective and Ethical Academic AI*. Germany, Springer Nature Switzerland, 2025.

Knopf, Jeffrey W. “Doing a Literature Review.” *PS: Political Science and Politics*, vol. 39, no. 1, 2006, pp. 127–32.

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Peter J. Burke and Sara Jimenez Soffa. *The Elements of Inquiry: Research and Methods for a Quality Dissertation*. 2nd ed., Routledge, 2018.

The Chicago Manual of Style. 18th ed., University of Chicago Press, 2024.

Venuti, Lawrence. *The Scandals of Translation: Towards an Ethics of Difference*. Routledge, 1998.

GE (with numbers or code)-Western Aesthetics

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE-Western Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To study the ways in which art and literature are understood by engaging with aspects of form, beauty, taste, rhythm, and feeling.
- To be able to deal with symbols, icons, allegory, and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
- To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- inculcate disinterested and critical study of art and literature.
- appreciate the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.
- have a sense of application of aesthetics in the contemporary world.

Unit I: Foundational Texts (10 Hours)

Longinus, *On the Sublime*. Trans. A.O. Prickard. Oxford: Clarendon Press, 1906.

Schiller, Friedrich. *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21), Penguin, 2016.

John Keats. “On Shakespeare and Eternal Poetry” from *Letter to J. H. Reynolds*, 17, 18 April 1817; “On the Imagination and a Life of Sensations rather than of Thoughts” from *Letter to Benjamin Bailey*, 22 November 1817; “On Negative Capability” from *Letter to George and Tom Keats*. *Bright Star: The Complete Poems and Selected Letters*. London: Vintage Classics, 2009.

Unit II: Defining Form (10 Hours)

Danto, Arthur C. *The Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7), Harvard University Press, 1983.

Ponty, Maurice Merleau. *The Visible and the Invisible* (Chapter 4—The Intertwining-the Chiasm),

Northwestern University Press, 1969.

Wilde, Oscar. 'The Decay of Lying'. *The Decay of Lying: And Other Essays*, Penguin, 2020.

Unit III: Aesthetics and the Social (10 Hours)

Bakhtin, Mikhail. "Author and Hero in Aesthetic Activity," in *Art and Answerability: Early Philosophical Essays*, University of Texas Press, 1990;

Scarry, Elaine. *On Beauty and Being Just* (Parts I and II), Princeton University Press, 2001.

Jones, Amelia. *Body Art, Performing the Subject*. (Introduction), University of Minnesota Press, 1998.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Beardsley, Monroe C. *Aesthetics from the Classical Greece to the Present*. Tuscaloosa, AL: University of Alabama Press, 1976.

Carlyle, Thomas. *Sartor Resartus*. Oxford: Oxford University Press, 2010.

Chakraborty, Gayatri Spivak. *An Aesthetic Education in the Era of Globalization*. Boston, MA: Harvard UP, 2012.

Gombrich, E.H. *Art and Illusion*. London: Phaidon Press, 1960/2004

Huysmans, Joris Karl. *Against Nature or A Rebours*. Oxford: Oxford University Press, 2009.

Kant, Immanuel. "Critique of Aesthetic Judgment" in *Critique of Judgement*. Oxford: Oxford University Press, 2008.

Konstan, David. *Beauty - The Fortunes of an Ancient Greek Idea*. New York: Oxford University Press, 2014.

Lambourne, Lionel. *The Aesthetic Movement*. London: Phaidon Press, 1996.

Langer, Susanne K. *From Feeling and Form* (Part I, —The Art Symbol). New York: Macmillan USA, 1977.

Ranciere, Jacques. *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics). London: Polity Press, 2009.

Scruton, Roger. *Art and Imagination: A Study in the Philosophy of Mind*. St Augustine's Press, 2015.

Snodin, Michael, and John Styles. *Design & The Decorative Arts, Britain 1500–1900*. London: V & A Publications, 2001.

Tolstoy, Leo. *What is Art?* London and New York: Penguin, 1995.

GE (with numbers or code): Digital Humanities**MA Semester IV, Two Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Digital Humanities	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce to the basics of Digital Humanities and use digital tools and methods to analyse, interpret data in the traditional areas of Humanities and Social sciences.
- To rethink the humanities through the digital lens-how texts, languages, and cultural expressions acquire new meanings in networked, data-driven, and algorithmic environments.
- To acquire skills and expertise for effectively designing, creating and implementing digital projects.

Course Learning Outcomes

By the end of this course, students will be able to:

- learn the application of new research methods to ask new questions, and advance new forms of scholarship.
- understand Digital Humanities as an interdisciplinary space and learn how digital technologies reshape textuality, interpretation, and linguistic power.
- develop and curate new research projects through collaboration with other disciplines like history, Media Studies, computer science, library science, etc.

Unit I: Introduction to Digital Humanities (10 Hours)

Burdick, Anne et al. "Humanities to Digital Humanities," *Digital Humanities*, MIT, 2012, pp.1-26.

Gardiner, E., & Musto, R. G. "The Elements of Digital Humanities: Text and Context" and "The Elements of Digital Humanities: Object, Artefact, Image, Sound, and Space," *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 31-66.

Fry, Jenny and Ralph Schroeder. "The Changing Disciplinary Landscapes of Research." *World Wide Research*, edited by William Dutton and Paul W. Jeffreys, The MIT Press, pp. 257–71.

Unit II: Data, Text, and Archiving (10 Hours)

Stewart, Brandon M. Justin Grimmer, and Margaret E. Roberts, *Text as Data: A New Framework for Machine Learning and the Social Sciences*, Princeton University Press, 2022). 2.7 “Six Principles of Text Analysis,” pp. 22-32.

Sinclair, Stéfan, & Geoffrey Rockwell, “The Measured Words: How Computers Analyze Texts,” in *Hermeneutica*, The MIT Press, 2016, pp. 25-43.

Giannachi, Gabriella. “A Brief History of the Archive,” *Archive Everything: Mapping the Everyday*, The MIT Press, 2016.

Unit III: Digital Tools for Literary Analysis (10 Hours)

Gardiner, E., & Musto, R. G. “Digital Tool” *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 67 – 81.

Burdick, Anne et al. “Emerging Methods and Genres,” *Digital Humanities*, MIT, 2012, pp. 1-26.

Digital Tools to be indicated by the instructors.

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Reading:

De Marco, Pasquale. *The Literary Web*. Pasquale De Marco, 2025.

Dodd, Maya, and Nidhi Kalra, editors. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Routledge India, 2020

Drucker, Johanna. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Routledge, 2021.

Gardiner, E., & Musto, R. G. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015

Griffin, Gabriele, and Matt Hayler. *Research Methods for Reading Digital Data in the Digital Humanities*. Edinburgh University Press, 2016

Hammond, Adam, editor. *Technology and Literature*. Cambridge University Press, 2024.

Kirschenbaum, Matthew. "What Is Digital Humanities and What's It Doing in English Departments?" *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 409-424

Levenberg, Lewis, et al., editors. *Research Methods for the Digital Humanities*. Palgrave

Macmillan, 2018

Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005

Müller, Katja. *Digital Archives and Collections: Creating Online Access to Cultural*

Heritage. Berghahn Books, 2021

Pozzi, Federico Alberto, and Liu, Bing. *Sentiment Analysis in Social Networks*. Netherlands, Elsevier Science, 2016.

Rajaram Lahase, Ashish, et al. *Sentiment Analysis with Machine Learning: A Project Based Guide*. N.p., Selfypage Developers Pvt Limited.

Risam, Roopika, and Rahul K. Gairola, editors. *South Asian Digital Humanities: Postcolonial Mediations across Technology's Cultural Canon*. Routledge, 2021

Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A New Companion to Digital Humanities*. Wiley Blackwell, 2016.

GE (with numbers or code)- Literature and Memory Studies

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Literature and Memory Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the ways in which literature represents violent pasts in varied contexts.
- To understand literary and critical readings that deal with themes such as witnessing, trauma, exile, and borders.
- To understand the role of memory in the afterlives of violent events.

Course Learning Outcomes

By the end of the course, students will be able to:

- gain an understanding of how literature aids an understanding of violent pasts;
- acquire knowledge about memory and representation;
- improve oral and written expression and enhance analytical skills.

Unit I: The Holocaust (10 Hours)

Primo Levi, Primo. *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Cathy Caruth, "Introduction: The Wound and the Voice," *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Unit II: Partitions of South Asia, 1947 (10 Hours)

Maulana Abul Kalam Azad, "The End of a Dream," and "Divided India," from *India Wins Freedom* (Orient Blackswan, 1988), pp. 164-193.

Rajinder Singh Bedi, "Lajwanti." Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan (New Delhi: Roli, 1995), pp. 177-189.

Jamila Hasmi, "Banished." *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhamad Umar Memon (New Delhi: Penguin, 1998), pp. 87-105.

Unit III: Partitions of South Asia, 1971 (10 Hours)

Nina Sabnani, "Know Directions Home," 99-113; Vishwajyoti Ghosh, "A Good Education," 149-163, and Malini Gupta and Dyuti Mittal, "The Taboo," 235-249 in Vishwajyoti Ghosh, *This Side That Side: Restorying Partition* (New Delhi: Yoda Press, 2013).

Readings for visually challenged/impaired students:

- Mohan Kalpana, "In Exile," trans. Rita Kothari, *Unbordered Memories: Sindhi Stories of Partition*, Ed. Rita Kothari, (Penguin: 2009), 157-166.
- Sunanda Bhattacharya, "The Narrative of Kerech Buri," trans. Debjani Sengupta, *Mapmaking: Partition Stories from Two Bengals* (Amaryllis:2011), 89-100.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).

Douglass, Ana and Thomas A. Vogler. *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Hirsch, Marianne. "Marked by Memory: Feminist Reflections on Trauma and Transmission." *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Menon, Ritu and Kamla Bhasin. "Honourably Dead: Permissible Violence Against Women," and "Borders and Bodies: Recovering Women in the Interest of the Nation," *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998), pp. 31-64, 65-130. Mookherjee, Nayanika. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971* (Durham and London, UK: Duke UP, 2015), Preface (pp. xv-xx) and Introduction (pp. 1-28).

Sunder Rajan, Rajeswari. "Life After Rape: Narrative, Rape and Feminism," *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993) Said, Edward. *The Question of Palestine* (Vintage, 1992).

Saikia, Yasmin. "Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh," *History Workshop Journal* 58 (2004): 274-286.

van Schendel, Willem. "Partition Studies" *The Bengal Borderland*, pp. 24-38.

GE: Translation Studies

MA Semester IV, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE: Translation Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of translation as an interdisciplinary and cross-cultural act.
- To equip students with advanced research and analytical skills in translation methodologies with digital translation tools, corpus analysis, and translation analytics.
- To encourage students to conduct original research in translation studies with a focus on comparative literature, global multicultural discourse, and the role of translation in creating a useful knowledge repository.

Course Learning Outcomes

By the end of the course, the students will be able to:

- develop conceptual and critical understanding of translation as an act of maintaining balance between two languages and cultures with desired objectivity and application of classical and contemporary theories.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects that critically assess problems in the translation, multicultural, and multilingual digital age.

Unit I Translation, Translator and Objectivity (15 Hours)

Walter Benjamin, "The Task of the Translator", *Selected Writings*, vol. 1, 1913-26, Harvard University Press, 1996, pp. 253-263.

Lawrence Venuti, "Invisibility", *The Translator's Invisibility: A History of Translation*, Routledge, 1995, pp. 1-34.

Gideon Toury, "The Nature and Role of Norms in Translation." *Descriptive Translation Studies — and Beyond*, John Benjamins, 1995, pp. 53-79.

Unit II Translation, Transcreation, and Cultural Correspondence (15 Hours)

Sujit Mukherjee, “Translation as New Writing”, Adil Jussawalla, *New Writing in India*, Penguin, 1974, pp.1-20.

A.K. Ramanujan, “Mother Tongue Other Tongue”, Rita Kothari, *Translating India: The Cultural Politics of English* (Routledge, 2003), pp. 26-34.

Harish Trivedi, “Translating culture vs. cultural translation”. *In Translation – Reflections, Refractions, Transformations*, edited by Paul St-Pierre and Prafulla C. Kar, John Benjamins Publishing Company, 2007, pp. 277-287.

Unit-III Translation and Interdisciplinarity (15 Hours)

- Digital textuality, AI-assisted and machine and/or computer-aided translation
- Digital Archiving, Digital Humanities Tools and Multimodal Translation (Integration of Text, Image, and Sound)

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” *SHS Web Conf.* Volume 163, 2023. DOI: <https://doi.org/10.1051/shsconf/202316302021>

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194. pp. 776– 786.

Unit-IV Short Term Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024.

Berman, Sandra and Michael Wood (eds.), *Nation, Language and the Ethics of Translation*. Princeton University Press, USA, 2005.

Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, New Delhi, 1999.

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013.

Emmerich, Karen, *Literary Translation and the Making of Originals*. Bloomsbury Academic, London, 2017.

Freeth, Peter J and Raphael Trevino (eds.), *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*. Leuven, USA, 2024.

Hatim, B., and Munday J., *Translation: An Advanced Resource Book*, Routledge, London, UK, 2024.

Lal, P. *Transcreation: Two Essays*. A Writers Workshop Publication, 1972.

Merkle, D. and Baer, B., James. *The Routledge Handbook of Translation and Censorship*, Routledge, London, UK, 2025. DOI: 10.4324/9781003149453-37

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194.

Steiner, George, *After Babel: Aspects of Language and Translation* (Oxford University Press, London, 1998.

Venuti, Lawrence. *The Scandals of Translation: Towards an Ethics of Difference*. Routledge, 1998.

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” *SHS Web Conf.* Volume 163, 2023. DOI:

<https://doi.org/10.1051/shsconf/202316302021>.

**Syllabi of Courses
in
Semester-I
of
One-year M.A. English under
Structure-1
(Only Course work)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POST GRADUATE PROGRAMMES OF STUDY

STRUCTURE, COURSES & SYLLABI OF SEMESTER -I

MA English with only Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSC (with numbers or code)-Fiction

MA Semester I, One Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Fiction	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine the dynamic relationship between storytelling and human experience by reference to texts that are drawn from a diversity of cultural contexts and articulate contrasting frameworks of identity and action.
- To critically evaluate the core elements of fiction—character, plot, setting, theme, point of view, and style—in literary texts.
- To explore the interplay between fiction and society, analysing how literature reflects and shapes society and culture.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically engage with fictional texts, articulate their insights effectively, and have a deeper overall understanding of theoretical concerns related to the modalities of fiction.
- interpret and critique works of fiction using techniques of literary and cultural analysis, considering historical, cultural, and thematic elements.
- acquire advanced critical skills.

Unit I (12 Hours)

Charles Dickens. *A Tale of Two Cities*, Penguin Random House, 2003.

Unit II (10 Hours)

Jane Austen. *Persuasion*, Penguin Classics Paperback, 2006.

Unit III (12 Hours)

G. V. Desani. *All About H Hatter*, NYRB Classics, 2018.

Unit IV (11 Hours)

Milan Kundera. *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber, 2008.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bakhtin, MM. *The Dialogic Imagination: Four Essays*, Ed.by Michael Holquist, Trans. by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press, 1988.

Keymer, Tom. *Jane Austen: Writing, Society, Politics*, Oxford University Press, 2020.

Kundera, Milan. *The Art of the Novel*, London: Faber, 1982.

Lukacs, Georg. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Mukherjee, Meenakshi. *The Perishable Empire*. OUP, 2002.

Newcomb, Mildred. *The Imagined World of Charles Dickens*, University of Ohio Press, 1993.

Singh, Amardeep. "More than "priestly mumbo-jumbo": Religion and Authorship in *All About H. Hatter*". *Journal of Postcolonial Writing*, vol. 46, no. 1, 2010, pp. 89-100. *Tandfonline*, 10.1080/17449850903478205.

DSC (with numbers or code)-Western Literary Criticism and Theory**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Western Literary Criticism and Theory	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide a comprehensive understanding of the evolution of Western literary criticism and theory from classical antiquity to recent scholarship.
- To examine how key philosophical and literary debates have shaped literary theory.
- To develop students' ability to critically engage with primary theoretical texts and apply their insights to literary analysis.

Course Learning Outcomes

By the end of the course, students will be able to:

- apply theoretical frameworks to interpreting literary texts across genres and periods.
- critically evaluate the relevance and implications of different theoretical approaches in contemporary literary and cultural studies.
- engage with secondary scholarship and interdisciplinary perspectives.

Unit I (11 Hours)

Plato. *The Republic*, Book X, trans. Benjamin Jowett. Random House, 1957.

Aristotle. *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Horace. "Ars Poetica" from *Horace: Epistles Book II and Ars Poetica*. Trans. Niall Rudd. Cambridge Greek and Latin Classics, 1989.

Unit II (10 Hours)

Philip Sidney. *An Apology for Poetry*. Ed. Forrest G Robinson. Macmillan, 1985.

William Wordsworth. Preface to *Lyrical Ballads* (1802)

Samuel Taylor Coleridge. *Biographia Literaria*, Chapters IV, XIII, and XIV

Matthew Arnold. 'The Function of Criticism at the Present Time'; 'Barbarians, Philistines, Populace', *Culture and Anarchy*, Oxford University Press, 2009.

Unit III (12 Hours)

Tzvetan Todorov. "Structural Analysis of Narrative," from *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch. New York: Norton, 2001, pp. 2097-2106.

Roland Barthes. "The Death of the Author," from *The Norton Anthology of Theory and Criticism*, Ed. By Vincent B. Leitch. New York: Norton, 2001, pp. 1457-1461 & 1466-1470.

Jacques Derrida. "That Dangerous Supplement," from *Of Grammatology*, trans. By Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976; 2016, pp. 141-164.

Michel Foucault. "What is an Author?" trans. Josué V. Harari, in *The Essential Works of Foucault 1954-84, vol. 2: Aesthetics, Method and Epistemology*, ed. James D. Faubion. London: Penguin Books, 2000, pp. 205-22.

Unit IV (12 Hours)

Walter Benjamin. 'The Work of Art in the Age of Mechanical Reproduction', trans. Harry Zohn, in *Illuminations*, ed. Hannah Arendt. London: Fontana, 1973, pp. 219-53.

Mikhail Bakhtin. 'Epic and Novel', trans. Caryl Emerson and Michael Holquist, in M. M. Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist. Austin, Texas: University of Texas Press, 1981, pp. 3-40

Fredric Jameson. 'Postmodernism, or the Cultural Logic of Late Capitalism', in *Postmodernism, or the Cultural Logic of Late Capitalism*, Verso, 1991.

Miranda Fricker. "Epistemic Injustice and a Role for Virtue in the Politics of Knowing." *Metaphilosophy*, vol. 34, no. ½, 2003, pp. 154–173.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford: Oxford University Press, 1953.

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton: Princeton University Press, 2014.

Brink, C. O. *Horace on Poetry: The "Ars Poetica"*. Cambridge: Cambridge University Press, 1971.

Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh: Edinburgh University Press, 1998.

Culler, Jonathan. *On Deconstruction: Theory and Criticism after Structuralism*. Ithaca: Cornell University Press, 1982.

Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton: Princeton University Press, 2002.

Harvey, David. *The Condition of Postmodernity*. Oxford: Blackwell, 1989.

Murray, Penelope. *Plato on Poetry: Ion, Republic 376e–398b, Republic 595–608b*. Cambridge:

Cambridge University Press, 1996.

Thompson, E. M. *Russian Formalism and Anglo-American New Criticism*. The Hague: Mouton, 1971.

The Routledge Handbook of Epistemic Injustice. United Kingdom, Taylor & Francis, 2017.

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. London: Chatto & Windus, 1962.

Williams, Raymond. *Culture and Society, 1780-1950*. New York: Columbia University Press, 1958.

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957.

DSE (with numbers or code) – Indian Aesthetics

MA Semester I, One Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Indian Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the philosophical foundations and conceptual framework of Indian Aesthetics with special focus on the relationship between art, beauty, experience, and spirituality.
- To acquaint students with major Indian aesthetic theories and thinkers to develop a comparative understanding of creation and performance as aesthetic expressions.
- To explore the interdisciplinary and applied dimensions of Indian Aesthetics with special emphasis on contemporary literary discourses like digital, ecological, and feminist aesthetics.

Course Learning Outcomes

After completing this course, the students will be able to:

- critically analyse and explain the core concepts and philosophical underpinnings of Indian Aesthetics and their use in the literary world.
- understand key aesthetic theories and their applications across literary, visual, and performative arts to shape their artistic experience and expression.
- do interdisciplinary aesthetic inquiry-based research projects that connect classical aesthetic principles with modern forms such as digital art, ecological aesthetics, and gendered interpretations of beauty.

Unit I: Conceptual Understanding (10 Hours)

- Meaning and form of Indian aesthetics
- Significance and Philosophical Foundations
- Art, Beauty, Experience, and Spirituality

Required readings

Agata H Świątek et al. *Aesthetic Experience and the Ability to Integrate Beauty: The Mediating Effect of Spirituality*, Psychology Research and Behaviour Management, Taylor & Francis Group, Dovepress, UK, 2023.

Mini Chandran and Sreenath V. S. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. Pp. 1-31

Chandradhar Sharma. *Indian Philosophy: A Critical Survey* Barnes & Noble, Inc., USA, 1962. pp. 13-17.

Unit-II: Thinkers and Theories (12 Hours)

- Theory of Performance and Creation
- Ras- Bharat Muni's theory of nine sentiments
- Dhvani and Vakroti- Anandvardhan and Abhinavgupt, Kuntaka
- Alankar- Bhamaha, Dandin, Mammata

Required readings

Mini Chandran and Sreenath V. S. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. Pp. 32-163

K.C. Pandey. *Comparative Aesthetics*, Vol-1, Chaukhamba Sanskrit Series, Varanasi, India, 1959. pp. 489-508.

Unit- III: Aesthetics and Indian Art Forms (11 Hours)

- Aesthetics in performance, including folklore and folk dance
- Sacredness and Spirituality
- Panchbhuta aesthetic ecology and nature in Indian arts

Required readings

A. Coomaraswamy. *The Dance of Shiva*, The Sunwise Turn, Inc., New York, 1918, 2009. pp. 1-56.

K.C. Pandey. *Comparative Aesthetics*, Vol-1, Chaukhamba Sanskrit Series, Varanasi, India, 1959. pp. 511-555.

K.C. Pandey. "Nature in Indian Aesthetics." *Journal of the Ganganatha Jha Research Institute* 9, No. 1 (1951): pp. 1-12.

Unit-IV Indian Aesthetics for Contemporary Times (12 Hours)

- Aesthetic consciousness in Yoga
- Shilpshastra principles in applied Architecture
- Rasa in advertising, films, theatre, digital spaces

Required Readings

Ravi Ravindra. *Introduction to the Yoga Sūtras of Patañjali*. Wheaton, IL: Quest Books/Theosophical Publishing House, 2009.

Stella Kramrisch. "Introduction," from *The Hindu Temple*. Vol. 1. Delhi: Motilal Banarsidass, 1946. Reprinted 1976.

Piyush Roy. *The Aesthetics of Emotional Acting: An Argument for a Rasa-based Criticism of Indian Cinema and Television*. PhD Thesis at The University of Edinburgh. 2017, pp. 26-74. & 81-107.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Brown, Frank Burch. *The Oxford Handbook of Religion and the Arts*. Oxford: Oxford University Press, 2013.

Dasgupta, Surendranath. *A History of Indian Philosophy*. Vol. 2. Cambridge: Cambridge University Press, 1932.

Goswamy, B. N. *Essence of Indian Art*. San Francisco: Asian Art Museum of San Francisco, 1986.

Krishnamoorthy, K. *Essentials of Indian Poetics*. Delhi: Bharatiya Vidya Bhavan, 1985.

Muni, Bharata. *Nāṭyaśāstra*. Translated by Manmohan Ghosh. 2 vols. Calcutta: Asiatic Society, 1951–1967. (Originally published as part of the Bibliotheca Indica series.)

Tripathi, Radhavallabh. *Sanskrit Poetics and Aesthetics*. Delhi: Motilal Banarsidass, 2011.

DSE (with numbers or code)- Disability Studies and Literary Representations**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisites of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Disability Studies and Literary Representations	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To learn the foundational concepts of disability studies, key definitions, and theoretical models.
- To familiarize students with the literary and cultural representations of disability.
- To develop social, cultural, and political understanding and meanings of disability.

Course Learning Outcomes

By the end of this course, students will be able to:

- develop an understanding of the issues and concerns of persons with disabilities.
- possess critical scholarship with interdisciplinary orientation in examining disability studies in environmental studies, translation studies, media studies, and other cognate disciplines.
- come up with fresh, critical perspectives to carry out project/research in the field of disability/Crip studies.

Unit I (12 Hours)

J Lennard Davis, editor. Part 1 (pp.3-51); Part 3 (pp. 79-89); Part 7 (pp. 253-295), *Beginning with Disability: A Primer*, edited by Lennard J. Davis. 1st ed., Routledge, 2017.

Dan Goodley, Part 1 (pp. 3-72), *Disability Studies: An Interdisciplinary Introduction*. 3rd ed., SAGE Publications, 2024.

Unit II (12 Hours)

Premchand, *Rangbhoomi*, trans. Manju Jain. Penguin, 2012.

Unit III (11 Hours)

Tito Rajarshi Mukhopadhyay. *The Mind Tree: A Miraculous Child Breaks the Silence of Autism*. Arcade Publishing, 2003.

Deepa Malik. *Bring It On*. New Delhi: Harper Collins, 2025.

Unit IV (10 Hours)

D. H. Lawrence. "The Prussian Officer." *The Prussian Officer and Other Stories*, Penguin Books, 1914. pp. 7-28.

Wilfred Owen. "Disabled," in *The Norton Anthology of Modern Poetry*, ed. by Richard Ellman and Robert O'Clair. New York: Norton, 1973, p. 520

Jim Ferris. "Poet of Cripples", *Facts of Life: Poems*. United States, Parallel Press, 2005.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Addlakha, Renu. (Ed.). *Disability Studies in India: Global Discourses, Local Realities*, Routledge, 2013.

Anand, Shilpa. "Disability and Modernity: Bringing Disability Studies to Literary Research in India." *South Asia & Disability Studies: Redefining Boundaries & Extending Horizons*, S. Rao and M. Kalyanpur (Eds). Peter Lang, 2015, 246-262.

Aneja, Anil K., and Nidhi Vats, editors. *Foregrounding Disability Studies in Literature and Visual Arts*. Oxford University Press, 2025. ISBN 978-93-6725-913-9.

Barker, Clare and Stuart Murray (Eds). *The Cambridge Companion to Literature and Disability*. Cambridge: Cambridge University Press, 2018.

Berger, James. *The Disarticulate: Language, Disability and the Narratives of Modernity*. New York: NYU Press, 2014.

Corker, Mairian, and Tom Shakespeare (Eds). *Disability/Postmodernity: Embodying Disability Theory*. Bloomsbury Publishing, 2002

Davis, Lennard J. (Ed). *Beginning with Disability: A Primer*, 1st ed., Routledge, 2017.

Ferris, J. "Crip Poetry, Or How I learned to Love the Limp." *Wordgathering: A Journal of Disability Poetry and Literature*. Vol. 1. No.1 2007.

Garland-Thomson, Rosemarie. "Disability and Representation." *PMLA* 120 (2005): 522-527.

Ghai, Anita. *Rethinking Disability in India*. Routledge India, 2015.

Ghai, A. "An Autobiographical Note: My Own Journey in Rethinking Disability in India" from *Rethinking Disability in India*. New Delhi: Routledge, 2015, pp. 1-19

Ghai, A. "Theorizing Disability". from *Rethinking Disability in India*. New Delhi: Routledge, 2015, pp. 212-260.

Ghosh, Nandini. *Interrogating Disability in India: Theory and Practice*. Springer-Verlag, 2016.

Hall, Alice. *Literature and Disability*. Routledge, 2015

Mehrotra, Nilika (Ed). *Disability Studies in India: Interdisciplinary Perspectives*. Springer Nature Singapore, 2021

Mills, Mara and Rebecca Sanchez (Eds.). *Crip Authorship: Disability as Method*. New York University Press, 2023.

Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: U of Michigan P, 2000.

Quayson, Ato. *Aesthetic Nervousness: Disability and the Crisis of Representation*. Columbia University Press, 2007.

Shakespeare, Tom. *Disability Rights and Wrongs*. London. Routledge, 2006.

Shakespeare, Tom. *Disability: The Basics*. Routledge, 2018

Siebers, Tobin, *Disability Aesthetics*. Ann Arbor: University of Michigan Press, 2008.

Supreme Court of India. *Handbook Concerning Persons with Disabilities*. Supreme Court of

India, 2024.

The Rights of Persons with Disabilities Act, 2016, Act No. 49 of 2016, Ministry of Law and Justice (Legislative Department), published in the Gazette of India Extraordinary, Part II, Section 1, New Delhi, December 28, 2016.

Woolf, Virginia. 'On Being Ill', in Hermione Lee (ed.), *On Being Ill*. Ashfield: Consortium, 2002, p. 12

Young, I. M. *On Female Bodily Experience: Throwing Like a Girl and Other Essays*. Oxford: Oxford University Press, 2005.

DSE (with numbers or code) - Classical to Pre-Modern Literatures**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Classical to Pre-modern Literatures	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to ideas of classicism across languages and regions through representative literary texts.
- To explore major literary forms and aesthetic principles that shaped classical and pre-modern traditions.
- To develop comparative and critical perspectives on recurring themes such as fate, virtue, and human agency.

Course Learning Outcomes

By the end of the course, students will be able to:

- demonstrate informed understanding of classical and pre-modern texts in their cultural and intellectual contexts.
- analyse key literary forms and aesthetic concepts across diverse traditions and theoretical frameworks.
- compare and evaluate cross-cultural literary expressions, recognizing shared concerns and distinctive worldviews.

Unit I (10 Hours)

Aeschylus: *The Oresteia* Trans. Robert Fagles, Penguin Classics, 1977.

Unit II (12 Hours)

Bhasa: 'Svapna-vasavadattam or, The Vision of Vasavadatta', *Thirteen Plays of Bhasa*, tr.

A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: 'The First Flash', in the *Dhvanyalok of Anandavardhanam*. Ed. and tr. K.

Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37.

Unit III (11 Hours)

Horace: Book 1 (Odes 9, 11, 25), Book 2 (Ode 14), Book 3 (Ode 30), *The Complete Odes and*

Epodes with the 'Centennial Hymn'. Tr. with notes, by W.G. Shepherd, with an introduction by Betty Radice, Penguin Books, 1983.

Horace: Book I, Satire 9, *Satires and Epistles; Persius: Satires*. Tr. Niall Rudd. Penguin Books, 1997.

Juvenal: Satire 3, *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green. Penguin Books, rev. ed. 1998.

Unit IV (12 Hours)

Imru al Qais: 'The Muallaqa', *The Seven Odes* by AJ Arberry, Macmillan Company, 1957.

Amir Khusro: 'Come Colour Me in Your Hue', 'Mother, Today There is Colour', 'When Our Eyes Met', 'I Have Become You', 'Ghazal 1', 'Ghazal 257', 'Ghazal 417', *In the Baazar of Love: The Selected Poetry of Amir Khusro* by Paul E Losensky and Sunil Sharma, Penguin India, 2013

Ghalib Lakhnavi and Abdullah Bilgrami: 'Of Hamza, Muqbil, and Amar becoming blessed and acquiring occult gifts', 'Of Amir Hamza's First Tryst with the apogee of elegance princess Mehr-Nigar', 'Of Amir's departure for Mecca, and of his attaining Martyrdom in the victorious service of the prophet Muhammad; and the culmination of the dastan', 'Of the return journey of the lord of the auspicious planetary con-junction from the lands of QAF to the confines of Earth', *The Adventures of Amir Hamza, Translated by Musharraf Ali Farooqi, Modern Library Classics, RHI, 2008.*

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bernal, Martin. *Black Athena*. Rutgers University Press, 1987.

Farrin, Raymond. *Abundance from the Desert*. Classical Arabic Poetry, Syracuse U Press, 2011.

Mehta, Tarla (Ed). *Sanskrit Play Production in Ancient India*. Motilal Banarsidass Publisher, 1995.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*, Columbia University Press, 2016.

Sharma, Sunil. *Amir Khusraw: The Poet of Sultans and Sufis*. Oneworld Publisher, 2005.

Stetkevych, Suzanne Pinckney (Ed). *Early Islamic Poetry and Poetics*, Routledge, 2009.

Vernant, Jean-Pierre. *Myth and Tragedy in Ancient Greece*, trans. Janet Lloyd, Zone Books, 1988.

DSE (with numbers or code) - Research Methodology**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Research Methodology	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To introduce students to the key concepts, methods, and terminology of research in the Humanities and English Studies, and to help them conceptualize research problems and prepare research proposals.
- To develop students' skills in academic writing, citation, and ethical research practices, while enabling them to connect theoretical approaches with practical research applications in English Studies.
- To equip students with critical and analytical tools for evaluating scholarly sources, designing research frameworks, and interpreting data within interdisciplinary and comparative contexts.

Course Learning Outcomes

By the end of this course, students will be able to:

- identify and apply key research concepts and paradigms in the Humanities, including the ability to frame research questions, formulate hypotheses, and design small-scale research projects.
- critically evaluate existing scholarship and theoretical frameworks to develop original, well-supported arguments that contribute to ongoing academic conversations in English Studies.
- demonstrate competence in academic writing, citation, and ethical research practices by producing a well-structured research proposal and a short research paper.

Unit I: Understanding Research in English Studies (12 Hours)

- Meaning and scope of research in Humanities
- Kinds of research: textual, theoretical, empirical, interdisciplinary, archival, and visual
- Research paradigms
- The structure of a research process
- The role of creativity and critical thinking in research
- *Praman Shashtra*

UNIT II: Research Design and Data Analysis (11 Hours)

- Research question and hypothesis formulation
- Identifying Primary and Secondary Sources
- Review of literature: purpose, structure, and strategies
- Data collection and interpretation
- Use of digital resources and academic databases

UNIT III: Academic Writing and Ethics (10 Hours)

- Academic writing styles and structuring an argument
- Citation and referencing styles: MLA and Chicago (latest editions)
- Research ethics and plagiarism
- Responsible use of AI tools in research (checking bias, citation accuracy)
- Managing references

UNIT IV: Presentation (12 Hours)

- Preparing a short research proposal or paper outline
- Peer-review and presentation sessions in class
- Discussion of sample journal articles and critical essays
- Workshop on converting proposals into publishable papers

Practical Activities (15 Hours)

- Review of research question and proposal
- Student presentations on selected research topics
- Submission of a final term paper

Suggested Readings:

Annambhaṭṭa. *Tarkasaṅgraha of Annambhaṭṭa*. English Translation with Notes. Translated by V. N. Jha, Chinmaya International Foundation Shodha Sansthan, 2016, pp. 50-57; 63-65 and 91-94.
Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.

Belsey, Catherine. "Textual Analysis as a Research Method." *Research Methods for English Studies*, edited by Gabriele Griffin, Edinburgh University Press, 2005, pp. 157–174.

Bizzaro, Patrick. "Research and Reflection in English Studies: The Special Case of Creative Writing." *College English*, vol. 66, no. 3, 2004, pp. 294–309. JSTOR, <https://doi.org/10.2307/4140750>

Brand, Alice K. *The Psychology of Writing*. Greenwood Press, 1989.

Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications, selected chapters, latest edition.

C. R. Kothari. *Research Methodology: Methods and Techniques*. New Age International Publishers, latest edition.

Curry, A. N. "Scholarly Writing." *Best Practices to Prepare Writers for Their Professional Paths*, edited by A. P. Romero-Tejeda, IGI Global, 2024, pp. 120–134. <https://doi.org/10.4018/978-1-6684-9024-2.ch007>

Datta, D.N. "Introduction", *The Six Ways of Knowing*, University of Calcutta Press, 1960, pp. 19-28.

Knopf, Jeffrey W. "Doing a Literature Review." *PS: Political Science and Politics*, vol. 39, no. 1, 2006, pp. 127–32. JSTOR, <http://www.jstor.org/stable/20451692>

The Chicago Manual of Style. 18th ed., University of Chicago Press, 19 Sept. 2024.

The Modern Language Association of America. MLA Handbook. Modern Language Association of America, 2021.

Rand, E. K. "The Meaning of the Humanities." *The Philosophical Review*, vol. 49, no. 6, 1940, pp. 672–77. JSTOR, <https://doi.org/10.2307/2180892>

Sinha, M. P. *Research Methods in English*. Atlantic Publishers and Distributors, 2004.

Skinner, Quentin. "Motives, Intentions and Interpretation." *Visions of Politics*, vol. 1, Cambridge University Press, 2002, pp. 90–102.

Steedman, Carolyn. "The Space of Memory." *Dust: The Archive and Cultural History*, Rutgers University Press, 2002, pp. 65–84.

Tobi, Hilde, and Jarl K. Kampen. "Research Design: The Methodology for Interdisciplinary Research Framework." *Quality & Quantity*, vol. 52, 2018, pp. 1209–1225.

Ullman, B. L. "What Are the Humanities?" *The Journal of Higher Education*, vol. 17, no. 6, 1946, pp. 301–37. JSTOR, <https://doi.org/10.2307/1977125>

Winch, Peter. "Can We Understand Ourselves?" *Philosophical Investigations*, vol. 23, no. 3, 2000, pp. 193–204.

DSE (with numbers or code)- Folk and Tribal Studies**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Folk and Tribal Studies	4	3	1	0	As per the admission criteria	NA

Course Objectives:

- To explore the shift from oral to written forms and its impact on cultural transmission.
- To engage with performance traditions, indigenous knowledge systems, and interpretive frameworks in Folk and Tribal Studies.
- To examine the interrelationship between folklore, identity, and collective memory in evolving socio-cultural contexts.

Course Learning Outcomes:

By the end of this course, students will be able to:

- interpret folk and tribal narratives through contextual and aesthetic frameworks.
- analyse oral, performative, and written expressions as interconnected cultural forms.
- evaluate how folklore contributes to the construction and preservation of collective identities and social memory.

Unit I (10 Hours)

Stuart H. Blackburn, “Performance Markers in an Indian Story-Type,” in *Another Harmony: New Essays on the Folklore of India*, eds. Stuart H. Blackburn and A. K. Ramanujan, University of California Press, 1986, pp. 167–194.

Tuhin A. Sinha and Ambalika, *The Great Tribal Warriors of Bharat*. Rupa Publications, 2025.

Unit II (12 Hours)

Baba Farid, “In Rag Asa”, “In Rag Suhi”, Gurbachan Singh Talib, “The Poetical Compositions of Sheikh Farid in Multani Punjabi,” in *Baba Sheikh Farid: Shakar Ganj*. National Book Trust, 1974, pp. 97–100.

Nag Haldar, “The Great Sati Urmila”, “River Ghensali”, and “The Jealous Always Suffer” Damodar Mishra, *Hanuman Drama*, trans. A. N. D. Haksar. New Delhi: Penguin Classics, 2023.

Unit III (12 Hours)

Vijaydan Detha, *Timeless Tales from Marwar*, trans. Vishes Kothari, Puffin, 2020.

Bhagwandas Patel, *Bharath: An Epic of the Dungri Bhils*, trans. Nila Shah. Central Institute of Indian Languages (2012).

Unit IV (11 Hours)

Male Madeshwara: A Kannada Oral Epic, as sung by Hebbani Madayya and His Troupe, collected by K. Keshavan Prasad, trans. C. N. Ramachandran and L. N. Bhat. Sahitya Akademi, 2018.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions

Suggested Readings:

Blackburn, Stuart and A. K. Ramanujan (Eds.). *Another Harmony: New Essays on the Folklore of India*. New Delhi: Oxford University Press, 1986.

Blackburn, Stuart H. *Inside the Drama-House: Rama Stories and Shadow Puppets in South India*. Berkeley: University of California Press, 1996.

Bronner, Simon J. (Ed.). *The Meaning of Folklore: The Analytical Essays of Alan Dundes*. Logan: Utah State University Press, 2007.

Dai, Mamang. *The Legends of Pensam*. New Delhi: Penguin, 2006.

Devy, G. N. (Ed.). *Painted Words: An Anthology of Tribal Literature*. New Delhi: Penguin, 2002.

Devy, G. N. *A Nomad Called Thief: Reflections on Adivasi Silence*. Hyderabad: Orient Blackswan, 2006.

Dorson, Richard M. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press, 1972.

Hafstein, Valdimar Tr. *Making Intangible Heritage: El Condor Pasa and Other Stories*. Bloomington: Indiana University Press, 2018.

Mahapatra, Sitakant. (Ed.). *The Awakened Wind: The Oral Poetry of the Indian Tribes* (New Delhi: Sahitya Akademi, 1998).

Nair, P. K. *Tribal Folklore and Culture: A Study of Oral Traditions in India*. New Delhi: Mittal Publications, 2010.

Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*. London: Routledge, 1982.

Payyanad, Raghavan (Ed.). *Folklore in Modern India*. Mysore: Central Institute of Indian Languages, 1999.

Ramanujan, A. K. *The Collected Essays of A. K. Ramanujan*. New Delhi: Oxford University Press, 1999.

Sen, Soumen and Desmond L. Kharmawphlang (Eds.). *Orality and Beyond: A North East Indian Perspective*. New Delhi: Sahitya Akademi, 2007.

DSE (with numbers or code): Narratives from Northeast India**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Narratives from Northeast India	4	3	1	0	As per the admission criteria	NA

Course Objectives:

- To introduce the students to Northeast India through literary representation of various socio-cultural issues
- To provide an overview of the development of literary history and culture from the Northeast region while primarily focusing on the English / Anglophone writings.
- To situate narratives from the Northeast within the larger rubric of Indian writing in English

Course Learning Outcomes

At the end of the course, the students will be able to:

- possess a better understanding of the Northeast region and its diverse cultures
- appreciate the diverse literary works from the region in shaping the social and cultural discourses on the region.
- gain a better understanding of literary and cultural developments in the contemporary period.

Unit I (11 Hours)

Mitra Phukan. "Hope" in *Earth Songs: Stories from Northeast India*, Ed. Kailash C. Baral, Sahitya Akademi, 2005, pp. 85-104.

Mamang Dai. "Travel the Road" in *The Oxford Anthology of Writings from North-east India: Fiction*, Ed. Tilottoma Misra, Oxford University Press, pp. 12-19.

Easterine Kire. "The Man Who Lost His Spirit" in *The Oxford Anthology of Writings from North-east India: Fiction*, Ed. Tilottoma Misra, Oxford University Press, pp. 255-260.

Unit II (10 Hours)

Temsula Ao. *Aosenla's Story*, Zubaan, 2017

Unit III (12 Hours)

Kynpham Sing Nongkynrih, "The Ancient Rock of Chera" in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, pp. 66-67.

Charrie L Chhangte. "What does an Indian Look Like" in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, p. 76.

Robin Ngangom, "When you do not return" in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 198-200.

Guru T Ladakhi. "A Himalayan Balad" in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 158-159.

Unit IV (12 Hours)

Queenbala Marak, "Megalithic Traditions" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 324-329.

R.K. Debberma, "Indigeneity" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 250-255.

Sarah Besky, "Tea" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 429-433.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research and will be graded. Submission of the presentation will be required at the conclusion of the tutorial sessions.

Suggested Readings:

Baishya, Amit, and Rakhi Kalita Moral, "'Insides-Outsides': Northeast Indian Anglophone Literatures", *South Asia Review*, Vol. 44, Nos. 3-4, 180-190,

<https://doi.org/10.1080/02759527.2023.2255045>

Baruah, Manjeet & Lipokmar Dzuwachu (Eds.). *Modern Practices in North East India: History, Culture, Representation*, New Delhi: Routledge, 2018.

Baruah, Sanjib. "A New Politics of Race: India and its North-east" in *Where the Sun Rises When Shadows Fall: The Northeast, IIC Quarterly*, Monsoon-Winter 2005, pp. 164-176.

Choudhury, Samrat and Preeti Gill (Eds.). *I Am But One of You: Northeast India and the Struggle to Belong*, New Delhi: HarperCollins Publishers, 2024.

Gill, Preeti (Ed.). *The Peripheral Centre: Voices from the Northeast*, New Delhi: Zubaan, 2014.

Islam, K.M. Baharul (Ed.). *Literatures from Northeast India: Beyond the Centre-Periphery Debate*, New York/Oxon: Routledge, 2022.

Margaret L. Pachuau and Anjali Daimari (Eds.), *Interpreting Literatures from Northeast India*, New Delhi: Bloomsbury India, 2024.

Misra, Tilottoma. "Introduction" in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, New Delhi, pp. xiii-xxxii.

Saikia, Yasmin. "Postcolonial Other" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 375-381.

Wouters, Jelle J.P. & Tanka B. Subba (Eds.). *The Routledge Companion to Northeast India*, London and New York: Routledge, 2023.

Zama, Margaret Ch. (Ed.). *Emerging Literatures of North East India: The Dynamics of Culture, Society and Identity*, New Delhi: Sage, 2013.

SBC (with numbers or code)- Translation: Theory and Practice**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

CourseTitle and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Translation: Theory and Practice	2	1	0	1	As per the admission criteria	NA

Course Objectives:

- To equip students with foundational knowledge of translation theories and their understanding of various methodologies in the field.
- To enhance their skills and appreciation for the nuances of translating across cultures.
- To enable students to understand recent developments in the field.

Course Outcomes

By the end of the course, students will:

- Gain an understanding of diverse approaches to translation.
- Acquire the knowledge required to critique and appreciate diverse approaches to translation.
- To translate into/from English and write research articles.

Unit I (7 Hours)

- Language, translation, and meaning
- Transability and untranslatability
- Relativism

Required Readings:

Roman Jakobson: "On Linguistic Aspects of Translation," *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Edited by Rainer Schute and John Biguenet, University of Chicago Press, 1992, pp 144-151.

Kwame Anthony Appiah: "Thick Translation" *The Translation Studies Reader*. Edited by Lawrence Venuti. London and New York: Routledge, 2000, pp 331-343.

Unit II (8 Hours)

- Translation and power
- Fidelity in translation
- Translation in practice

Required Readings:

Gayatri Chakravorty Spivak: "The Politics of Translation," *Living Translation*. Edited by Emily Apter, Avishek Ganguly, Mauro Pala, and Surya Parekh. Calcutta: Seagull Press.

André Lefevere: "Mother Courage's Cucumbers: Text, System, and Refraction in a Theory of Literature," *The Translation Studies Reader*. Edited by Lawrence Venuti. London and New York: Routledge, 2000, pp 203-219.

Practical Activities (15 Hours)

Students will need to translate a short story, an excerpt from non-fiction, or a poem (up to five pages) from an Indian or foreign language into English. Students must obtain their mentor's approval before starting the translation. This would also include the following activities:

- Identification of translation techniques
- Comparison of multiple translations of a text
- Review of published translation(s)

Suggested Readings:

Baker, Mona. *In Other Words: A Coursebook on Translation*. 3rd ed., Routledge, 2018.

Chiurazzi, Gaetano. "'Light Effect': Translation as Reflection, Refraction, and Diffraction of Meaning." *Philosophy of Translation*, 2025, 1 (1-2): 175-88.

Kadiu, Silvia. *Reflexive Translation Studies: Translation as Critical Reflection*, UCL Press, 2019.

Lefevere, André. *Translation, Rewriting and the Manipulation of Literary Fame*. Routledge, 1992

Munday, Jeremy, et al. *Introducing Translation Studies: Theories and Applications*. 5th ed., Routledge, 2022.

Octavio Paz: "Translation: Literature and Letters," *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Edited by Rainer Schute and John Biguenet, University of Chicago Press, 1992, pp 152-161.

Satchidanandan, K. "Rethinking Translation." *Indian Literature*, vol. 43, no. 5 (193), 1999, 5-8.

Steiner, George. *After Babel: Aspects of Language and Translation*. 3rd ed., Oxford University Press, 1998.

Venuti, Lawrence. *The Scandals of Translation*. Routledge, 1998.

GE (with numbers or code)-Music and Literature**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Music and Literature	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To inculcate a sense of musicality by combining it with literature, culture, and the creative impulse.
- To develop listening skills and a sense of sound culture.
- To study music as a meaningful historical and social practice.

Course Learning Outcomes

By the end of the course, the students will be able to:

- possess a fundamental sense of musicality and the ability to work with pre-linguistic notions like melody, rhythm, sound, and silence.
- understand the field of acoustics, ethnomusicology, and popular music.
- possess a basic sense of recording and archiving music.

Unit I (12 Hours)

Sandeep Bagchee. *Shruti: A Listener's Guide to Hindustani Music*. (Chapters 1, 2, and 3), Rupa, 2006.

Nicholas Cook. *Music: A Very Short Introduction*. Oxford University Press, 2021.

David Frawley. *Mantra Yoga and Primal Sound*, Motilal Banarsidass, 2022, pp. 21-26 & 45-54.

Unit II (12 Hours)

Pauline Oliveros. *Deep Listening: A Composer's Sound Practice*. (Introduction, Deep Listening Practice, Bodywork, Exercise Preparation, Natural Stance, Posture), Deep Listening Publications, 2005.

Laura Brueck et al (Eds). *Indian Sound Cultures, Indian Sound Citizenship* (Introduction and Chapter 1), Primus Book, 2021.

John Cage. *Silence: Lectures and Writings* (The Future of Music: Credo / 3 Experimental Music / 7 Experimental Music: Doctrine / 13 Composition as Process 18), Wesleyan University Press, 2013.

Unit III (10 Hours)

Sheila Dhar. *Ragan Josh*. The Orient Blackswan, 2017.

Edward Said. *Musical Elaborations*. (Chapter 3), Columbia University Press, 1993.

Unit IV (11 Hours)

Katherine Butler Schofield and F. Orsini (Eds). *Tellings and Texts: Music, Literature and Performance in North India* (Introduction, Chapter 5, and Chapter 11), Open Book Publishers, 2020.

Sharmila Rege. "Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra." *Economic and Political Weekly*, Vol. 37, No. 11 (Mar. 16-22, 2002), pp. 1038-1047.

Gregory D. Booth and Bradley Shope. *More Than Bollywood: Studies in Indian Popular Music* (Introduction, Chapter 1, and Chapter 15), Oxford University Press, 2014.

Ted Gioia. *The History of Jazz* (The Prehistory of Jazz, New Orleans Jazz, The Jazz Age), Oxford University Press, 2021.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research, which will be graded. Submissions of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Adorno, Theodore. *Philosophy of Modern Music*. London and New York, Bloomsbury, 2016.

Devidayal, Namita. *The Music Room*. New Delhi: Penguin India, 2007

Dhar, Sheila. *Ragan Josh*. New Delhi: The Orient Blackswan, 2017.

Krishna, T.M. *A Southern Music*. New Delhi: Harper Collins India, 2016.

Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. Chicago: University of Chicago Press, 1993.

Martin, Henry and Keith Water, *Jazz: The First Hundred Years*. Boston, MA: Cengage Learning, 2015.

Mukherjee, Kumar Prasad. *Lost World of Hindustani Music*. New Delhi: Penguin India, 2006.

Rice, Timothy. *Ethnomusicology: A Very Short Introduction*. Oxford: OUP, 2014.

Sampath, Vikram. *Indian Classical Music and the Gramophone*. New Delhi and London: Routledge, 2023.

Schafer, R. Murray. *The Soundscape: Our Environment and the Tuning of the World*. Merrimac, MA: Destiny Books, 1993.

Sharma, Prem Lata. *Ananda Coomaraswamy: Essays on Music*. New Delhi: Manohar 2010.

Shankar, Ravi. *My Music, My Life*. San Rafael, CA: Mandala Publishing, 2007.

Thoreau, Henry David. *Walden*. Princeton, NJ: Princeton University Press, 2016.

GE (with numbers or code): Indian Epics and Ethics**MA Semester I, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Indian Epics and Ethics	4	3	1	0	As per the admission criteria	NA

Course Objectives:

- To explore the ethical philosophies and moral dilemmas presented in Indian epics across linguistic and regional traditions.
- To examine how ideas of dharma, justice, compassion, and virtue shape individual and collective conduct in different cultural contexts.
- To develop critical and comparative perspectives on ethical thought through the study of epic narratives in Sanskrit, Awadhi, Tamil, and Manipuri.

Course Learning Outcomes

By the end of this course, students will be able to:

- interpret and critically analyse ethical ideas such as *dharma*, *karma*, justice, and virtue as they emerge through diverse Indian epic traditions.
- compare and contextualise regional and linguistic variations in ethical thought, demonstrating an understanding of how cultural narratives shape moral reasoning across traditions.
- apply ethical frameworks and research methodologies to examine epic literature, enabling original inquiry, comparative research, and interdisciplinary connections between ethics, literature, and cultural studies.

UNIT I (12 Hours)

Vyasa. "Santi Parva: Part 1." *The Mahabharata of Krishna-Dwaipayana Vyasa (Vol. VIII)*. Trans. Kisari Mohan Ganguli. Munshiram Manoharlal Publishers Pvt. Ltd., 2003.

- "Rajdharmanusasana Parva," Sections 56–58, pp. 113–121.
- "Rajdharmanusasana Parva," Sections 67–71, pp. 145–159.
- "Apaddharmanusasana Parva," Sections 131–134, pp. 283–288.

UNIT II (12 Hours)

Tulsidas. "The Kingdom of Kishkindha." *Tulsidas: The Epic of Ram*, vol. 5. Trans. Philip Lutgendorf. Harvard University Press, 2016, pp. 129–197. Murty Classical Library of India.

Unit III (11 Hours)

Cāttanār. *Manimekalai* (Cantos 13,14). Trans. P. Pandian. The South India Saiva Siddhanta Works Publishing Society, 1989, pp. 109–125.

Hijam Anganghal. *Khamba Thoibi Sheireng* (Book 1). Trans. Jodhachandra Sanasam. Ashangba Communication (2016), pp. 1–14.

Unit IV (10 Hours)

John Bryan Hainsworth. "What Is an Epic?" *The Idea of Epic*. University of California Press, 2022, pp. 1–10.

Bimal Krishna Matilal. *Ethics and Epics: Philosophy, Culture and Religion*. Edited by Jonardon Ganeri, Oxford University Press, 2002.

- "Moral Dilemmas and Religious Dogmas," pp. 3–13
- "Moral Dilemmas: Insight from Indian Epics," pp. 19–35

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Asher, R. E. "Tamil Literature in Translation." *Mahfil: A Quarterly of South Asian Literature*, vol. 6, no. 1, Spring 1970, pp. 41–63.

Bilimoria, Purushottama, et al., editors. *Indian Ethics: Classical Traditions and Contemporary Challenges: Volume I*. Routledge, 2017.

Das, Gurucharan. *The Difficulty of Being Good: On the Subtle Art of Dharma*. Penguin, 2009.

Desai, Santosh N. "Rāmāyaṇa--An Instrument of Historical Contact and Cultural Transmission between India and Asia." *The Journal of Asian Studies*, vol. 30, no. 1, 1970, pp. 5–20. JSTOR, <https://doi.org/10.2307/2942721>

Hindery, Roderick. "Hindu Ethics in the Rāmāyaṇa." *The Journal of Religious Ethics*, vol. 4, no. 2, 1976, pp. 287–322. JSTOR, <http://www.jstor.org/stable/40014906>

Kaushal, Molly, editor. *Chanted Narratives: The Living "Katha-Vachana" Tradition*. IGNCA, D. K. Printworld (P) Ltd, 2001.

Lutgendorf, Philip. "The Power of Sacred Story: 'Rāmāyaṇa' Recitation in Contemporary North India." *Journal of Ritual Studies*, vol. 4, no. 2, 1990, pp. 115–47. JSTOR, <http://www.jstor.org/stable/44368474>

Martha C. Nussbaum. *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*. Cambridge University Press, 1986.

Monius, Anne E. "Literary Theory and Moral Vision in Tamil Buddhist Literature." *Journal of Indian Philosophy*, vol. 28, no. 2, Apr. 2000, pp. 195–223. SpringerLink, <https://doi.org/10.1023/A:1004717424936>

Monius, Anne E. *Imagining a Place for Buddhism: Literary Culture and Religious Community in Tamil-Speaking South India*. Oxford University Press, 2002.

Richman, Paula. *Women, Branch Stories, and Religious Rhetoric in a Tamil Buddhist Text*. Maxwell School of Citizenship and Public Affairs, Syracuse University, 1988.

Rojio, Usham. "Performing the Landscape: Orature around Loktak Lake and the Love Story of Khamba Thoibi." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 14, no. 2, Apr.–June 2022, pp. 1–12. <https://doi.org/10.21659/rupkatha.v14n2.ne38>

Singh, Nongmaithem Tombi. "The Philosophy in 'Khamba-Thoibi Sheireng': An Amalgamation of Meitei & Hindu Thoughts – Part 4 (Last)." *Imphal Review of Arts and Politics*, 12 June 2021. <https://imphalreviews.in/the-philosophy-in-khamba-thoibi-sheireng-an-amalgamation-of-meiteihindu-thoughts-part-4-last/>

**Syllabi of Courses
in
Semester-II
of
One-year M.A. English under
Structure-1
(Only Coursework)**

Based on the Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POST GRADUATE PROGRAMMES OF STUDY

STRUCTURE, COURSES & SYLLABI OF SEMESTER -II

MA English with only Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2025

DSC (with numbers or code) - The Long Nineteenth Century

MA Semester II, One Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
The Long Nineteenth Century	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To critically engage with major literary texts of the nineteenth century, including novels, poetry, and drama, by understanding their themes, narrative techniques, and cultural significance.
- To map critical thinking, interdisciplinary learning, and the cross-currents of this tumultuous era, recording its important developments in socio-political, cultural, and philosophical contexts through a choice of representative texts
- To foster a comparative approach to literature, encouraging students to analyze how different literary traditions responded to themes of modernity, nationalism, and social reform.

Course Learning Outcomes

By the end of this course, students will be able to:

- critically analyse literary texts within their historical, cultural, and ideological frameworks, applying theoretical insights to deepen their interpretations.
- engage in comparative discussions on colonial literature of India, First World poetry of Britain and America, and theatre of Europe to develop a broader understanding of global and local literary traditions.
- demonstrate enhanced critical thinking, creativity, and communication skills through multimedia presentations, close reading exercises, and classroom discussions.

Unit I (12 Hours)

George Elliot. *Middlemarch*, Penguin, 2023.

Harriet Taylor. 'The Enfranchisement of Women,' John Taylor Mill and Harriet Taylor Mill, *Essays on Sex Inequality*, ed. Alice Rossi, Chicago University Press, 1970.

Unit II (12 Hours)

Bankim Chandra Chatterjee. *Ananda Math*. Trans. Julius J Lipner, Vintage Books, 2019.

Unit III (10 Hours)

Walt Whitman. "Song of Myself"

John Keats. "The Eve of St. Agnes"

Unit IV (11 Hours)

Henrik Ibsen. *A Doll's House*. Trans. Deborah Dawkins, Penguin.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Beer, Gillian. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth-Century Fiction*. 1983.

Bloom, Harold, ed. *Walt Whitman: A Critical Reader*. New York: Chelsea House Publishers, 1990.

Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton UP, 2000.

Hobsbawm, Eric. *The Age of Capital: 1848–1875*. London: Weidenfeld & Nicolson, 1975.

Hobsbawm, Eric. *The Age of Revolution: 1789–1848*. London: Weidenfeld & Nicolson, 1962.

Moi, Toril. *Henrik Ibsen and the Birth of Modernism: Art, Theater, Philosophy*. Oxford: Oxford University Press, 2006.

Poovey, Mary. *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England*. Chicago: University of Chicago Press, 1988.

Reynolds, David S. *Walt Whitman's America: A Cultural Biography*. New York: Knopf, 1995.

Sen, Amiya P. *Bankimchandra Chattopadhyay: An Intellectual Biography*. Delhi: Oxford University Press, 2008.

Williams, Raymond. *Culture and Society*. New York: Columbia University Press, 1958.

DSC (with numbers or code) - The Long Twentieth Century**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
The Long Twentieth Century	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to a range of texts that deal with issues central to the long Twentieth Century, including war, postcolonial imaginations, and modernity.
- To enable students to critically analyse texts and identify generic distinctions across different milieus and regions.
- To think of the ways in which specific genres highlight both the interiority of individuals and their location in larger worlds.

Course Learning Outcomes

By the end of the course, students will be able to:

- gain an understanding of the complexities of the Twentieth Century.
- acquire knowledge about representation and genre.
- improve oral and written expression and enhance analytical skills.

Unit I (12 Hours)

Arthur Miller, *Death of a Salesman*, Penguin Classics, 1998.

Harold Pinter: *The Birthday Party*, Faber, 1991.

Unit II (10 Hours)

J. R. R. Tolkien: *The Hobbit*, HarperCollins, 2014.

Unit III (12 Hours)

James Joyce: *A Portrait of the Artist as a Young Man*, Penguin Classics, 2024.

Unit IV (11 Hours)

Sarojini Naidu: "The Gift of India"

Keki Daruwala: "Some poems for Akhmatova"

Revathy Gopal: "Just a Turn in the Road"

K. Srilata: "Because I Never Learned the Names of Trees in Tamil"; "A Brief History of Writing"

W. H. Auden: "Musee de Beaux Arts"; "September 1, 1939"

Dylan Thomas: "Do not go gentle into that good night"; "A Refusal to mourn the Death, by Fire, of a Child in London"

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Aurobindo, Sri. "The Life of Nationalism," *Bande Mataram*, November 16, 1907.

Brown, Richard Danson and Suman Gupta, *Aestheticism & Modernism: Debating Twentieth-century Literature 1900-1960*. Routledge.

Johnson, David. *The Popular & the Canonical: Debating Twentieth-century Literature 1940-2000*, Routledge.

Perkins, David. *A History of Modern Poetry, Volume I: From the 1890 to the High Modernist Mode*, Harvard University Press, 1989.

Perkins, David. *A History of Modern Poetry, Volume II: Modernism and After*, Harvard University Press, 1989.

Ramazani, Jahan. *The Hybrid Muse: Postcolonial Poetry*. University of Chicago, 2001.

Robinson, Peter. *Twentieth Century Poetry: Selves and Situations*. Oxford University Press, 2005.

Scully, James (Ed.). *Modern Poets on Modern Poetry*, Collins, 1966.

Worth, Katharine. *Revolutions in Modern English Drama*. Bell Publisher, 1973.

DSE (with numbers or code)- Translation Studies**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Translation Studies	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of translation as an interdisciplinary and cross-cultural act.
- To equip students with advanced research and analytical skills in translation methodologies with digital translation tools, corpus analysis, and translation analytics.
- To encourage students to conduct original research in translation studies with a focus on comparative literature, global multicultural discourse, and the role of translation in creating a useful knowledge repository.

Course Learning Outcomes

After completing this course, the students will be able to:

- develop conceptual and critical understanding of translation as an act of maintaining balance between at least two languages and cultures.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects.

Unit I: Translation, Translator, and Objectivity (11 Hours)

Walter Benjamin. "The Task of the Translator", *Selected Writings*, vol. 1, 1913-26, Harvard University Press, 1996, pp. 253-263.

Lawrence Venuti. "Invisibility", *The Translator's Invisibility: A History of Translation*, Routledge, 1995, pp. 1-34.

Gideon Toury. "The Nature and Role of Norms in Translation." *Descriptive Translation Studies — and Beyond*, John Benjamins, 1995, pp. 53-79.

Unit II: Translation, Transcreation, and Cultural Correspondence (12 Hours)

Sujit Mukherjee. "Translation as New Writing", Adil Jussawalla, *New Writing in India*, Penguin, 1974, pp.1-20.

A.K. Ramanujan. "Mother Tongue Other Tongue", Rita Kothari, *Translating India: The Cultural Politics of English* (Routledge, 2003), pp. 26-34.

Harish Trivedi. "Translating culture vs. cultural translation". In *Translation – Reflections, Refractions, Transformations*, edited by Paul St-Pierre and Prafulla C. Kar, John Benjamins Publishing Company, 2007, pp. 277-287.

Unit III: Translation and Interdisciplinarity (10 Hours)

- Digital textuality, AI-assisted and machine and/or computer-aided translation
- Digital Archiving, Digital Humanities Tools and Multimodal Translation (Integration of Text, Image, and Sound)
- Interdisciplinary Approaches to Translation

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., "The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals" *SHS Web Conf.* Volume 163, 2023.

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue 1, 2024. pp. 776– 786.

Unit-IV Application in Translation (12 Hours)

Students will be given a task to translate at least 25 pages from a book or Web Text and write 8-10 pages on problems and barriers in Translation. While translating from the Source Language (SL) to the Target Language (TL), students must ensure that either the SL or TL is English. Some of the suggested areas are:

- Comparative analysis of one source text and its translations
- Focus on theoretical interpretation and cultural shifts.
- Problems in Multimodal Translation
- Mapping Translation Flow in Digital Humanities

Practical Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research and may include work translated by them, in consultation with faculty members. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024. Basnett, Susan. *Translation Studies*, 4th ed. Routledge.

Berman, Sandra and Michael Wood (eds.), *Nation, Language and the Ethics of Translation*. Princeton University Press, USA, 2005.

Buden, Boris, Stefan Nowotny, Sherry Simon, Ashok Bery, and Michael Cronin. 2009. "Cultural Translation: An Introduction to the Problem, and Responses." *Translation Studies* 2 (2): 196–219.

Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, New Delhi, 1999.

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013.

Emmerich, Karen, *Literary Translation and the Making of Originals*. Bloomsbury Academic, London, 2017.

Freeth, Peter J and Raphael Trevino (eds.), *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*. Leuven, USA, 2024.

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024.

Steiner, George, *After Babel: Aspects of Language and Translation* (Oxford University Press, London, 1998.

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” *SHS Web Conf.* Volume 163, 2023. DOI: <https://doi.org/10.1051/shsconf/202316302021>.

DSE (with numbers or code)- Literature and Metaphysics**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Literature and Metaphysics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide an understanding of core issues in metaphysical debate, such as narratives of origin, a sense of the holy, the individual soul, and the larger community
- To set out a variety of literary responses to these themes and analyse them within their diverse cultural contexts
- To develop a critical sense of the relationship among diverse shades of belief and their impact upon literature

Course Learning Outcomes

By the end of the course, the students will be able to:

- identify and evaluate the literary methods involved in engaging with metaphysical debate
- assess the ethical and aesthetic values that emerge from a relationship between literature and metaphysics
- apply these values to cultural experience within and outside the domain of literature

Unit I: Foundational Concerns I (12 Hours)

‘About Creation,’ *Brihadaranyaka Upanishad* (1.4.1 to 1.4.4)

Sri Aurobindo. ‘Indian Spirituality and Life-1,’ *The Renaissance in India and Other Essays on Indian Culture*, pp. 178-195

Jagbir Singh. *Indic Civilisation and its Dharma Traditions: A Postcolonial Perspective*, Chapter 2 & 3, pp. 57-103.

Swami Vigyananand. ‘Sarvam Śāntiḥ ‘Care for Nature’ *The Hindu Manifesto*, pp. 307-343

Unit II: Foundational Concerns II (12 Hours)

Rudolf Otto. *The Idea of the Holy*, Chapters I, II, III, IV, OUP 1917.

Mircea Eliade. *The Sacred and the Profane*, Introduction, Chapters I and II, trans Willard R Trask, Harcourt, New York: Brace & World, 1953.

E R. Dodds. *The Greeks and the Irrational*, Chapters I, II, and VIII, Berkeley, Los Angeles & London, U of California Press, 1951.

Unit III: Wisdom Literature (10 Hours)

Selections from *Srimadbhagatagita* 'Resolving the Human Dilemma,' and 'Maintaining Sustainable Ecology,' from Jayadayal Goyandka, *The Bhagavad Gita or Divine Song* (with Sanskrit text and English translation) 1 ed, Gita Press, 2007.

Ecclesiastes, or 'The Book of the Preacher,' Chapters 2 & 3 from the Authorised Version of the Bible

T S Eliot. 'The Dry Salvages,' *Four Quartets*, 1941

'Setting in Motion the Wheel of the Dhamma,' *Dhammacakkapavattana Sutta*, 'Samyuta Nikaya' LVI, 11, trans from the Pali by Bhikku Bodhi *The Connected Discourses of the Buddha: A New Translation of the Samyutta Nihaya*, Wisdom Publications: 2000

Apannaka Jataka,' (pp 1-8) Vannupatha Jataka,' (pp 9-11) ed EJCowell, *The Jataka, or, Stories of the Buddha's Former Births*, vol 1, C U P 1895.

Unit IV: Devotional Literature (11 Hours)

Asa di Var, Sri Guru Granth Sahib Part 6, Stanzas 21 – 22.

'That is enough of learning, friend', 'Bulha, what do I know about who I am?' (Nos 26 & 106 respectively) from *Bullah Shah Sufi Lyrics: Selections from a World Classic*, trans Christopher Shackle, Harvard UP 2021.

'In my soul, there is a temple, a shrine, a mosque, a church where I kneel,' (p 17), 'The moon was once a moth,' (p 22) Rabia Basri, *Love Poems from God: Twelve Sacred Voices from the East and West*, trans Daniel Ladinsky, Penguin Compass, 2002.

'I just laugh,' (p 212) 'What kind of God? (p 213), 'Seasons in the Mind,' (p 218) Kabir, trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

'I write of that journey,' (p 251) and 'A Scholar, a Lawyer and a Priest,' (p 264) Mira trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions

Suggested Readings:

Aurobindo, Sri. *Essays on the Gita*, 1922, reissued by Om Books 2025.

Bhave, Vinoba. *Talks on the Gita*, 1932, reissued Spiritual Hierarchy, 2017.

Bodhi, Bhikku. *The Noble Eightfold Path: Way to the End of Suffering*, Pariyatti Publishing 2020.

Chinmayananda, Swami & Swami Tejomayananda, *Upanishad Series*, Chinmayavni 2019.

Christianson, Eric. *Ecclesiastes Through the Centuries*, Oxford: Blackwell, 2007.

Cooper, John. *T S Eliot and the Ideology of Four Quartets*, CUP 2008.

Dasgupta, Surendranath. *A History of Indian Philosophy*, 1922-1954, reissued Rupa 2018.

Grewal, J.S. *A Study of the Guru Granth Sahib: Doctrine, Social Context, History, Structure and Status*, 2009.

Haas, Andrew, David Jasper & Elizabeth Jay. *The Oxford Handbook of English Literature and Theology*, OUP, 2009.

Olson, Carl (Ed). *Theory and Method in the Study of Religion: A Selection of Critical Readings*. Belmont, CA: Thomson Wadsworth, 2003.

Sadarangani, Neeti. *Bhakti Poetry in Mediaeval India: Its Inception, Cultural Encounter and Impact*, 2004.

Swami, Shri Purohit, and W.B. Yeats (trans). *The Ten Principal Upanishads*, 1938, reissued by Rupa, 2023.

Taylor, Charles. *A Secular Age*, Cambridge: Harvard UP, 2007.

Vignayanand, Swami. *The Hindu Manifesto*, BluOne ink 2025.

Webb, Stuart. *An Introduction to the Study of Wisdom Literature*, New York: T & T Clark, 2007.

Zollowski, Eric. *Religion and Literature: History and Method*, Leiden: Brill 2020.

DSE (with numbers or code)- Dalit Studies**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Dalit Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of Dalit writings.
- To sensitize students to understand and appreciate Dalit lives, literature, language, and culture.
- To encourage students to conduct original research in Dalit studies with a focus on Dalit lives, literature, language, culture, and philosophy, among others.

Course Learning Outcomes

After completing this course, the students will be able to:

- develop a conceptual and critical understanding of Dalit literature.
- appreciate Dalit lives, literature, language, and culture.
- do research on several aspects of Dalit lives and literature, including caste, class, religion, language, and gender, among others.

Unit 1 (12 Hours)

Devanoora Mahadeva. *Kusumabale*. Translated from Kannada by Susan Daniel. Oxford University Press, 2015.

Unit 2 (12 Hours)

Baby Kamble. *The Prisons We Broke*. Translated from Marathi by Maya Pandit. Orient BlackSwan, 2011.

Unit 3 (11 Hours)

Premanand Gajvee. *The Strength of Our Wrists*. Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar. Navayana, 2013.

Unit 4 (10 Hours)

Namdeo Dhasal's "Mandakini Patel: The Young Prostitute" (Marathi), Nirav Patel's "The Song of Our Shirt" (Gujarati), M.R. Renukumar's "The Question Paper" (Malayalam), Balbir Madhopuri's "My Old Man" (Punjabi), Mohandas Namishrai's "We will Fight" (Hindi), Rajni

Tilak's "Beat of a Thousand Feet" (Hindi), Challapalli Swaroopa Rani's "Water" (Telugu), and Basudev Sunani's "Prayer" (Odia).

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics, oriented toward research. Presentations will be graded. Submissions of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Abraham, Joshil K. and Judith Misrahi-Barak. *Dalit Literatures in India*. (Ed.), Routledge, 2016.
- Ambedkar, B.R. *Annihilation of Caste*. Navayana, 2024.
- Arya, Sunaina, and Aakash Singh Rathore. *Dalit Feminist Theory: A Reader*. Routledge, 2020.
- Dangle, Arjun. *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 2009.
- Guru, Gopal, and Sundar Sarukkai. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.
- Guru, Gopal, and Sundar Sarukkai. *Experience, Caste, and the Everyday Social*. Oxford University Press, 2019.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated from Marathi by Alok Mukherjee. Orient Longman, 2004.
- Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.
- Phule, Jotiba Rao. *Gulamgiri: Collected Works of Mahatma Jotirao Phule*. Volumes I. Translated by P.G. Patil. Education Department, Government of Maharashtra, 1991.
- Rawat, Ramnarayan S. and K. Satyanarayana. *Dalit Studies*. Duke University Press, 2016.
- Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar, 1992.

DSE (with numbers or code)- New Paradigms of Research in English Studies**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
New Paradigms of Research in English Studies	4	3	1	0	As per the admission criteria	NA

Course Objectives:

- To provide a critical understanding of recent discursive turns within English Literary Studies.
- To provide conceptual inputs into the understanding of self, society, and sustainability through literature
- To provide an emphasis on ideas foregrounded by various disciplines and to inculcate in students the importance of interdisciplinary research

Course Learning Outcomes

By the end of this course, students will be able to:

- explore conceptual issues underlying the practice of medicine, issues concerning the environment, the significance of oceanic transactions, and the dynamics of food and socio-political and cultural aspects.
- form a keener and more insightful understanding of the ethical issues as represented through literature and theoretical texts.
- extend their knowledge to undertake an analysis of the relationship between the tangible and non-tangible aspects of human experience.

Unit 1: Medical Humanities (12 Hours)

Arthur Frank. "When Bodies Need Voices," (pp. 1-25), "The Body's Problems with Illness," (pp. 27-52), and "Illness as a Call for Stories" (pp. 53-73), *The Wounded Storyteller: Body, Illness and Ethics*. University of Chicago Press, 2013.

Atul Gawande. "When Doctors Make Mistakes," (pp. 47-74), "Whose Body is it Anyway" (pp. 208-227), *Complications: A Surgeon's Notes on an Imperfect Science*. Profile Books, 2007.

Jerry Pinto. *Em and the Big Hoom*. United Kingdom, Viking, 2014.

Unit 2: Environmental Humanities (12 Hours)

Rob Nixon. "The Anthropocene: The Promise and Pitfalls of an Epochal Era." from *Future Remains: A Cabinet of Curiosities for the Anthropocene*, (Ed.) Gregg Marco Armiero Mitman and Robert Emmett. University of Chicago Press, 2018.

Dipesh Chakrabarty. "The Climate of History: Four Theses." *Critical Inquiry*. 35.1. 2009, pp.197-222.

Amitav Ghosh. *The Living Mountain: A Fable for Our Times*. India, Fourth Estate, 2022.

Unit 3: Blue Humanities (10 Hours)

Steve Mentz. "Blue Humanities Thinking", *Introduction to Blue Humanities*, Routledge, 2023, pp. 18-37.

AR Gunrah. *By the Sea*. United Kingdom, Bloomsbury Publishing, 2001.

Unit 4: Culinary Humanities (11 Hours)

Claude Levi Strauss. "The Culinary Triangle" from *Food and Culture: A Reader*, (ed.) Carole Counihan and Penny Van Esterik (ed.) Routledge, 2013, pp. 28–35.

Marcel Proust. trans. C.K. Scott Moncrieff, Excerpt from "Swann's Way" *Remembrances of Things Past* Vol 2, Wordsworth Editions, 2006, pp. 60-64.

Kamala Surrayya. *Neypayasam* (Sweet Pudding) trans. Angel Maria Varghese.

<https://www.scribd.com/document/697858677/neypayasam>

Anita Mannur. "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora." *MELUS* 32.4 (2007), pp.11-31.

Imtiaz Dharker. "Recipe, never written down", "Such a perfect bowl of yogurt" and "Don't" from *Leaving Footprints*, Bloodaxe Books, 2009.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Appadurai, Arjun. "How to Make a National Cuisine: Cookbooks in Contemporary India". *Comparative Studies in Society and History* 30.1, Jan 1988, pp. 3-24.

Cole, Thomas R et al. *Medical Humanities: An Introduction*. United Kingdom, Cambridge University Press, 2015.

Counihan, Carole and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York: Routledge, 2013.

Kleinman, Arthur. *The Illness Narratives: Suffering, Healing, and the Human Condition*. United States, Basic Books, 2020.

Lahiri, Jhumpa. "Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase." <<https://www.foodandwine.com/articles/indian-takeout>>

Menon, Dilip M, et al, *Ocean as Method: Thinking with the Maritime*. Routledge India, 2022.

Sen, Taylor Colleen. *Feasts and Fasts: A History of Food in India*. New Delhi: Speaking Tiger

Books, 2015.

Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. United Kingdom, Penguin Books Limited, 2013.

Steinberg, P & K. Peters. "Wet Ontologies, Fluid Spaces: Giving Depth to Volume through Oceanic Thinking". *Environment and Planning D: Society and Space*, 33(2), 2015, pp. 247-264.

Vermeulen, Pieter. "Anthropocene Agencies", *Literature and the Anthropocene*, Routledge, 2020.

DSE (with numbers or code)-Visual Studies**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Visual Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To trace the evolution of visual expression across different cultural and historical contexts, from prehistoric cave paintings to modern and contemporary art practices in India and the West.
- To enable students to critically analyse visual texts and develop research-based methodologies for studying art, aesthetics, and visual culture within interdisciplinary frameworks.
- To encourage aesthetic appreciation and creative engagement by examining how artistic techniques, symbols, and visual narratives reflect social, political, and philosophical dimensions of human experience.

Course Learning Outcomes

By the end of this course, students will be able to:

- recognise and analyse significant examples of visual art from different periods and traditions, understanding their cultural and historical meanings.
- apply basic visual analyses and research skills to discuss or present ideas about art, artists, and visual culture with clarity and critical awareness.
- write a research essay with contextual clarity and cultural sensitivity.

Unit I: Indian Art until the coming of the East India Company (12 Hours)

Cave Paintings: Bhimbetka, Mirzapur, Edakkal; themes of hunting, ritual, and daily life; use of natural pigments.

Required visual texts:

- Bhimbetka: “The Boar Panel,” Bhimbetka Rock Shelter I; “Dancing Figures,” Bhimbetka Rock Shelter II; “Hunting Scene with Bow and Arrow,” Bhimbetka Shelter V
- Mirzapur Rock Paintings (Uttar Pradesh)
- Edakkal Caves Petroglyphs (Kerala)

Classical Murals: Ajanta, Ellora, Bagh; Buddhist, Hindu, and Jain iconography; techniques of tempera and fresco; narrative composition and colour symbolism.

Required visual texts:

Ajanta:

- Ajanta Cave 1- “Bodhisattva Padmapani and Vajrapani”
- Ajanta Cave 17- “The Mahajanaka Jataka” (Story of the Enlightened King)
- Ajanta Cave 2- “The Dream of Queen Maya”

Ellora: Ellora Cave 10 – “The Preaching Buddha” (Vishvakarma Cave)

Bagh: Bagh Cave 4 – “Scene from the Life of Buddha”

Patachitra and Miniature Paintings

Required visual texts:

- Patachitra Paintings
 1. Patachitra: “Jagannath and the Dasavatara” Patachitra – Depicting Lord Jagannath and the ten avatars of Vishnu (Raghurajpur, Odisha).
 2. “Kaliya Dalan” (Slaying of the Demon Kaliya) – Krishna-themed Pata from Naya, Midnapore (West Bengal).
- Miniature Paintings
 1. Court Miniature – Abu’l Hasan, *Study of Saint John the Evangelist, After Dürer*
 2. Golconda School – Farrukh Beg, *Lady with the Myna Bird*
 3. Kangra School – Nainsukh of Guler, *The Poet Bihari Offers Homage to Radha and Krishna*

Unit II: Indian Art from Colonialism through Nationalism to the present day (12 Hours)

Company Art

Sewak Ram

Required texts:

- Ram Sewak.
 1. *A Toddy-Tapper*, 1805
 2. *A Gathering During Holi*, 1813
- Neel Rekha. "The Patna School of Painting: A Brief History (1760-1880)", *Proceedings of the Indian History Congress*, 72 (PART-I) 2011, pp. 997-1007.

(iv) *Emergent Nationalisms*

Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-Gill

Required visual texts:

- Raja Ravi Varma-
 1. *Shakuntala*, 1898
 2. *Maharashtrian Lady with Fruit*, n.d.
- Abanindranath Tagore-
 1. *Bharat Mata*, 1905
 2. *Tissarakshita, Queen of Ashoka*, 1911
- Amrita Sher-Gill-
 1. *Mother India*, 1935
 2. *Bride’s Toilet*, 1937

From the Traditional to the Contemporary

Ganga Devi (Madhubani), Jangarh Singh Shyam (Gond Painting); ritual and community context; natural dyes and stylized motifs; transformation into contemporary idiom

Required texts:

- Ganga Devi-
 1. *Ride in a Roller Coaster*, 1986
 2. *Kohbar-Ghar*, Crafts Museum, 1989
- Jangarh Singh Shyam-
 1. *Barasingha*, mid 1980s
 2. *Trees, Birds, Airplane*, 1996
- Varma, Rashmi. "Primitive Accumulation: The Political Economy of Indigenous Art in Postcolonial India", *Third Text*, 27:6, pp. 748-761.

Unit III: Art and the Evolution of the West (10 Hours)

Beginnings, the new Humanism, and emergent Mercantilism

Cave paintings in France and Spain, Representations of myth, Giotto, Botticelli, Van Eyck, da Vinci, Raphael, Michelangelo, Vermeer, and Velázquez

Required visual texts:

- The cave of Altamira (Spain); The cave of Lascaux (France)
- Giotto (d 1308)- *Lamentation* (The Mourning of Christ); *The Flight into Egypt*
- The Early Renaissance, Johannes Van Eyck (1390-1441)- *The Arnolfini Portrait*; *The Ghent Altarpiece*
- Botticelli (1445-1510)- *The Primavera*; *The Birth of Venus*
- Leonardo da Vinci (1452-1519)- *Mona Lisa*; *The Last Supper*
- Michelangelo (1475-1564)- *The Sistine Chapel*
- Raphael (1483-1520)- *The Nymph Galatea*; *Madonna and Child*
- Albrecht Durer (1471-1528) - *The Revelation of St John*
- Velázquez (1599-1660)- *Las Meninas*
- Rembrandt (1606-1669)- *The Night Watch*
- Vermeer (1632-1675)- *Girl with a Pearl Earring*

Unit IV: The Nineteenth Century to the Present Day in the West (11 Hours)

Nineteenth and Twentieth Century

Édouard Manet, Claude Monet, Mary Cassatt, Van Gogh, Paul Cézanne, Roger Fry, Henri Matisse, Pablo Picasso, Salvador Dalí, Frida Kahlo

Required visual texts:

- Édouard Manet- *The Cafe Concert*, 1878
- Claude Monet- *Impression, Sunrise*, 1872
- Mary Cassatt- *The Boating Party*, 1894
- Van Gogh- *The Starry Night*, 1889
- Paul Cezanne- *The Card Players*, 1890-92

- Roger Fry- *River with Poplars*, 1912
- Henri Matisse- *Music*, 1910
- Pablo Picasso- *Guernica*, 1937
- Salvador Dali- *The Melting Watch*, 1954
- Frida Kahlo- *The Two Fridas*, 1939

Abstract and Pop Art

Jackson Pollock, Vassily Kandinsky, Franz Mark, Andy Warhol, Roy Lichtenstein, Vivan Sundram, Anish Kapoor

Required visual texts:

- Jackson Pollock- *Blue Poles*, 1952
- Vassily Kandinsky- *Composition X*, 1939
- Franz Mark- *Animals in Landscape*, 1914
- Andy Warhol- *Marilyn Diptych*, 1962
- Roy Lichtenstein- *M-Maybe*, 1965
- Vivan Sundram- *Ab dost Nahi Aate*, 2004
- Anish Kapoor- *Scorched Earth*, 2021

Alternative texts [Units 1 to 4] for PWBD candidates taking this course

Unit I

Ananda K Commaraswamy. “The Dance of Shiva”, *The Dance of Siva: Fourteen Indian Essays*, 1918

Unit II

Raja Rao. *Kanthapura*, 1938

Unit III

Leon Battista Alberti. *On Painting*, Book Two, 1435-36

Tracey Chevalier. *Girl with the Pearl Earring*, 1995

Unit IV

Frederic Jameson. *Postmodernism, or, the Cultural Logic of Late Capitalism*, 1989.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of these presentations will be required at the conclusion of tutorial sessions. The topics may be related to, but are not limited to, the following broad themes:

- Civilisational change and art
- Nationalism and art
- The emergence of the modern
- Popular culture and painting
- Representation and the Self

Suggested Readings:

- Ahuja, Naman P., and Dhanoa, Belinder. *The Body in Indian Art and Thought*. Belgium, Europalia International, 2013.
- Anand, Mulk Raj. *The Hindu View of Art*. United Kingdom, Taylor & Francis, 2019.
- Bundgaard, Helle. *Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan Patta Paintings*. United Kingdom, Taylor & Francis, 2013.
- Chakraverty, Anjan. *Indian Miniature Painting*. Roli Books, 1995.
- Chakraverty, Somnath. *Rock Art Studies in India: A Historical Perspective*. Asiatic Society, 2003.
- Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. Routledge, 2012.
- Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Angelico Press, 2016.
- Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. Munshiram Manoharlal Publishers, 1997.
- Foucault, Michel. 'Las Meninas,' Part 1, Chapter 1, *The Order of Things* (1966)
- Hacker, Katherine. "A Simultaneous Validity of Co-existing Cultures: J Swaminathan, the Bharat Bhavan and Contemporaneity", *Archives of Asian Art*, 64(2), 2014, pp. 191-209.
- Huntington, Susan L., and Huntington, John C. *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass, 2014.
- Khandalavala, Karl. *Pahari Miniature Painting*. New Book, 1958.
- Kleinbauer, W. Eugene. *Modern Perspectives in Western Art History: An Anthology of 20th-century Writings on the Visual Arts*, 1971.
- Kramrisch, Stella. *Exploring India's Sacred Art*. Motilal Banarsidass Publishers (Pvt. Limited), 1994.
- Mathpal, Yashodhar. *Prehistoric Painting of Bhimbetka*. Abhinav Publications, 1984.
- Mirzoeff, Nicholas. "Visualising the Anthropocene", *Public Culture*, 26 (2), Issue 72, Spring 2014, pp. 213-232.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922*, CUP, 1994.
- Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion, 2004.
- Ramaswamy, Sumathi, ed. *Beyond Appearances? Visual Practices and Ideologies in Modern India*. Sage, 2003.
- Ranciere, Jacques. "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art", *Art & Research: A Journal of Ideas, Contexts, and Methods*. 2(1), Summer 2008, <http://www.artandresearch.org.uk/v2n1/ranciere.html>.
- Ranciere, Jacques. "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roickhill (trans.), Continuum New York, 2005, pp. 42-46.
- Sengupta, Amitabh. *Scroll Paintings of Bengal: Art in the Village*. AuthorHouse UK, 2012.
- Singh, Madanjeet. *Ajanta: Ajanta Painting of the Sacred and the Secular*. Macmillan, 1965.

DSE (with numbers or code)- Contemporary Theoretical Perspectives

MA Semester II, One Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Contemporary Theoretical Perspectives	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine contemporary Indian and Western theoretical frameworks of humanities and social sciences and how they have emerged from socio-cultural contexts.
- To critically engage with various frameworks in intersection with gender, race, class, migration, self, and emotions.
- To prepare learners for research and academic writing by applying critical tools of theorisation.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically engage with texts with respect to Indian and Western theoretical frameworks and have a deeper overall understanding of theoretical concerns.
- interpret and critique literary texts using contemporary techniques of literary and cultural analysis.
- acquire advanced critical skills, research, and writing.

Unit I: Indic Epistemologies (12 Hours)

Anant Kumar Giri. 'Introduction' and 'The Calling of a Creative Transdisciplinarity'. Ed. *Creative Social Research: Rethinking Knowledge Systems: South Perspectives*, pp. 345-58.

E.V. Ramakrishnan. *Relocating Indian Literature: Texts, Traditions, Translations*, Orient BlackSwan (2011) pp 1-37.

Bhartiya Bhasha Parivar: A New Framework of Linguistics. Bhartiya Bhasha Samiti, National Book Trust. 2025 (Introduction and Chap. 2)

UNIT II: Psychology and Poetics (12 Hours)

Lauren Berlant. *Cruel Optimism*, Duke University Press, 2011. (Introduction. Affect in the Present and Chapter 1) pp.1-50.

Jonathan Gottschall (2012). *The Storytelling Animal: How Stories Make Us Human*. Houghton. (Chapters 1 and 2). Boston: Houghton Mifflin Harcourt, 2012. pp. 1-44.

Lucy Alford. *Forms of Poetic Attention*. Columbia University Press, 2020 (Introduction: What Is Poetic Attention? and “Modes of Transitive Attention”) pp. 1-52.

UNIT III: Marginalities (10 Hours)

Franco 'Bifo' Berardi. *The Soul at Work: From Alienation to Autonomy*. Los Angeles, CA: Semiotext(e): 2009. Introduction. pp. 9-26.

Shankar Ramaswami. *Souls in the Kalyug*. Ranikhet: Permanent Black, 2025. Chapters 1 and 3, pp. 14-60 and pp. 88-130.

Françoise Vergès. "Taking Sides: Decolonial Feminism". *Decolonial Feminism*. Pluto Books. 2019/2021, pp. 4-42.

Allison Weir. "Decolonizing Feminist Freedom: Indigenous Relationalities", *Decolonizing Feminism, Transnational Feminism and Globalization*, edited by Margaret A. McLaren. Bloomsbury, 2017. pp. 257-287.

Unit IV: Refugee and Migration Studies (11 Hours)

Zygmunt Bauman. "The Self-Construction of Ambivalence," *Modernity and Ambivalence* (Polity Press: 1991; 2007), pp. 53-61.

Joan Cocks. "Political Predicaments of Exile," *After Said: Postcolonial Literary Studies in the Twentieth Century*, ed. Bashi Abu-Manneh, Cambridge University Press, pp. 162-178.

Etienne Balibar. "Reinventing the Stranger: Walls all over the World, and How to Tear them Down." *Symploke* 25.1-2 (2017): pp. 25-41.

Sandro Mezzadra. "Movements of Migration within and beyond Citizenship." *Citizenship Studies* 26 (4-5): pp. 577-83.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bachelard, Gaston. *Poetics of Reverie* (Chapters 1, 2, and 3).

Balasubramanian, R. *Indian Philosophy: A Counter Perspective*.

Cocks, Joan. "Between Nativism and Displacement: Citizens, Strangers, and Surplus Status in the Contemporary Age," *Current Sociology Monograph* 68.2 (2020): 169-186.

Derrida, Jacques. *Of Hospitality*, trans. Rachel Bowlby (Stanford University Press, 2000).

Mignolo, Walter. *The Darker Side of Western Modernity*, Duke University Press (2011).

Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs* 28, no. (2003): 499-535.

Negri, Antonio and Michael Hardt (1999), "Value and Affect," *boundary 2*, Duke University Press. 26 (2): 77-88.

Said, Edward. "Reflections on Exile," *Reflections on Exile and Other Essays* (Harvard University Press: 2002), 173-187.

Saji, Narayanan C K, *Indian Woman, Feminism and Women's Liberation*. Indus Scrolls Press. 2022.

Santos, Boaventura de Sousa. *Epistemologies of the South: Justice against Epistemicide*. Boulder: Paradigm Publishers, 2014.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*, Zed Books, 1988.

Sinha, Vineeta. "Reconceptualizing the Social Sciences in Non-Western Settings: Challenges and Dilemmas". *Asian Journal of Social Science* 25.1 (1997): 167-181.

<https://doi.org/10.1163/030382497X00103>.

Tharu, Susie and Tejaswani Niranjana, "Problems for a Contemporary Theory of Gender," *Social Scientist* 22.3/4 (1994).

The Being of Bhasha: A General Introduction to the People's Linguistic Survey of India 2016

Wallerstein, Immanuel. *World System Analysis: An Introduction*. Durham: Duke University Press, 2004.

Williams, Raymond. Chapters 6, 8, 9 from *Marxism and Literature*.

SBC (with numbers or code)- Introduction to Archival Research**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Introduction to Archival Research	2	1	0	1	As per admission criteria	NA

Course Objectives:

- To introduce students to the changing nature and evolving notions of archives in the present.
- To equip students with foundational knowledge of identifying, understanding, and researching different literary and cultural archives.
- To enable students to understand the constraints and limitations of archives.

Course Outcomes

By the end of the course, the students will be able to:

- gain competence and training to engage with different kinds of archives.
- acquire the required knowledge for writing research articles based on archives.
- understand the limitations and constraints of archives.

Unit I: Definition and Process (7 Hours)

- What is an archive?
- Types of archives
- The process of building an archive

Required Readings

- Antoinette Burton, "Archive fever, Archive stories," *Archive Stories: Facts, Fictions, and The Writing of History*, Duke University Press, 2005, pp 1-25.
- Marlene Manoff, "Theories of the Archive from Across the Disciplines," *portal: Libraries and the Academy*, Vol. 4, No. 1 (2004), pp. 9–25.

Unit II: Engaging with Archives (8 Hours)

- Print archives and Visual archives
- Archives and technology
- Digital/online archives: author-based, period-based, and genre-based, among others.

Required Readings

- Susanne Østby Sæther, “Archival Art: Negotiating the Role of New Media,” *The Archive in Motion: New Conceptions of the Archive in Contemporary Thought and New Media Practices*, edited by Eivind Røssaak, Novus Press, 2010, 77-108.
- Edwards, Elizabeth. “Photography and the Material Performance of the Past.” *History and Theory*, vol. 48, no. 4, 2009, pp. 130–50.

Practical Activities (15 Hours)

Students will explore digital archives under the supervision of the course instructor. This would include:

- Identification of a digital archive
- Identification of gaps and possibilities with respect to available material in an archive
- Refinement of research topic in relation to the archive

Suggested Readings:

Carolyn Steedman, “Space of Memory: in an archive,” *Dust: The Archive and Cultural History*, Rutgers University Press, 2001.

Paul Fyfe. “Technologies of Serendipity.” *Victorian Periodicals Review*, vol. 48, no. 2, 2015, pp. 261–66.

Michel Foucault, “The Historical a priori and the Archive,” *The Archaeology of Knowledge and Discourse of Language*, Trans. A. M. Sheridan Smith, Pantheon Books, 1972.

Jacques Derrida, *Geneses, Genealogies, Genres, and Genius: The Secrets of the Archive*, Columbia University Press, 2006.

Jacques Derrida, *Archive Fever: A Freudian Impression*, University of Chicago Press, 1996, pp.1-5.

Maygene F Daniel and Timothy Watch, *A Modern Archive Reader: Basic Readings on Archival Theory and Practice*, NATFB, 1984.

Matthew L Jockers, *Macroanalysis: Digital Methods and Literary History*, Champaign, IL, 2013.

Sven Spieker, *The Big Archives: Art from Bureaucracy*, MIT Press, 2008.

Joan M. Schwartz and Terry Cook, “Archives, Records, and Power: The Making of Modern Memory,” *Archival Science* 2002, pp 1–19.

GE (with numbers or code)-Western Aesthetics**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Western Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To study the ways in which art and literature are understood by engaging with aspects of form, beauty, taste, rhythm, and feeling.
- To be able to deal with symbols, icons, allegory, and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
- To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- to inculcate disinterested and critical study of art and literature.
- to appreciate the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.
- to have a sense of application of aesthetics in the contemporary world.

Unit I (10 Hours)

Longinus. *On the Sublime*. Trans. A.O. Prickard, Clarendon Press, 1906.

Friedrich Schiller. *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21). New York, London: Penguin, 2016.

Unit II (11 Hours)

Arthur C. Danto. *The Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7), Harvard University Press, 1983.

Maurice Merleau Ponty. *The Visible and the Invisible* (Chapter 4 – “The Intertwining-the Chiasm”), Northwestern University Press, 1969.

Unit III (12 Hours)

Mikhail Bakhtin. "Author and Hero in Aesthetic Activity," in *Art and Answerability: Early Philosophical Essays*. Austin: University of Texas Press, 1990.

Elaine Scarry. *On Beauty and Being Just* (Parts I and II). Princeton, NJ: Princeton University Press, 2001.

Amelia Jones. *Body Art, Performing the Subject*. (Introduction). Minneapolis, MN: University of Minnesota Press, 1998.

Unit IV (12 Hours)

John Keats. "On Shakespeare and Eternal Poetry" from *Letter to J. H. Reynolds*, 17, 18 April 1817; "On the Imagination and a Life of Sensations rather than of Thoughts" from *Letter to Benjamin Bailey*, 22 November 1817; "On Negative Capability" from *Letter to George and Tom Keats*. *Bright Star: The Complete Poems and Selected Letters*. London: Vintage Classics, 2009.

Oscar Wilde. "The Decay of Lying" from *The Decay of Lying: And Other Essays*. London and New York: Penguin, 2020.

Sean Cubitt. "Aesthetics of the Digital." *A Companion to Digital Art*, Christiane Paul (Ed). Hoboken, NJ: Wiley-Blackwell, 2016.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submissions of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Beardsley, Monroe C. *Aesthetics from the Classical Greece to the Present*. Tuscaloosa, AL: University of Alabama Press, 1976.

Carlyle, Thomas. *Sartor Resartus*. Oxford: Oxford University Press, 2010.

Chakraborty, Gayatri Spivak. *An Aesthetic Education in the Era of Globalization*. Boston, MA: Harvard UP, 2012.

Gombrich, E.H. *Art and Illusion*. London: Phaidon Press, 1960/2004

Huysmans, Joris Karl. *Against Nature or A Rebours*. Oxford: Oxford University Press, 2009.

Kant, Immanuel. "Critique of Aesthetic Judgment" in *Critique of Judgement*. Oxford: Oxford University Press, 2008.

Konstan, David. *Beauty - The Fortunes of an Ancient Greek Idea*. New York: Oxford University Press, 2014.

Lambourne, Lionel. *The Aesthetic Movement*. London: Phaidon Press, 1996.

Langer, Susanne K. *From Feeling and Form* (Part I, —The Art Symbol). New York: Macmillan USA, 1977.

Ranciere, Jacques. *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics). London: Polity Press, 2009.

Scruton, Roger. *Art and Imagination: A Study in the Philosophy of Mind*. St Augustine's Press, 2015.

Snodin, Michael, and John Styles. *Design & The Decorative Arts, Britain 1500–1900*. London: V & A Publications, 2001.

Tolstoy, Leo. *What is Art?* London and New York: Penguin, 1995.

GE (with numbers or code): Digital Humanities**MA Semester II, One Year MA, Structure 1****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Digital Humanities	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce the basics of Digital Humanities and the use of digital tools and methods to analyze and interpret data in the traditional areas of humanities and social sciences.
- To rethink the humanities through the digital lens: how texts, languages, and cultural expressions acquire new meanings in networked, data-driven, and algorithmic environments
- To acquire skills and expertise for effectively designing, creating, and implementing digital projects.

Course Learning Outcomes

By the end of this course, students will be able to:

- learn the application of new research methods to ask new questions, and advance new forms of scholarship
- understand DH as an interdisciplinary space and learn how digital technologies reshape textuality, interpretation, and linguistic power.
- develop and curate new research projects through collaboration with other disciplines like history, Media Studies, computer science, library science, etc.

Unit I: Introduction to Digital Humanities (11 Hours)

Anne Burdick et al. "Humanities to Digital Humanities," *Digital Humanities*, MIT, 2012, pp.1-26.

E. Gardiner, & R. G. Musto. "The Elements of Digital Humanities: Text and Context" and "The Elements of Digital Humanities: Object, Artefact, Image, Sound, and Space," *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 31-66.

Jenny Fry and Ralph Schroeder. "The Changing Disciplinary Landscapes of Research." *World Wide Research*, edited by William Dutton and Paul W. Jeffreys, The MIT Press, 257–71.

Unit II: Data, Text, and Archiving (12 Hours)

Brandon M. Stewart, Justin Grimmer, and Margaret E. Roberts, *Text as Data: A New Framework for Machine Learning and the Social Sciences*, Princeton University Press, 2022). 2.7 “Six Principles of Text Analysis,” 22-32.

Stéfan Sinclair, & Geoffrey Rockwell, “The Measured Words: How Computers Analyze Texts,” in *Hermeneutica*, The MIT Press, 2016. 25-43.

Gabriella Giannachi, “A Brief History of the Archive,” *Archive Everything: Mapping the Everyday*, The MIT Press, 2016.

Unit III: Digital Tools for Literary Analysis (12 Hours)

E. Gardiner, & R. G. Musto. “Digital Tool” *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 67 – 81.

Anne Burdick et al. “Emerging Methods and Genres,” *Digital Humanities*, MIT, 2012, 1-26.

Digital Tools to be indicated by the instructors.

Unit-IV Ethics and Bias (10 Hours)

Matthew J. Salganik. “Ethics,” *Bit by Bit: Social Research in the Digital Age* (Princeton University Press, 2017).

Safiya Umoja Noble. “A Society, Searching,” in *Algorithms of Oppression: How Search Engines Reinforce Racism*. NYU Press, 2018.

Tutorial Activities (15 Hours)

Students will be required to make presentations or submit written assignments based on select topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Reading:

De Marco, Pasquale. *The Literary Web*. Pasquale De Marco, 2025.

Dodd, Maya, and Nidhi Kalra, editors. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Routledge India, 2020

Drucker, Johanna. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Routledge, 2021.

Gardiner, E., & Musto, R. G. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015

Griffin, Gabriele, and Matt Hayler. *Research Methods for Reading Digital Data in the Digital Humanities*. Edinburgh University Press, 2016

Hammond, Adam, editor. *Technology and Literature*. Cambridge University Press, 2024.

Kirschenbaum, Matthew. "What Is Digital Humanities and What's It Doing in English Departments?" *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 409-424

Levenberg, Lewis, et al., editors. *Research Methods for the Digital Humanities*. Palgrave Macmillan, 2018

Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005

Müller, Katja. *Digital Archives and Collections: Creating Online Access to Cultural Heritage*. Berghahn Books, 2021

Pozzi, Federico Alberto, and Liu, Bing. *Sentiment Analysis in Social Networks*. Netherlands, Elsevier Science, 2016.

Rajaram Lahase, Ashish, et al. *Sentiment Analysis with Machine Learning: A Project Based Guide*. N.p., Selfypage Developers Pvt Limited.

Risam, Roopika, and Rahul K. Gairola, editors. *South Asian Digital Humanities: Postcolonial Mediations across Technology's Cultural Canon*. Routledge, 2021

Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A New Companion to Digital Humanities*. Wiley Blackwell, 2016.

GE (with numbers or code)- Literature and Memory Studies

MA Semester II, One Year MA, Structure 1

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Literature and Memory Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the ways in which literature represents violent pasts in varied contexts;
- To understand literary and critical readings that deal with themes such as witnessing, trauma, exile, and borders;
- To understand the role of memory in the afterlives of violent events.

Course Learning Outcomes

By the end of the course, students will be able to:

- gain an understanding of how literature aids an understanding of violent pasts;
- acquire knowledge about memory and representation;
- improve oral and written expression and enhance analytical skills.

Unit I: The Holocaust (12 Hours)

Primo Levi, *If This Is a Man*. Trans. Stuart Woolf, Abacus, 1987. First Pub. 1958.

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Cathy Caruth, "Introduction: The Wound and the Voice," *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Unit II: Partitions of South Asia, 1947 I (12 Hours)

Maulana Abul Kalam Azad, "The End of a Dream," and "Divided India," from *India Wins Freedom*, Orient Blackswan, 1988, pp. 164-193.

Rajinder Singh Bedi, "Lajwanti." Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan, Roli, 1995, pp. 177-189.

Jamila Hasmi, "Banished." *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhamad Umar Memon, Penguin, 1998, pp. 87-105.

Unit III: Partitions of South Asia, 1971 II (11 Hours)

Nina Sabnani, "Know Directions Home," pp. 99-113; Vishwajyoti Ghosh, "A Good Education," pp. 149-163, and Malini Gupta and Dyuti Mittal, "The Taboo," pp. 235-249 in Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*. Yoda Press, 2013.

Readings for visually challenged/impaired students:

Mohan Kalpana, "In Exile," trans. Rita Kothari, *Unbordered Memories: Sindhi Stories of Partition*, Ed. Rita Kothari, (Penguin: 2009), pp. 157-166.

Sunanda Bhattacharya, "The Narrative of Kerech Buri," trans. Debjani Sengupta, *Mapmaking: Partition Stories from Two Bengals*, Amaryllis, 2011, pp. 89-100.

Unit IV: West Asia (10 Hours)

Amos Oz, *Judas*. Trans. Nicholas de Lange, Chatto & Windus, 2016. Adania Shibli, *Touch*. Trans. Paula Haydar, Clockroot Books, 2010.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).

Douglass, Ana and Thomas A. Vogler. *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Hirsch, Marianne. "Marked by Memory: Feminist Reflections on Trauma and Transmission." *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Menon, Ritu and Kamla Bhasin. "Honourably Dead: Permissible Violence Against Women," and "Borders and Bodies: Recovering Women in the Interest of the Nation," *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998), pp. 31-64, 65-130.

Mookherjee, Nayanika. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971* (Durham and London, UK: Duke UP, 2015), Preface (pp. xv-xx) and Introduction (pp. 1-28).

Sunder Rajan, Rajeswari. "Life After Rape: Narrative, Rape and Feminism," *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993)

Said, Edward. *The Question of Palestine* (Vintage, 1992).

Saikia, Yasmin. "Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh," *History Workshop Journal* 58 (2004): 274-286.

van Schendel, Willem. "Partition Studies" *The Bengal Borderland*, pp. 24-38.

**Syllabi of Courses
in
Semester-I
of
One-year M.A. English under
Structure-2
(Research and Coursework)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POST GRADUATE PROGRAMMES OF STUDY STRUCTURE, COURSES & SYLLABI OF SEMESTER -I

MA English with Research and Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2025

DSC (with numbers or code)-Fiction

MA Semester I, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Fiction	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine the dynamic relationship between storytelling and human experience by reference to texts that are drawn from a diversity of cultural contexts and articulate contrasting frameworks of identity and action.
- To critically evaluate the core elements of fiction—character, plot, setting, theme, point of view, and style—in literary texts.
- To academically engage with the prescribed texts by researching and writing.

Course Learning Outcomes

By the end of the course students will be able to:

- critically engage with fictional texts, articulate their insights effectively, and have a deeper overall understanding of theoretical concerns related to the modality of fiction.
- interpret and critique works of fiction using techniques of literary and cultural analysis, considering historical, cultural, and thematic elements.
- acquire research and writing skills related to the genre.

Unit I (10 Hours)

Jane Austen: *Persuasion*, Penguin Classics Paperback, 2006.

Unit II (10 Hours)

G V Desani: *All About H Hatterr*, NYRB Classics, 2018.

Unit III (10 Hours)

Milan Kundera: *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber, 2000.

Unit IV (15 Hours)**Short-term Project**

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broad Areas for Research (illustrative and not exhaustive):

- Gender and Authorship in the Victorian Age
- The Empire and the Colonial Anxieties
- Postcolonial Perspectives in Fiction
- Indian Fiction
- Canonical Fiction and the Digital Age

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bakhtin, MM. *The Dialogic Imagination: Four Essays*, Ed.by Michael Holquist, Trans. by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press, 1988.

Keymer, Tom. *Jane Austen: Writing, Society, Politics*, Oxford University Press, 2020.

Kundera, Milan. *The Art of the Novel*, London: Faber, 1982.

Lukacs, Georg. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Mukherjee, Meenakshi. *The Perishable Empire*. OUP, 2002.

Newcomb, Mildred. *The Imagined World of Charles Dickens*, University of Ohio Press, 1993.

Singh, Amardeep. "More than "priestly mumbo-jumbo": Religion and Authorship in *All About H. Hatterr*". *Journal of Postcolonial Writing*, vol. 46, no. 1, 2010, pp. 89-100. *Tandfonline*, 10.1080/17449850903478205.

DSC (with numbers or code)-Western Literary Criticism and Theory**MA Semester I, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Western Literary Criticism and Theory	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide a comprehensive understanding of the evolution of Western literary criticism and theory from classical antiquity to recent scholarship.
- To examine how key philosophical and literary debates have shaped literary theory.
- To develop students' ability to critically engage with primary theoretical texts and apply their insights to literary analysis.

Course Learning Outcomes

By the end of the course, students will be able to:

- apply theoretical frameworks to the interpretation of literary texts across genres and periods.
- critically evaluate the relevance and implications of different theoretical approaches in contemporary literary and cultural studies.
- conduct independent research in literary criticism and theory, engaging with secondary scholarship and interdisciplinary perspectives.

Unit I (10 Hours)

Plato: *The Republic*, Book X, trans. Benjamin Jowett. Random House, 1957.

Aristotle: *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Horace: *Ars Poetica* from Horace: Epistles Book II and Ars Poetica, trans. Niall Rudd.

Cambridge Greek and Latin Classics, 1989.

Unit II (10 Hours)

Philip Sidney: *An Apology for Poetry*, ed. Forrest G. Robinson, Macmillan, 1985.

William Wordsworth: *Preface to Lyrical Ballads* (1802).

Samuel Taylor Coleridge: *Biographia Literaria*, Chapters IV, XIII, and XIV.

Matthew Arnold: 'The Function of Criticism at the Present Time' and 'Barbarians, Philistines, Populace', *Culture and Anarchy*, Oxford University Press, 2009.

Unit III (10 Hours)

Michel Foucault: 'What is an Author?' trans. Josué V. Harari, *The Essential Works of Foucault 1954-84, vol. 2: Aesthetics, Method and Epistemology*, ed. James D. Faubion, Penguin Books, 2000, pp. 205-22.

Jacques Derrida: 'That Dangerous Supplement', *Of Grammatology*, trans. By Gayatri

Chakravorty Spivak, Johns Hopkins University Press, 1976/ 2016, pp.141-164.

Mikhail Bakhtin: 'Epic and Novel', trans. Caryl Emerson and Michael Holquist, in M. M. Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist, University of Texas Press, 1981, pp. 3-40.

Fredric Jameson: 'Postmodernism, or the Cultural Logic of Late Capitalism', *Postmodernism, or the Cultural Logic of Late Capitalism*, Verso, 1991.

Unit-IV (15 Hours)

Short-term Project

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Mimesis and the Function of Art
- The Nature of Poetic Inspiration and Imagination
- Criticism, Culture, and the Role of the Critic
- Language, Meaning, and the Question of the Author
- Knowledge, Power, and the Politics of Aesthetics

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton University Press, 2014.

Brink, C. O. *Horace on Poetry: The "Ars Poetica"*. Cambridge University Press, 1971.

Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault*

and Derrida. Edinburgh University Press, 1998.

Culler, Jonathan. *On Deconstruction: Theory and Criticism after Structuralism*. Cornell University Press, 1982.

Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton University Press, 2002.

Harvey, David. *The Condition of Postmodernity*. Blackwell, 1989.

Murray, Penelope. *Plato on Poetry: Ion, Republic 376e–398b, Republic 595–608b*. University Press, 1996.

Thompson, E. M. *Russian Formalism and Anglo-American New Criticism*. Mouton, 1971.

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. Chatto & Windus, 1962.

Williams, Raymond. *Culture and Society, 1780–1950*. Columbia University Press, 1958.

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*. Oxford and IBH, 1957.

DSE (with numbers or code)-Indian Aesthetics

MA Semester I, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Indian Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the philosophical foundations and conceptual framework of Indian Aesthetics with special focus on the relationship between art, beauty, experience, and spirituality.
- To acquaint students with major Indian aesthetic theories and thinkers to develop a comparative understanding of creation and performance as aesthetic expressions.
- To explore the interdisciplinary and applied dimensions of Indian Aesthetics with special emphasis on contemporary literary discourses like digital, ecological, and feminist aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically analyse and explain the core concepts and philosophical underpinnings of Indian aesthetics and their use in the literary world.
- understand key aesthetic theories and their applications across literary, visual, and performative arts to shape their artistic experience and expression.
- do interdisciplinary aesthetic inquiry-based research projects that connect classical aesthetic principles with modern forms such as digital art, ecological aesthetics, and gendered interpretations of beauty.

Unit I: Conceptual Understanding (10 Hours)

- Meaning and Form of Indian Aesthetics
- Significance and Philosophical Foundation
- Art, Beauty, Experience, and Spirituality

Required Readings

Mini Chandran and VS Sreenath. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 1-31.

Chandradhar Sharma. *Indian Philosophy: A Critical Survey* Barnes & Noble, Inc., USA, 1962. pp. 13-17

Agata H Świątek, et al., *Aesthetic Experience and the Ability to Integrate Beauty: The Mediating*

Effect of Spirituality, Psychology Research and Behaviour Management, Taylor & Francis Group, Dovepress, UK, 2023.

Unit II: Thinkers and Theories (10 Hours)

Theory of Performance and Creation (The journey from Shunya to Shabda)

- Ras- Bharat Muni's theory of nine sentiments
- Dhvani and Vakroti- Anandvardhan and Abhinavgupt
- Alankar- Bhamaha, Dandin, Kuntaka, and Mammata

Required Reading

Mini Chandran and VS Sreenath. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 32-163.

KC Pandey. *Comparative Aesthetics*, Vol. 1, Chaukhamba Sanskrit Series, India, 1959. pp. 489-508.

Unit III: Aesthetics and Indian Art Forms (10 Hours)

- Aesthetics in performance, including folklore and folk dance
- Sacredness and Spirituality

Required Reading

A Coomaraswamy, A. *The Dance of Shiva*, The Sunwise Turn, Inc., 1918, 2009. pp. 1-56.

KC Pandey. *Comparative Aesthetics*, Vol-1, Chaukhamba Sanskrit Series, India, 1959. pp. 511-555.

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Indian Aesthetics in Contemporary Literature
- Indian Vs Western Aesthetics
- Psychological Approaches to Indian Aesthetics
- Aesthetics of Digital Literature: Interpretation and Reinterpretation of Rasa Theory in Virtual Space
- Ecological and Feminist Perspectives of Indian Aesthetics

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Aestheticians, Publication Division, Ministry of Information and Broadcasting, Government of India, 2013.

Burch, B. F., *Oxford Handbook of Religion and the Arts*, Oxford University Press, UK, 2014.

Coomaraswami, A., *Introduction to Indian Art*. The Theosophical Publishing House, Adyar, Madras, 1956.

Gupta N A., *A Student's Handbook of Indian Aesthetics*, Cambridge Scholars Publishing, 2017.

Kapoor, K., *Dimensions of Panini Grammar: The Indian Grammatical System*, D.K. Printworld Pvt. Ltd., New Delhi, 2005

Kushwaha M.S., Misra S. K., *An Introduction to the Study of Indian Poetics*, D.K. Printworld Pvt. Ltd., New Delhi, 2020.

Raghavan, V., *The Ramayan Tradition in Asia*, Sahitya Academy, 1989.

Subrahmaiam, P., *Dances of India* Vivekanand Kendra Prakashan, Vol. 10, Vivekanandpuram, Kanyakumari, 1981

DSE (with numbers or code)-: Disability Studies and Literary Representations**MA Semester I, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Disability Studies and Literary Representations	4	3	1	0	As per admission criteria	NA

Course Objectives:

- Learning the foundational concepts of disability studies, key definitions, and theoretical models.
- Familiarizing the learner with the literary and cultural representation of disability.
- Developing social, cultural, and political understanding and meanings of disability.

Course Learning Outcomes

By the end of this course, students should be able to:

- develop an understanding of the issues and concerns of persons with disabilities.
- possess critical scholarship with interdisciplinary orientation in examining disability studies in environmental studies, translation studies, media studies, and other cognate disciplines.
- come up with fresh, critical perspectives to carry out project/research in the field of disability/Crip studies.

Unit I (10 Hours)

J Lennard Davis, editor. Part 1 (pp.3-51); Part 3 (pp. 79-89); Part 7 (pp. 253-295), *Beginning with Disability: A Primer*, edited by Lennard J. Davis. 1st ed., Routledge, 2017.

Dan Goodley, Part 1 (pp. 3-72), *Disability Studies: An Interdisciplinary Introduction*. 3rd ed., SAGE Publications, 2024.

Unit II (10 Hours)

Premchand, *Rangbhoomi*. Translated by Manju Jain, Penguin Books India, 2011.

Unit III (10 Hours)

Tito Rajarshi Mukhopadhyay. *The Mind Tree: A Miraculous Child Breaks the Silence of Autism*. United States, Arcade Pub., 2003.

Deepa Malik. *Bring It On*. New Delhi: Harper Collins, 2025.

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The

unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Disability Studies in Indian Universities
- Literary representations of Disability in South Asia
- Voices of the Disabled in Indian regional languages and literatures
- Disability Representation in Media
- Intersection of Disability and Adaptive/Assistive Technology

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Addlakha, Renu. (Ed.) *Disability Studies in India: Global Discourses, Local Realities*, Routledge, 2013.

Anand, Shilpa "Disability and Modernity: Bringing Disability Studies to Literary Research in India." *South Asia & Disability Studies: Redefining Boundaries & Extending Horizons*, edited by S. Rao and M. Kalyanpur, Peter Lang, 2015, 246-262.

Aneja, Anil K., and Nidhi Vats, editors. *Foregrounding Disability Studies in Literature and Visual Arts*. Oxford University Press, 2025. ISBN 978-93-6725-913-9.

Barker, Clare, and Stuart Murray, eds. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2018.

Berger, James. *The Disarticulate: Language, Disability and the Narratives of Modernity*. NYU Press, 2014.

Garland-Thomson, Rosemarie. "Disability and Representation." *PMLA* 120 (2005): 522-527. Ghai, Anita.

Rethinking Disability in India. Routledge India, 2015. Hall, Alice. *Literature and Disability*. Routledge, 2015

Mehrotra, Nilika, ed. *Disability Studies in India: Interdisciplinary Perspectives*. Springer Nature Singapore, 2021.

Mills, Mara and Rebecca Sanchez (Eds.). *Crip Authorship: Disability as Method*. New York University Press, 2023.

Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: U of Michigan P, 2000.

Shakespeare, Tom. *Disability: The Basics*. Routledge, 2018.

Siebers, Tobin, *Disability Aesthetics*. University of Michigan Press, 2008.

Supreme Court of India. *Handbook Concerning Persons with Disabilities*. Supreme Court of India, 2024.

The Rights of Persons with Disabilities Act, 2016, Act No. 49 of 2016, Ministry of Law and Justice (Legislative Department), published in the Gazette of India Extraordinary, Part II, Section 1, New Delhi, December 28, 2016.

Young, I, M. *On Female Bodily Experience: Throwing Like a Girl and Other Essays*. Oxford: Oxford University Press, 2005.

DSE (with numbers or code)-Classical to Pre-Modern Literatures**MA Semester I, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Classical to Pre-modern Literatures	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to ideas of classicism across languages and regions through representative literary texts.
- To explore major literary forms and aesthetic principles that shaped classical and pre-modern traditions.
- To develop comparative and critical perspectives on recurring themes such as fate, virtue, and human agency.

Course Learning Outcomes

By the end of the course, students will be able to:

- interpret and contextualize classical and pre-modern texts within their aesthetic, philosophical, and cultural frameworks.
- analyze and compare literary forms and theoretical concepts across Greco-Roman, Sanskrit, Arabic, and Indo-Persian traditions.
- formulate independent critical perspectives through research and writing that demonstrate conceptual clarity and interdisciplinary insight.

Unit I (10 Hours)

Aeschylus: *The Oresteia* Trans. Robert Fagles, Penguin Classics, 1984.

Horace: Ode 9 (Book 1), Ode 14 (Book 2), Ode 30 (Book 3), *The Complete Odes and Epodes with the 'Centennial Hymn'*, tr., with notes, by W.G. Shepherd, with an introduction by Betty Radice, Penguin Books, 1983.

Juvenal: "Satire 3", *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green, Penguin Books, rev. ed. 1998.

Unit II (10 Hours)

Bhasa: Svapna-vasavadattam or, The Vision of Vasavadatta, *Thirteen Plays of Bhasa*, tr.

A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: The First Flash, *The Dhvanyalok of Anandavardhanam*, ed. and tr. K.

Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37.

Unit III (10 Hours)

Imru al Qais: 'The Muallaqa', *The Seven Odes* by AJ Arberry, Macmillan Company, 1957.

Amir Khusro: 'Come Colour Me in Your Hue', 'Mother, Today There is Colour', 'When Our Eyes Met', 'I Have Become You', 'Ghazal 1', 'Ghazal 257', 'Ghazal 417', *In the Baazar of Love: The Selected Poetry of Amir Khusro* by Paul E Losensky and Sunil Sharma, Penguin India, 2013.

Ghalib Lakhnvi and Abdullah Bilgrami: 'Of Hamza, Muqbil, and Amar becoming blessed and acquiring occult gifts', 'Of Amir Hamza's First Tryst with the apogee of elegance princess Mehr-Nigar', 'Of Amir's departure for Mecca, and of his attaining Martyrdom in the victorious service of the prophet Muhammad; and the culmination of the dastan', 'Of the return journey of the lord of the auspicious planetary con-junction from the lands of QAF to the confines of Earth', *The Adventures of Amir Hamza*, Translated by Musharraf Ali Farooqi, Modern Library Classics, RHI, 2008.

Unit IV (15 Hours)

Short-term Project

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Ideas of humanism, virtue, and moral order in classical and pre-modern traditions
- Aesthetic and philosophical imagination
- Fate, agency, and ethical choice in literary and philosophical thought
- Cross-cultural aesthetics and comparative poetics
- Translation, adaptation, and transmission of classical

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bernal, Martin. *Black Athena: The Afroasiatic Roots of Classical Civilization*. Vol. 1, The Fabrication of Ancient Greece 1785–1985. Rutgers University Press, 2020.

Farrin, Raymond. *Abundance from the Desert: Classical Arabic Poetry*, Syracuse University Press, 2011.

Mehta, Tarla (Ed). *Sanskrit Play Production in Ancient India*, Motilal Banarsidass Publisher, 1995.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*, Columbia University Press, 2016.

Sharma, Sunil. *Amir Khusraw: The Poet of Sultans and Sufis*. Oneworld Publisher, 2012.

Stetkevych, Suzanne Pinckney (Ed). *Early Islamic Poetry and Poetics*, Routledge, 2009.

Vernant, Jean-Pierre. *Myth and Tragedy in Ancient Greece*, trans. Janet Lloyd, Zone Books, 1990.

DSE (with numbers or code)-Research Methodology

MA Semester I, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

CourseTitle and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Research Methodology	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To introduce students to the key concepts, methods, and terminology of research in the Humanities and English Studies, and to help them conceptualize research problems and prepare research proposals.
- To develop students' skills in academic writing, citation, and ethical research practices, while enabling them to connect theoretical approaches with practical research applications in English Studies.
- To equip students with critical and analytical tools for evaluating scholarly sources, designing research frameworks, and interpreting data within interdisciplinary and comparative contexts.

Course Learning Outcomes

By the end of this course, students will be able to:

- identify and apply key research concepts and paradigms in the Humanities, including the ability to frame research questions, formulate hypotheses, and design small-scale research projects.
- critically evaluate existing scholarship and theoretical frameworks to develop original, well-supported arguments that contribute to ongoing academic conversations in English Studies.
- demonstrate competence in academic writing, citation, and ethical research practices by producing a well-structured research proposal and a short research paper.

Unit I: Understanding Research in English Studies (10 Hours)

Meaning and scope of research in Humanities

Kinds of research: textual, theoretical, empirical, interdisciplinary, archival, and visual Research paradigms

The structure of a research process

The role of creativity and critical thinking in research

Praman Shashtra

Unit II: Research Design and Data Analysis (10 Hours)

Research question and hypothesis formulation

Identifying Primary and Secondary Sources

Review of literature: purpose, structure, and strategies

Data collection and interpretation
Use of digital resources and academic databases

Unit III: Academic Writing and Ethics (10 Hours)

Academic writing styles and structuring an argument
Citation and referencing styles: MLA and Chicago (latest editions)
Research ethics and plagiarism
Responsible use of AI tools in research (checking bias, citation accuracy) Managing references

Unit IV: Short-term Project (15 Hours)

Students may select any literary area or topic of their choice for intensive reading and independent research. Under faculty mentorship, they will identify a focused research question and develop a proposal and abstract grounded in suitable critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that reflects conceptual clarity, analytical depth, and originality of thought.

Practical Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions. Activities may also include:

- Review of research question and proposal
- Student presentations on selected research topics
- Submission of a final term paper

Suggested Readings:

Annambhaṭṭa. *Tarkasaṅgraha of Annambhaṭṭa: English Translation with Notes*. Translated by V. N. Jha, Chinmaya International Foundation Shodha Sansthan, 2016.

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.

Belsey, Catherine. "Textual Analysis as a Research Method." *Research Methods for English Studies*, edited by Gabriele Griffin, Edinburgh University Press, 2005, pp. 157–174.

Brand, Alice K. *The Psychology of Writing*. Greenwood Press, 1989.

C. R. Kothari. *Research Methodology: Methods and Techniques*. New Age International Publishers, latest edition.

Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications, selected chapters, latest edition.

The Chicago Manual of Style. 18th ed., University of Chicago Press, 19 Sept. 2024.

Datta, D. M. *The Six Ways of Knowing: A Critical Study of the Advaita Theory of Knowledge*. Motilal Banarsidass Publications, 2017.

The Modern Language Association of America. MLA Handbook. Modern Language Association of America, 2021.

Sinha, M. P. *Research Methods in English*. Atlantic Publishers and Distributors, 2004.

Skinner, Quentin. "Motives, Intentions and Interpretation." *Visions of Politics*, vol. 1, Cambridge University Press, 2002, pp. 90–102.

Steedman, Carolyn. "The Space of Memory." *Dust: The Archive and Cultural History*, Rutgers University Press, 2002, pp. 65–84.

Winch, Peter. "Can We Understand Ourselves?" *Philosophical Investigations*, vol. 23, no. 3, 2000, pp. 193–204.

DSE (with numbers or code)- Folk and Tribal Studies**MA Semester I, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Folk and Tribal Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To explore the shift from oral to written forms and its impact on cultural transmission.
- To engage with performance traditions, indigenous knowledge systems, and interpretive frameworks in Folk and Tribal Studies.
- To examine the interrelationship between folklore, identity, and collective memory in evolving socio-cultural contexts.

Course Learning Outcomes

By the end of this course, students will be able to:

- interpret folk and tribal narratives through contextual and aesthetic frameworks.
- analyse oral, performative, and written expressions as interconnected cultural forms.
- evaluate how folklore contributes to the construction and preservation of collective identities and social memory.

Unit I (15 Hours)

P Desai and S Shah. *Importance of Sustaining Indian Folk Literature for Cultural Continuity*.

Indian Journal of Cultural Preservation, 2016, 12(3), 210-225.

Lok J Nandkumar. *Beyond Folk*. Prajna Pravah Pratishtan, 2022, pp. 1-25, 173-202.

J Handoo. 'The Palace Paradigm and Historical Discourse' in *Folklore as Discourse*. (ed.) M.D. Muthukumaraswamy. National Folklore Support Center, 2006, pp 21-37.

Unit II (15 Hours)

Baba Farid: "In Rag Asa", "In Rag Suhi", Gurbachan Singh Talib, "The Poetical Compositions of Sheikh Farid in Multani Punjabi," in *Baba Sheikh Farid: Shakar Ganj*, National Book Trust, 1974, 97-100.

Nag Haldar: "The Great Sati Urmila," "River Ghensali," "The Jealous Always Suffer"

Salabega: "O Resident of the Blue Mountains" (Ahe Neela Shaila)

Damodar Mishra: *Hanuman Drama*, trans. A. N. D. Haksar, Penguin Classics, 2023.

Unit III (15 Hours)

Vijaydan Detha, *Timeless Tales from Marwar*, trans. Vishes Kothari, Puffin, 2020.

Bhagwandas Patel, *Bharath: An Epic of the Dungri Bhils*, trans. Nila Shah, Central Institute of Indian Languages, 2012.

Male Madeshwara: A Kannada Oral Epic, as sung by Hebbani Madayya and His Troupe, collected by K. Keshavan Prasad, trans. C. N. Ramachandran and L. N. Bhat, Sahitya Akademi, 2018).

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Epic and Orality
- Literature and Performance
- Identity mediation via folk and tribal literature
- Marketing folk and tribal literature and arts
- Canon formation

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Blackburn, Stuart H. *Inside the Drama-House: Rama Stories and Shadow Puppets in South India*, University of California Press, 1996.

Blackburn, Stuart and Ramanujan, A. K. eds., *Another Harmony: New Essays on the Folklore of India*, Oxford University Press, 1986.

Bronner, Simon J. ed., *The Meaning of Folklore: The Analytical Essays of Alan Dundes*, Utah State University Press, 2007.

Dai, Mamang. *The Legends of Pensam*, Penguin, 2006.

Devy, G. N., ed., *Painted Words: An Anthology of Tribal Literature*, Penguin, 2002.

Dorson, M Richard, *Folklore and Folklife: An Introduction*, University of Chicago Press, 1972.

Ganesh Devy, *A Nomad Called Thief: Reflections on Adivasi Silence*, Orient Blackswan, 2006.

Hafstein, Valdimar Tr. *Making Intangible Heritage: El Condor Pasa and Other Stories*, Indiana University Press, 2018.

Mahapatra, Sitakant ed., *The Awakened Wind: The Oral Poetry of the Indian Tribes*, Sahitya Akademi, 1998.

Nair, P. K. *Tribal Folklore and Culture: A Study of Oral Traditions in India*, Mittal Publications, 2010.

Payyanad, Raghavan ed., *Folklore in Modern India* (Mysore: Central Institute of Indian Languages, 1999).

Ramanujan, A. K. *The Collected Essays of A. K. Ramanujan* (New Delhi: Oxford University Press, 1999).

Sen, Soumen and Desmond L. Kharmawphlang, eds., *Orality and Beyond: A North East Indian Perspective*, Sahitya Akademi, 2007.

Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*, Routledge, 1982.

DSE (with numbers or code)- Narratives from Northeast India

MA Semester I, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Narratives from Northeast India	4	3	1	0	As per the admission criteria	NA

Course objectives:

- To introduce the students to Northeast India through literary representation of various socio-cultural issues.
- To provide an overview of the development of literary history and culture from the Northeast region while primarily focusing on the English / Anglophone writings.
- To situate narratives from the Northeast within the larger rubric of Indian writing in English.

Course Learning Outcomes

By the end of the course, students will be able to:

- arrive at a better understanding of the Northeast region and its diverse cultures.
- appreciate the diverse literary works from the region in shaping the social and cultural discourses on the region.
- gain a better understanding of literary and cultural developments in the contemporary.

Unit I (10 Hours)

Mitra Phukan: “Hope”, *Earth Songs: Stories from Northeast India*, Ed. Kailash C. Baral, Sahitya Akademi, 2005, pp. 85-104.

Temsula Ao: “Laburnum for my head”, *Laburnum for my Head: Stories*, Zubaan, 2009, pp. 1-20.

Mamang Dai: “Travel the Road” in *The Oxford Anthology of Writings from North-east India: Fiction*, Ed. Tilottoma Misra, Oxford University Press, pp. 12-19.

Unit II (10 Hours)

Kynpham Sing Nongkynrih: “The Ancient Rock of Chera” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, pp. 66-67.

Charrie L Chhange: “What Does an Indian Look Like” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, p. 76.

Robin Ngangom: “When you do not return” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 198-200.

Guru T Ladakhi: “A Himalayan Balad” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 158-159.

Unit III (10 Hours)

Queenbala Marak, “Megalithic Traditions” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 324-329.

R.K. Debberma, “Indigeneity” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 250-255.

Sarah Besky, “Tea” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 429-433.

Unit IV: Short-term project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Development of print culture/written tradition
- Storytelling, orality/ folk culture
- Narrative, ethnography, and culture
- Literature, indigeneity, and politics
- Human/non-human, anthropocene, environment

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Baishya, Amit, and Rakhi Kalita Moral, “‘Insides-Outsides’: Northeast Indian Anglophone Literatures”, *South Asia Review*, Vol. 44, Nos. 3–4, 180–190, <https://doi.org/10.1080/02759527.2023.2255045>

Baruah, Manjeet & Lipokmar Dzuvichu (Eds.). *Modern Practices in North East India: History, Culture, Representation*, New Delhi: Routledge, 2018.

Baruah, Sanjib. “A New Politics of Race: India and its North-east” in *Where the Sun Rises When Shadows Fall: The Northeast, IIC Quarterly*, Monsoon-Winter 2005, pp. 164-176.

Choudhury, Samrat and Preeti Gill (Eds.). *I Am But One of You: Northeast India and the Struggle to Belong*, New Delhi: HarperCollins Publishers, 2024.

Gill, Preeti (Ed.). *The Peripheral Centre: Voices from the Northeast*, New Delhi: Zubaan, 2014.

Islam, K.M. Baharul (Ed.). *Literatures from Northeast India: Beyond the Centre-Periphery Debate*, New York/Oxon: Routledge, 2022.

Margaret L. Pachuau and Anjali Daimari (Eds.), *Interpreting Literatures from Northeast India*, New Delhi: Bloomsbury India, 2024.

Misra, Tilottoma. "Introduction" in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, New Delhi, pp. xiii-xxxii.

Saikia, Yasmin. "Postcolonial Other" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 375-381.

Wouters, Jelle J.P. & Tanka B. Subba (Eds.). *The Routledge Companion to Northeast India*, London and New York: Routledge, 2023.

Zama, Margaret Ch. (Ed.). *Emerging Literatures of North East India: The Dynamics of Culture, Society and Identity*, New Delhi: Sage, 2013.

GE(with numbers or code)-Music and Literature**MA Semester I, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE-Music and Literature	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To inculcate a sense of musicality by combining it with literature, culture and the creative impulse.
- To develop listening skills and a sense of sound culture.
- To study music as a meaningful historical and social practice.

Course Learning Outcomes

By the end of the course, the students will be able to:

- have a fundamental sense of musicality and the ability to work with pre-linguistic notions like melody, rhythm, sound, and silence.
- understand the field of acoustics, ethnomusicology, and popular music.
- have a basic sense of recording and archiving music.

Unit I (15 Hours)

Sandeep Bagchee, *Shruti: A Listener's Guide to Hindustani Music*. (Chapters 1, 2, and 3), Rupa, 2006.

Nicholas Cook, *Music: A Very Short Introduction*. Oxford University Press, 2021.

David Frawley, *Mantra Yoga and Primal Sound*. (p. 21-26 & 45-54), Motilal Banarsidass, 2022.

Unit II (15 Hours)

Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Introduction, Deep Listening Practice, Bodywork, Exercise Preparation, Natural Stance, Posture): Deep Listening Publications, 2005.

Laura Brueck et al (eds.), *Indian Sound Cultures, Indian Sound Citizenship* (Introduction and Chapter 1), Primus Book, 2021.

John Cage, *Silence: Lectures and Writings* (The Future of Music: Credo / 3 Experimental Music / 7 Experimental Music: Doctrine / 13 Composition as Process). Wesleyan University Press, 2013.

Edward Said, *Musical Elaborations* (Chapter 3). New York: Columbia University Press, 1993.

Unit III (15 Hours)

Katherine Butler Schofield and F. Orsini. ed. *Tellings and Texts: Music, Literature and Performance in North India* (Introduction, Chapter 5 and Chapter 11), Open Book Publishers, 2020.

Sharmila Rege, Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra. *Economic and Political Weekly*, Vol. 37, No. 11 (Mar. 16-22, 2002), pp. 1038-1047.

Gregory D. Booth and Bradley Shope, *More Than Bollywood: Studies in Indian Popular Music* (Introduction, Chapter 1, and Chapter 15), Oxford University Press, 2014.

Ted Gioia, *The History of Jazz* (The Prehistory of Jazz, New Orleans Jazz, The Jazz Age), Oxford University Press, 2021.

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Fundamentals of musicality
- Relationship between music and literature
- Listening
- Conceptualize the basics of ethnomusicology
- Popular music

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Adorno, Theodor. *Philosophy of Modern Music*. Bloomsbury, 2016.

Devidayal, Namita. *The Music Room*. Penguin India, 2007.

Dhar, Sheila. *Raga 'n Josh*. Orient Blackswan, 2017.

Krishna, T. M. *A Southern Music*. HarperCollins India, 2016.

Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. University of Chicago Press, 1993.

Martin, Henry, and Keith Waters. *Jazz: The First Hundred Years*. Cengage Learning, 2015.

Mukherjee, Kumar Prasad. *The Lost World of Hindustani Music*. Penguin India, 2006.

Rice, Timothy. *Ethnomusicology: A Very Short Introduction*. Oxford UP, 2014.

Sampath, Vikram. *Indian Classical Music and the Gramophone*. Routledge, 2023.

Schafer, R. Murray. *The Soundscape: Our Environment and the Tuning of the World*. Destiny Books, 1993.

Shankar, Ravi. *My Music, My Life*. Mandala Publishing, 2007.

Sharma, Prem Lata. *Ananda Coomaraswamy: Essays on Music*. Manohar, 2010. Thoreau, Henry David. *Walden*. Princeton University Press, 2016.

GE (with numbers or code)- Indian Epics and Ethics**MA Semester I, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Indian Epics and Ethics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To explore the ethical philosophies and moral dilemmas presented in Indian epics across linguistic and regional traditions.
- To examine how ideas of dharma, justice, compassion, and virtue shape individual and collective conduct in different cultural contexts.
- To develop critical and comparative perspectives on ethical thought through the study of epic narratives in various Indian languages.

Course Learning Outcomes

By the end of this course, students will be able to:

- interpret and critically analyse ethical ideas such as *dharma*, *karma*, *justice*, and *virtue* as they emerge through diverse Indian epic traditions.
- compare and contextualise regional and linguistic variations in ethical thought, demonstrating an understanding of how cultural narratives shape moral reasoning across traditions.
- apply ethical frameworks and research methodologies to examine epic literature, enabling original inquiry, comparative research, and interdisciplinary connections between ethics, literature, and cultural studies.

Unit I (10 Hours)

Vyasa. "Santi Parva: Part 1." *The Mahabharata of Krishna-Dwaipayana Vyasa (Vol. VIII)*. Trans. Kisari Mohan Ganguli. Munshiram Manoharlal Publishers Pvt. Ltd., 2003.

- "Rajdharmanusasana Parva," Sections 56–58, Page. no. 113–121.
- "Rajdharmanusasana Parva," Sections 67–71, Page. no. 145–159.
- "Apaddharmanusasana Parva," Sections 131–134, Page. no. 283–288.

Unit II (10 Hours)

Tulsidas. "The Kingdom of Kishkindha." *Tulsidas: The Epic of Ram*, vol. 5. Trans. Philip Lutgendorf. Harvard University Press, 2016, pp. 129–197. Murty Classical Library of India.

Unit III (10 Hours)

Cāttanār. *Manimekalai* (Cantos 13,14). Trans. P. Pandian. The South India Saiva Siddhanta Works Publishing Society, 1989, pp. 109–125.

Hijam Anganghal. *Khamba Thoibi Sheireng* (Book 1). Trans. Jodhachandra Sanasam. Ashangba Communication, 2016, pp. 1–14.

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive)

- Ethics and Kingship in Indian Epics
- The Ethics of Action and Renunciation
- Moral Dilemmas and the Limits of Power
- Gender, Virtue, and Agency in Indian Epic Narratives
- The Ethics of War and Peace in the *Mahabharata*

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Asher, R. E. "Tamil Literature in Translation." *Mahfil: A Quarterly of South Asian Literature*, vol. 6, no. 1, Spring 1970, pp. 41–63.

Bilimoria, Purushottama, et al., editors. *Indian Ethics: Classical Traditions and Contemporary Challenges: Volume I*. Routledge, 2017.

Das, Gurucharan. *The Difficulty of Being Good: On the Subtle Art of Dharma*. Penguin, 2009.

Desai, Santosh N. "Rāmāyaṇa--An Instrument of Historical Contact and Cultural Transmission between India and Asia." *The Journal of Asian Studies*, vol. 30, no. 1, 1970, pp. 5–20.

Hindery, Roderick. "Hindu Ethics in the Rāmāyaṇa." *The Journal of Religious Ethics*, vol. 4, no. 2, 1976, pp. 287–322.

Kaushal, Molly, editor. *Chanted Narratives: The Living "Katha-Vachana" Tradition*. IGNCA, D. K. Printworld (P) Ltd, 2001.

Lutgendorf, Philip. "The Power of Sacred Story: 'Rāmāyaṇa' Recitation in Contemporary North India." *Journal of Ritual Studies*, vol. 4, no. 2, 1990, pp. 115–47.

Martha C. Nussbaum. *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*. Cambridge University Press, 1986.

Monius, Anne E. "Literary Theory and Moral Vision in Tamil Buddhist Literature." *Journal of Indian Philosophy*, vol. 28, no. 2, Apr. 2000, pp. 195–223. *SpringerLink*,

Monius, Anne E. *Imagining a Place for Buddhism: Literary Culture and Religious Community*

in Tamil-Speaking South India. Oxford University Press, 2002.

Richman, Paula. *Women, Branch Stories, and Religious Rhetoric in a Tamil Buddhist Text*.

Maxwell School of Citizenship and Public Affairs, Syracuse University, 1988.

Rojio, Usham. "Performing the Landscape: Orature around Loktak Lake and the Love Story of Khamba Thoibi." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 14, no. 2, Apr.–June 2022, pp. 1–12.

Singh, Nongmaithem Tombi. "The Philosophy in 'Khamba-Thoibi Sheireng': An Amalgamation of Meitei & Hindu Thoughts – Part 4 (Last)." *Imphal Review of Arts and Politics*, 12 June 2021, <https://imphalreviews.in/the-philosophy-in-khamba-thoibi-sheireng-an-amalgamation-of-meiteihindu-thoughts-part-4-last/>

**Syllabi of Courses
in
Semester-II
of
One-year M.A. English under
Structure-2
(Research and Coursework)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POST GRADUATE PROGRAMMES OF STUDY

STRUCTURE, COURSES & SYLLABI OF SEMESTER -II

MA English with Research and Coursework (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSC (with numbers or code): The Long Nineteenth Century

MA Semester II, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSC- The Long Nineteenth Century	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To critically engage with major literary texts of the nineteenth century, including novel, poetry, and drama, by understanding their themes, narrative techniques, and cultural significance.
- To map critical thinking, interdisciplinary learning, and the cross-currents of this tumultuous era, recording its important developments in socio-political, cultural, and philosophical contexts through a choice of representative texts.
- To foster a comparative approach to literature, encouraging students to analyze how different literary traditions responded to themes of modernity, nationalism, and social reform.

Course Learning Outcomes

By the end of this course, students will be able to:

- critically analyse literary texts within their historical, cultural, and ideological frameworks, applying theoretical insights to deepen their interpretations.
- engage in comparative discussions on colonial literature of India, First World poetry of Britain and America, and theatre of Europe to develop a broader understanding of global and local literary traditions.
- demonstrate enhanced critical thinking, creativity, and communication skills through multimedia presentations, close reading exercises, and classroom discussions.

Unit I (10 Hours)

George Eliot: *Middlemarch*, Oxford University Press, 2019.

Harriet Taylor: 'The Enfranchisement of Women,' John Taylor Mill and Harriet Taylor Mill, *Essays on Sex Inequality*, ed. Alice Rossi, Chicago University Press, 1970.

Unit II (10 Hours)

Bankim Chandra Chatterjee: *Ananda Math* or The Sacred Brotherhood. Trans. Julius J Lipner, Vintage Books, 2019.

Unit III (10 Hours)

Walt Whitman: "Song of Myself"

Henrik Ibsen: *A Doll's House*. Trans. Deborah Dawkins, Penguin.

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative but not exhaustive)

- The evolution of feminism in the West
- The emergence of Indian nationalism
- The novel as an art form in colonial India
- The long poem and the representation of personal relationships
- Individualism and the shaping of the United States

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Beer, Gillian. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth-Century Fiction*. 1983.

Bloom, Harold, ed. *Walt Whitman: A Critical Reader*, Chelsea House Publishers, 1990.

Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton UP, 2000.

Hobsbawm, Eric. *The Age of Capital: 1848–1875*, Weidenfeld & Nicolson, 1975.

Hobsbawm, Eric. *The Age of Revolution: 1789–1848*. Weidenfeld & Nicolson, 1962.

Moi, Toril. *Henrik Ibsen and the Birth of Modernism: Art, Theater, Philosophy*. Oxford University Press, 2006.

Poovey, Mary. *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England*. University of Chicago Press, 1988.

Reynolds, David S. *Walt Whitman's America: A Cultural Biography*. Knopf, 1995.

Sen, Amiya P. *Bankimchandra Chattopadhyay: An Intellectual Biography*. Oxford University Press, 2008.

Williams, Raymond. *Culture and Society*. Columbia University Press, 1958.

DSC (with numbers or code)- The Long Twentieth Century

MA Semester II, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
DSC- The Long Twentieth Century	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to a range of texts that deal with issues central to the long Twentieth Century, including war, postcolonial imaginations, and modernity;
- To enable students to critically analyse texts and identify generic distinctions across different milieus and regions;
- To think of the ways in which specific genres highlight both the interiority of individuals and their location in larger worlds.

Course Learning Outcomes

By the end of the course, students will be able to:

- gain an understanding of the complexities of the Twentieth Century.
- acquire knowledge about representation and genre.
- improve oral and written expression and enhance analytical skills.

Unit I (10 Hours)

Arthur Miller, *Death of a Salesman*, Penguin Classics, 1998.

Harold Pinter: *The Birthday Party*, Faber, 1991.

Unit II (10 Hours)

James Joyce: *A Portrait of the Artist as a Young Man*, Penguin Select Classic, 2024.

Unit III (10 Hours)

Sarojini Naidu: "The Gift of India"

Keki Daruwala: "Some poems for Akhmatova"

Revathy Gopal: "Just a Turn in the Road"

K. Srilata: "Because I Never Learned the Names of Trees in Tamil"; "A Brief History of Writing"

W. H. Auden: "Musee de Beaux Arts"; "September 1, 1939"

Dylan Thomas: "Do not go gentle into that good night"; "A Refusal to mourn the Death, by Fire, of a Child in London"

Unit IV Short-term project (15 Hours)

Students will select an author or theoretical text from any unit for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in critical and theoretical discourse. The course will culminate in a short research paper (1,500–2,000 words) that demonstrates theoretical understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Modernity: its challenges and promise
- Literature and modernity
- Postcolonial imaginings of the Long Twentieth Century
- Representations of the Long Twentieth Century in a specific genre
- Cross-generic comparisons

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Aurobindo, Sri. "The Life of Nationalism," *Bande Mataram*, November 16, 1907.

Brown, Richard Danson and Suman Gupta, *Aestheticism & Modernism: Debating Twentieth-century Literature 1900-1960*. Routledge.

Johnson, David. *The Popular & the Canonical: Debating Twentieth-century Literature 1940-2000*, Routledge.

Perkins, David. *A History of Modern Poetry, Volume I: From the 1890 to the High Modernist Mode*, Harvard University Press, 1989.

Perkins, David. *A History of Modern Poetry, Volume II: Modernism and After*, Harvard University Press, 1989.

Ramazani, Jahan. *The Hybrid Muse: Postcolonial Poetry*. University of Chicago, 2001.

Robinson, Peter. *Twentieth Century Poetry: Selves and Situations*. Oxford University Press, 2005.

Scully, James (Ed.). *Modern Poets on Modern Poetry*, Collins, 1966.

Worth, Katharine. *Revolutions in Modern English Drama*. Bell Publisher, 1973.

DSE (with numbers or code)-Translation Studies**MA Semester II, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Translation Studies	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of translation as an interdisciplinary and cross-cultural act among students.
- To equip students with advanced research and analytical skills in translation methodologies with digital translation tools, corpus analysis, and translation analytics.
- To encourage students to conduct original research in translation studies with a focus on comparative literature, global multicultural discourse, and the role of translation in creating a useful knowledge repository.

Course Learning Outcomes

By the end of the course, students will be able to:

- develop conceptual and critical understanding of translation as an act of maintaining balance between two languages and cultures with desired objectivity and application of classical and contemporary theories.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects that critically assess problems in the translation, multicultural, and multilingual digital age.

Unit I: Translation, Translator, and Objectivity (10 Hours)

Walter Benjamin, "The Task of the Translator", *Selected Writings*, vol. 1, 1913-26, Harvard University Press, 1996, pp. 253-263.

Lawrence Venuti, "Invisibility", *The Translator's Invisibility: A History of Translation*, Routledge, 1995, pp. 1-34.

Gideon Toury, "The Nature and Role of Norms in Translation." *Descriptive Translation Studies — and Beyond*, John Benjamins, 1995, pp. 53-79.

Unit II: Translation, Transcreation, and Cultural Correspondence (10 Hours)

Sujit Mukherjee, "Translation as New Writing", Adil Jussawalla, *New Writing in India*, Penguin, 1974, pp.1-20.

A.K. Ramanujan, "Mother Tongue Other Tongue", Rita Kothari, *Translating India: The Cultural*

Politics of English (Routledge, 2003), pp. 26-34.

Harish Trivedi, "Translating culture vs. cultural translation". In *Translation – Reflections, Refractions, Transformations*, edited by Paul St-Pierre and Prafulla C. Kar, John Benjamins Publishing Company, 2007, pp. 277-287.

Unit III: Translation and Interdisciplinarity (10 Hours)

- Digital textuality, AI-assisted and machine and/or computer-aided translation
- Digital Archiving, Digital Humanities Tools and Multimodal Translation (Integration of Text, Image, and Sound)
- Interdisciplinary Approaches to Translation

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., "The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals" *SHS Web Conf.* Volume 163, 2023.

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue 1, 2024. pp. 776– 786.

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought. Students may also translate work and include it as part of the project, under faculty supervision.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Translation as discovery
- Comparative analysis of one source text and its translations
- Focus on theoretical interpretation and cultural shifts.
- Problems in Multimodal Translation
- Mapping Translation Flow in Digital Humanities

Practical Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. These may include work translated by students, under faculty supervision. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024.

Berman, Sandra and Michael Wood (eds.), *Nation, Language and the Ethics of Translation*. Princeton University Press, USA, 2005.

Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, 1999.

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group,

London, UK, 2013.

Emmerich, Karen, *Literary Translation and the Making of Originals*. Bloomsbury Academic, London, 2017.

Freeth, Peter J and Raphael Trevino (eds.), *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*. Leuven, USA, 2024.

Hatim, B., and Munday J., *Translation: An Advanced Resource Book*, Routledge, London, UK, 2024.

Lal, P. *Transcreation: Two Essays*. A Writers Workshop Publication, 1972.

Merkle, D. and Baer, B., James., *The Routledge Handbook of Translation and Censorship*, Routledge, London, UK, 2025.

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194.

Steiner, George, *After Babel: Aspects of Language and Translation*, Oxford University Press, 1998.

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” SHS Web Conf. Volume 163, 2023.

DSE (with numbers or code)-Literature and Metaphysics**MA Semester II, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Literature and Metaphysics	04	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide an understanding of core issues in metaphysical debate such as narratives of origin, a sense of the holy, the individual soul and the larger community.
- To set out a variety of literary responses to these themes and analyse them within their diverse cultural contexts, as well as through broader historical channels.
- To articulate through a short project a critical sense of the relationship among diverse shades of belief and their impact upon literature.

Course Learning Outcomes

By the end of the course, the students will be able to:

- identify and evaluate the literary methods involved in engaging with metaphysical debate.
- assess the ethical and aesthetic values that emerge from a relationship between literature and metaphysics.
- apply these values to cultural experience within and outside the domain of a short-term research project that they have constructed.

Unit I: Foundational Concerns I (10 Hours)

‘About Creation,’ *Brihadaranyaka Upanishad* (1.4.1 to 1.4.4)

‘Indian Spirituality and Life-1’, Sri Aurobindo, *The Renaissance in India and Other Essays on Indian Culture*, pp. 178-195

Jagbir Singh, *Indic Civilisation and its Dharma Traditions: A Postcolonial Perspective*, Chapter 2 & 3, pp. 57-103.

‘Sarvam Śāntiḥ ‘Care for Nature’- Swami Vigyananand, *The Hindu Manifesto*, pp. 307-343

Unit II: Foundational Concerns II (10 Hours)

Rudolf Otto, *The Idea of the Holy*, Chapters I, II, III, IV, OUP 1917.

Mircea Eliade, *The Sacred and the Profane*, Introduction, Chapters I and II, trans Willard R Trask, Harcourt, New York: Brace & World, 1953.

E R. Dodds, *The Greeks and the Irrational*, Chapters I, II, and VIII, Berkeley, Los Angeles & London, U of California Press, 1951.

Koenraad Elst, 'Is the term Dharma Untranslatable?' 219-233, and Hindol Sengupta, 'The Worldview of Dharma', Saradindu Mukherji (ed), *Prabodhan-II: Thoughts on Hindu Society*, 282-292

Unit III: Wisdom and Devotional Literature (10 Hours)

Selections from *Srimadbhagatagita* 'Resolving the Human Dilemma,' and 'Maintaining Sustainable Ecology,' from Jayadayal Goyandka, *The Bhagavad Gita or Divine Song* (with Sanskrit text and English translation) 1 edn, Gita Press 2007.

Ecclesiastes, or 'The Book of the Preacher,' Chapters 2 & 3 from the Authorised Version of the Bible

T S Eliot, 'The Dry Salvages,' *Four Quartets*, 1941.

'Setting in Motion the Wheel of the Dhamma,' *Dhammacakkapavattana Sutta*, 'Samyuta Nikaya' LVI, 11, trans from the Pali by Bhikku Bodhi *The Connected Discourses of the Buddha: A New Translation of the Samyutta Nihaya*, Wisdom Publications: 2000.

'Apannaka Jataka,' (pp 1-8) Vannupatha Jataka,' (pp 9-11) ed E J Cowell *The Jataka, or, Stories of the Buddha's Former Births*, vol 1, C U P 1895

Asa di Var, Sri Guru Granth Sahib Part 6, Stanzas 21 – 22

'That is enough of learning, friend', 'Bulha, what do I know about who I am?' (Nos 26 & 106 respectively) from *Bullah Shah Sufi Lyrics: Selections from a World Classic*, trans Christopher Shackle, Harvard UP 2021.

'In my soul, there is a temple, a shrine, a mosque, a church where I kneel,' (p 17), 'The moon was once a moth,' (p 22) Rabia Basri, *Love Poems from God: Twelve Sacred Voices from the East and West*, trans Daniel Ladinsky, Penguin Compass, 2002

'I just laugh,' (p 212) 'What kind of God? (p 213), 'Seasons in the Mind,' (p 218) Kabir, trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

'I write of that journey,' (p 251) and 'A Scholar, a Lawyer and a Priest,' (p 264) Mira trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Students will be trained to identify concepts in the prescribed fields within this course, and to analyse the available range of literary responses to central questions of discourse, wisdom and devotion.

Suggested Broader Areas for Research (illustrative and not exhaustive)

- the relationship between the individual soul and the human community
- conceptualizing the sacred and the profane
- creation and the nature of sustainable ecology
- continuing arguments on the nature of belief and questioning
- fables and the documentation of the holy

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Aurobindo, Sri. *Essays on the Gita*, 1922, reissued by Om Books 2025.
- Bhave, Vinoba. *Talks on the Gita*, 1932, reissued Spiritual Hierarchy, 2017.
- Bodhi, Bhikku. *The Noble Eightfold Path: Way to the End of Suffering*, Pariyatti Publishing 2020.
- Chinmayananda, Swami & Swami Tejomayananda, *Upanishad Series*, Chinmayavni 2019.
- Christianson, Eric. *Ecclesiastes Through the Centuries*, Oxford: Blackwell, 2007.
- Cooper, John. *T.S. Eliot and the Ideology of Four Quartets*, CUP 2008.
- Dasgupta, Surendranath. *A History of Indian Philosophy*, 1922-1954, reissued Rupa 2018.
- Grewal, J S. *A Study of the Guru Granth Sahib: Doctrine, Social Context, History, Structure and Status*, 2009.
- Haas, Andrew, David Jasper & Elizabeth Jay. *The Oxford Handbook of English Literature and Theology*, OUP, 2009.
- Olson, Carl (Ed). *Theory and Method in the Study of Religion: A Selection of Critical Readings*. Belmont, CA: Thomson Wadsworth, 2003.
- Sadarangani, Neeti. *Bhakti Poetry in Mediaeval India: Its Inception, Cultural Encounter and Impact*, 2004.
- Swami, Shri Purohit, and W.B. Yeats (trans). *The Ten Principal Upanishads* . 1938, reissued by Rupa, 2023.
- Taylor, Charles. *A Secular Age*, Cambridge: Harvard UP, 2007.
- Vignayanand, Swami. *The Hindu Manifesto*, BluOne ink 2025.
- Webb, Stuart. *An Introduction to the Study of Wisdom Literature*, New York: T & T Clark, 2007.
- Zollowski, Eric. *Religion and Literature: History and Method*, Leiden: Brill 2020

DSE (with numbers or code)- Dalit Studies

MA Semester II, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Dalit Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of Dalit writings among the students.
- To sensitize students to understand and appreciate Dalit lives, literature, language, and culture.
- To encourage students to conduct original research in Dalit studies with a focus on Dalit lives, literature, language, culture, and philosophy, among others.

Course Outcomes

By the end of the course, students will be able to:

- develop conceptual and critical understanding of Dalit literature.
- appreciate Dalit lives, literature, language, and culture.
- undertake research on several aspects of Dalit lives and literature, including caste, class, religion, language, and gender.

Unit I (10 Hours)

Devanoora Mahadeva. *Kusumabale*. Translated from Kannada by Susan Daniel. Oxford University Press, 2015.

Unit II (10 Hours)

Baby Kamble. *The Prisons We Broke*. Translated from Marathi by Maya Pandit. Orient BlackSwan, 2011.

Unit III (10 Hours)

Premanand Gajvee's *The Strength of Our Wrists*. Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar, Navayana, 2013.

M.R. Renukumar's "The Question Paper" (Malayalam), Balbir Madhopuri's "My Old Man" (Punjabi), Challapalli Swaroopa Rani's "Water" (Telugu), and Basudev Sunani's "Prayer" (Odia).

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a

research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested topics, though not exhaustive, are as follows:

- Caste and class
- Dalit Patriarchy
- Caste and Identity
- Dalit culture
- Nation and nationalism in Dalit context

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Abraham, Joshil K. and Misrahi-Barak, Judith. *Dalit Literatures in India*. (Ed.) Routledge, 2016.
Ambedkar, B.R. *Annihilation of Caste*. New Delhi: Navayana, 2024.

Arya, Sunaina, and Rathore, Aakash Singh. *Dalit Feminist Theory: A Reader*. Routledge, 2020.
Dangle, Arjun. *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 2009.

Guru, Gopal and Sarukkai, Sundar. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.

Guru, Gopal, and Sarukkai, Sundar. *Experience, Caste, and the Everyday Social*. Oxford University Press, 2019.

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated from Marathi by Alok Mukherjee. Orient Longman, 2004.

Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.

Phule, Jotiba Rao. *Gulamgiri: Collected Works of Mahatma Jotirao Phule*. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.

Rawat, Ramnarayan S. and Satyanarayana, K. *Dalit Studies*. Duke University Press, 2016.

Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar, 1992.

DSE (with numbers or code)- New Paradigms of Research in English Studies

MA Semester II, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
New Paradigms of Research in English Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide a critical understanding of the emerging areas within English Literary Studies, in particular, and Humanities in general.
- To explore conceptual issues underlying the practices of contemporary medicine, issues arising out of environmental and oceanic transactions, and food through the lens of literature.
- To provide inputs into understanding the self and the society with renewed focus on sustainability.

Course Learning Outcomes

By the end of this course, students will be able to:

- cultivate a keener and more insightful understanding of ethical issues related to the tangible and non-tangible experiences arising out of the areas under study.
- hone skills to foreground their research argument by keeping in mind the immense possibilities of an interdisciplinary approach.
- develop their thesis by deducing methodological interventions provided by the areas under study vis-à-vis the theoretical inroads provided by English Literary Studies.

Unit 1: Medical Humanities (10 Hours)

Frank, Arthur. "When Bodies Need Voices," (pp. 1-25), "The Body's Problems with Illness," (pp. 27-52), and "Illness as a Call for Stories" (pp. 53-73), *The Wounded Storyteller: Body, Illness and Ethics*. University of Chicago Press, 2013.

Gawande, Atul. "When Doctors Make Mistakes," (pp. 47-74) "Whose Body is it Anyway" (pp. 208-227), *Complications: A Surgeon's Notes on an Imperfect Science*. Profile Books, 2007.

Pinto, Jerry. *Em and the Big Hoom*. United Kingdom, Viking, 2014.

Unit II: Blue Humanities (10 Hours)

Mentz, Steve. "Blue Humanities Thinking", *Introduction to Blue Humanities*, Routledge, 2023, pp. 18-37.

Gurnah, AR. *By the Sea*. United Kingdom, Bloomsbury Publishing, 2001.

Unit III: Culinary Humanities (10 Hours)

Strauss, Claude Levi. "The Culinary Triangle" from *Food and Culture: A Reader*, (ed.) Carole Counihan and Penny Van Esterik (ed.) New York: Routledge. 2013, pp. 28–35.

Proust, Marcel. trans. C.K. Scott Moncrieff, Excerpt from "Swann's Way" *Remembrances of Things Past* Vol 2, Wordsworth Editions, 2006, pp. 60-64.

Surrayya, Kamala. *Neypayasam* (Sweet Pudding) trans. Angel Maria Varghese. <https://www.scribd.com/document/697858677/neypayasam>

Mannur, Anita. "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora." *MELUS* 32.4, 2007, pp.11-31.

Dharker, Imtiaz. "Recipe, never written down", "Such a perfect bowl of yogurt", and "Don't" from *Leaving Footprints*, Bloodaxe Books, 2009.

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Oceanic Cosmopolitanism
- Anthropocentrism
- Wet Ontologies
- Medical Gaze and Embodiment
- Edible Icon

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Appadurai, Arjun. "How to Make a National Cuisine: Cookbooks in Contemporary India". *Comparative Studies in Society and History* 30.1, Jan 1988, pp. 3-24.

Cole, Thomas R et al. *Medical Humanities: An Introduction*. United Kingdom, Cambridge

University Press, 2015.

Counihan, Carole and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York: Routledge, 2013.

Kleinman, Arthur. *The Illness Narratives: Suffering, Healing, and the Human Condition*. United States, Basic Books, 2020.

Lahiri, Jhumpa. "Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase." <<https://www.foodandwine.com/articles/indian-takeout>>

Menon, Dilip M, et al, *Ocean as Method: Thinking with the Maritime*. Routledge India, 2022.

Sen, Taylor Colleen. *Feasts and Fasts: A History of Food in India*. New Delhi: Speaking Tiger Books, 2015.

Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. United Kingdom, Penguin Books Limited, 2013.

Steinberg, P & K. Peters. "Wet Ontologies, Fluid Spaces: Giving Depth to Volume through Oceanic Thinking". *Environment and Planning D: Society and Space*, 33(2), 2015, pp. 247-264.

Vermeulen, Pieter. "Anthropocene Agencies", *Literature and the Anthropocene*, Routledge, 2020.

DSE (with numbers or code)-Visual Studies**MA Semester II, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
DSE- Visual Studies Coursework with Research	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To trace the evolution of visual expression across different cultural and historical contexts, from prehistoric cave paintings to modern and contemporary art practices in India and the West.
- To enable students to critically analyse visual texts and develop research-based methodologies for studying art, aesthetics, and visual culture within interdisciplinary frameworks.
- To encourage aesthetic appreciation and creative engagement by examining how artistic techniques, symbols, and visual narratives reflect social, political, and philosophical dimensions of human experience.

Course Learning Outcomes

By the end of this course, students will be able to:

- recognise and analyse significant examples of visual art from different periods and traditions, understanding their cultural and historical meanings.
- students will be able to apply basic visual analyses and research skills to discuss or present ideas about art, artists, and visual culture with clarity and critical awareness.
- write a research essay with contextual clarity and cultural sensitivity.

Unit I: Indian Art until the coming of the East India Company (10 Hours)

Cave Paintings – Bhimbetka, Mirzapur, Edakkal; themes of hunting, ritual, and daily life; use of natural pigments.

Required visual texts:

Bhimbetka-

- “The Boar Panel,” Bhimbetka Rock Shelter I;
- “Dancing Figures,” Bhimbetka Rock Shelter II;

- “Hunting Scene with Bow and Arrow,” Bhimbetka Shelter V

Mirzapur Rock Paintings (Uttar Pradesh)

Edakkal Caves Petroglyphs (Kerala)

Classical Murals – Ajanta, Ellora, Bagh; Buddhist, Hindu, and Jain iconography; techniques of tempera and fresco; narrative composition and colour symbolism.

Required visual texts:

Ajanta-

- Ajanta Cave 1 – “Bodhisattva Padmapani and Vajrapani”;
- Ajanta Cave 17 – “The Mahajanaka Jataka” (Story of the Enlightened King);
- Ajanta Cave 2 – “The Dream of Queen Maya”

Ellora Cave 10 – “The Preaching Buddha” (Vishvakarma Cave); Bagh Cave 4 – “Scene from the Life of Buddha”

Patachitra and Miniature Paintings

Required visual texts:

Patachitra-

- “Jagannath and the Dasavatara” Patachitra – Depicting Lord Jagannath and the ten avatars of Vishnu (Raghurajpur, Odisha)
- “Kaliya Dalan” (Slaying of the Demon Kaliya) – Krishna-themed Pata from Naya, Midnapore (West Bengal).

Miniature -

- Court Miniature- Abu'l Hasan, *Study of Saint John the Evangelist, After Dürer*
- Golconda School- Farrukh Beg, *Lady with the Myna Bird*
- Kangra School- Nainsukh of Guler, *The Poet Bihari Offers Homage to Radha and Krishna*

Unit II- Indian Art from Colonialism through Nationalism to the Present Day (10 Hours)

Company Art

Sewak Ram

Required texts:

- Sewak Ram
 1. *A Toddy-Tapper*, 1805
 2. *A Gathering During Holi*, 1813
- Rekha, Neel. "The Patna School of Painting: A Brief History (1760-1880)", *Proceedings of the Indian History Congress*, 72 (PART-I) 2011, pp. 997-1007.

Emergent Nationalisms

Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-Gill

Required visual texts:

- Raja Ravi Verma
 1. *Shakuntala*, 1898
 2. *Maharashtrian Lady with Fruit*, n.d.
- Abanindranath Tagore
 1. *Bharat Mata*, 1905
 2. *Tissarakshita, Queen of Ashoka*, 1911
- Amrita Sher-gill
 1. *Mother India*, 1935
 2. *Bride's Toilet*, 1937

From the Traditional to the Contemporary

Ganga Devi (Madhubani), Jangarh Singh Shyam (Gond Painting); ritual and community context; natural dyes and stylized motifs; transformation into contemporary idiom

Required texts:

Ganga Devi-

- *Ride in a Roller Coaster*, 1986
- *Kohbar-Ghar*, Crafts Museum, 1989

Jangarh Singh Shyam-

- *Barasingha*, mid 1980s;
- *Trees, Birds, Airplane*, 1996

Varma, Rashmi. "Primitive Accumulation: The Political Economy of Indigenous Art in Postcolonial India", *Third Text*, 27:6, pp. 748-761.

Unit III: Art and the Evolution of the West (10 Hours)***Beginnings, the new Humanism and emergent Mercantilism***

Cave paintings in France and Spain, Representations of myth, Giotto, Botticelli, Van Eyck, da Vinci, Raphael, Michelangelo, Vermeer, and Velázquez

Required visual texts:

- The cave of Altamira (Spain); The cave of Lascaux (France)
- Giotto (d 1308)- *Lamentation* (The Mourning of Christ); *The Flight into Egypt*
- The Early Renaissance, Johannes Van Eyck (1390-1441)- *The Arnolfini Portrait*; *The Ghent Altarpiece*
- Botticelli (1445-1510)- *The Primavera*; *The Birth of Venus*
- Leonardo da Vinci (1452-1519)- *Mona Lisa*; *The Last Supper*
- Michelangelo (1475-1564)- *The Sistine Chapel*
- Raphael (1483-1520)- *The Nymph Galatea*; *Madonna and Child*
- Albrecht Durer (1471-1528) - *The Revelation of St John*
- Velázquez (1599-1660)- *Las Meninas*
- Rembrandt (1606-1669)- *The Night Watch*
- Vermeer (1632-1675)- *Girl with a Pearl Earring*

Impressionism and After

Édouard Manet, Claude Monet, Mary Cassatt, Van Gogh, Paul Cézanne, Roger Fry, Henri Matisse, Pablo Picasso, Salvador Dalí, Frida Kahlo

Required visual texts:

- Édouard Manet- *The Cafe Concert*, 1878
- Claude Monet- *Impression, Sunrise*, 1872
- Mary Cassatt- *The Boating Party*, 1894
- Van Gogh- *The Starry Night*, 1889
- Paul Cezanne- *The Card Players*, 1890-92
- Roger Fry- *River with Poplars*, 1912
- Henri Matisse- *Music*, 1910
- Pablo Picasso- *Guernica*, 1937
- Salvador Dali- *The Melting Watch*, 1954
- Frida Kahlo- *The Two Fridas*, 1939

Abstract and Pop Art

Jackson Pollock, Vassily Kandinsky, Franz Mark, Andy Warhol, Roy Lichtenstein, Vivan Sundram, Anish Kapoor

Required visual texts:

- Jackson Pollock- *Blue Poles*, 1952
- Vassily Kandinsky- *Composition X*, 1939
- Franz Mark- *Animals in Landscape*, 1914
- Andy Warhol- *Marilyn Diptych*, 1962
- Roy Lichtenstein- *M-Maybe*, 1965
- Vivan Sundram- *Ab dost Nahi Aate*, 2004
- Anish Kapoor- *Scorched Earth*, 2021

Alternative texts [Units 1 to 3] for PWBD candidates taking this course:

Unit I (10 Hours)

Ananda K Commaraswamy, “The Dance of Shiva”, *The Dance of Siva: Fourteen Indian Essays*, 1918

Unit II (10 Hours)

Raja Rao, *Kanthapura*, 1938.

Unit III (10 Hours)

Leon Battista Alberti, *On Painting*, Book Two, 1435-36

Frederic Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, 1989

Tracey Chevalier, *Girl with the Pearl Earring*, 1995

Unit IV: Short-term Project (Applicable to all students enrolled in the course; 15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates

conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (Illustrative but not exhaustive):

- The Literary and the Visual in a given context
- Intermedial adaptation
- Conditions of production of Visual Art
- Identity and Art
- The difficulties of categorization

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Ahuja, Naman P., and Dhanoa, Belinder. *The Body in Indian Art and Thought*. Belgium, Europalia International, 2013.
- Anand, Mulk Raj. *The Hindu View of Art*. United Kingdom, Taylor & Francis, 2019.
- Bundgaard, Helle. *Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan Patta Paintings*. United Kingdom, Taylor & Francis, 2013.
- Chakraverty, Anjan. *Indian Miniature Painting*. Roli Books, 1995.
- Chakraverty, Somnath. *Rock Art Studies in India: A Historical Perspective*. Asiatic Society, 2003.
- Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. Routledge, 2012.
- Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Angelico Press, 2016.
- Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. Munshiram Manoharlal Publishers, 1997.
- Foucault, Michel. 'Las Meninas,' Part 1, Chapter 1, *The Order of Things* (1966)
- Hacker, Katherine. "A Simultaneous Validity of Co-existing Cultures: J Swaminathan, the Bharat Bhavan and Contemporaneity", *Archives of Asian Art*, 64(2), 2014, pp. 191-209.
- Huntington, Susan L., and Huntington, John C. *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass, 2014.
- Khandalavala, Karl. *Pahari Miniature Painting*. New Book, 1958.
- Kleinbauer, W. Eugene. *Modern Perspectives in Western Art History: An Anthology of 20th-century Writings on the Visual Arts*, 1971.
- Kramrisch, Stella. *Exploring India's Sacred Art*. Motilal Banarsidass Publishers (Pvt. Limited), 1994.
- Mathpal, Yashodhar. *Prehistoric Painting of Bhimbetka*. Abhinav Publications, 1984.
- Mirzoeff, Nicholas. "Visualising the Anthropocene", *Public Culture*, 26 (2), Issue 72, Spring 2014, pp. 213-232.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922*, CUP, 1994.
- Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion, 2004.
- Ramaswamy, Sumathi, ed. *Beyond Appearances? Visual Practices and Ideologies in Modern India*. Sage, 2003.

Ranciere, Jacques. "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art", *Art & Research: A Journal of Ideas, Contexts, and Methods*. 2(1), Summer 2008, <http://www.artandresearch.org.uk/v2n1/ranciere.html>.

Ranciere, Jacques. "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roickhill (trans.), Continuum New York, 2005, pp. 42-46.

Sengupta, Amitabh. *Scroll Paintings of Bengal: Art in the Village*. AuthorHouse UK, 2012.

Singh, Madanjeet. *Ajanta: Ajanta Painting of the Sacred and the Secular*. Macmillan, 1965.

DSE (with numbers or code)-Contemporary Theoretical Perspectives**MA Semester II, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical /Practice		
Contemporary Theoretical Perspectives	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine contemporary Indian and Western theoretical frameworks of humanities and social sciences, and how they have emerged from the socio-cultural contexts.
- To critically engage with various frameworks in intersection with gender, race, class, migration, self, and emotions.
- To prepare learners for research and academic writing by applying critical tools of theorisation.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically engage with texts with respect to Indian and Western theoretical frameworks and have a deeper overall understanding of theoretical concerns.
- interpret and critique literary texts using contemporary techniques of literary and cultural analysis.
- acquire advanced critical skills, research, and writing.

Unit I: Indic Epistemologies (10 Hours)

Giri, Anant Kuma., 'Introduction' and 'The Calling of a Creative Transdisciplinarity'. Ed. *Creative Social Research: Rethinking Knowledge Systems: South Perspectives*. (p. 345-58).

Ramakrishnan, E.V. *Relocating Indian Literature: Texts, Traditions, Translations*, Orient BlackSwan (2011) p 1-37

Bhartiya Bhasha Parivar: A New Framework of Linguistics. Bhartiya Bhasha Samiti, National Book Trust. 2025 (Introduction and Chap. 2)

UNIT II: Psychology and Poetics (10 Hours)

Berlant, Lauren. *Cruel Optimism*, Duke University Press, 2011. (Introduction. Affect in the Present and Chapter 1--Cruel Optimism), pp. 1-50.

Gottschall, Jonathan. *The Storytelling Animal: How Stories Make Us Human*. Houghton. (Chapters 1 and 2), Houghton Mifflin Harcourt, 2012, pp. 1-44.

Alford, Lucy. *Forms of Poetic Attention*. Columbia University Press, 2020 (Introduction: What Is Poetic Attention? and "Modes of Transitive Attention) pp.1-52.

UNIT III: Marginalities (10 Hours)

Berardi, Franco 'Bifo'. *The Soul at Work: From Alienation to Autonomy*. Semiotext(e): 2009. Introduction. 9-26.

Ramaswami, Shankar. *Souls in the Kalyug*. Ranikhet: Permanent Black, 2025. Chapters 1 and 3, pp. 14-60 and pp. 88-130.

Vergès, Françoise "Taking Sides: Decolonial Feminism". *Decolonial Feminism*. Pluto Books. 2019/2021, pp. 4-42.

Weir, Allison, "Decolonizing Feminist Freedom: Indigenous Relationalities" *Decolonizing Feminism, Transnational Feminism and Globalization*, edited by Margaret A. McLaren. Bloomsbury, 2017, pp. 257-287.

Unit-IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broad Areas for Research (illustrative and not exhaustive):

- Postcoloniality in India
- Linguistic Frameworks
- Migration and Citizenship
- Decolonial Feminism
- Affect Theory

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Bachelard, Gaston. *Poetics of Reverie* (Chapters 1, 2, and 3).
- Balasubramanian, R. *Indian Philosophy: A Counter Perspective*.
- Cocks, Joan. "Between Nativism and Displacement: Citizens, Strangers, and Surplus Status in the Contemporary Age," *Current Sociology Monograph* 68.2 (2020): 169-186.
- Derrida, Jacques. *Of Hospitality*, trans. Rachel Bowlby (Stanford University Press, 2000).
- Mignolo, Walter. *The Darker Side of Western Modernity*, Duke University Press (2011).
- Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs* 28, no. (2003): 499–535.
- Negri, Antonio and Michael Hardt (1999), "Value and Affect," *boundary 2*, Duke University Press. 26 (2): 77–88.
- Said, Edward. "Reflections on Exile," *Reflections on Exile and Other Essays* (Harvard University Press: 2002), 173-187.
- Saji, Narayanan C K, *Indian Woman, Feminism and Women's Liberation*. Indus Scrolls Press. 2022.
- Santos, Boaventura de Sousa. *Epistemologies of the South: Justice against Epistemicide*. Boulder: Paradigm Publishers, 2014.
- Shiva, Vandana. *Staying Alive: Women, Ecology and Development*, Zed Books, 1988.
- Sinha, Vineeta. "Reconceptualizing the Social Sciences in Non-Western Settings: Challenges and Dilemmas". *Asian Journal of Social Science* 25.1 (1997): 167-181.
<https://doi.org/10.1163/030382497X00103>
- Tharu, Susie and Tejaswani Niranjana, "Problems for a Contemporary Theory of Gender," *Social Scientist* 22.3/4 (1994).
- The Being of Bhasha: A General Introduction to the People's Linguistic Survey of India* 2016
- Wallerstein, Immanuel. *World System Analysis: An Introduction*. Durham: Duke University Press, 2004.
- Williams, Raymond. *Marxism and Literature*, OUP, 1977.

GE (with numbers or code)-Western Aesthetics
MA Semester II, One Year MA, Structure 2

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE-Western Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To study the ways in which art and literature are understood by engaging with aspects of form, beauty, taste, rhythm, and feeling.
- To be able to deal with symbols, icons, allegory, and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
- To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- inculcate disinterested and critical study of art and literature.
- appreciate the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.
- have a sense of application of aesthetics in the contemporary world.

Unit I: Foundational Texts (10 Hours)

Longinus, *On the Sublime*. Trans. A.O. Prickard. Oxford: Clarendon Press, 1906.

Schiller, Friedrich. *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21), Penguin, 2016.

John Keats. "On Shakespeare and Eternal Poetry" from *Letter to J. H. Reynolds*, 17, 18 April 1817; "On the Imagination and a Life of Sensations rather than of Thoughts" from *Letter to Benjamin Bailey*, 22 November 1817; "On Negative Capability" from *Letter to George and Tom Keats*. *Bright Star: The Complete Poems and Selected Letters*. London: Vintage Classics, 2009.

Unit II: Defining Form (10 Hours)

Danto, Arthur C. *The Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7), Harvard University Press, 1983.

Ponty, Maurice Merleau. *The Visible and the Invisible* (Chapter 4—The Intertwining-the Chiasm), Northwestern University Press, 1969.

Wilde, Oscar. 'The Decay of Lying'. *The Decay of Lying: And Other Essays*, Penguin, 2020.

Unit III: Aesthetics and the Social (10 Hours)

Bakhtin, Mikhail. "Author and Hero in Aesthetic Activity," in *Art and Answerability: Early Philosophical Essays*, University of Texas Press, 1990.

Scarry, Elaine. *On Beauty and Being Just* (Parts I and II), Princeton University Press, 2001.
Jones, Amelia. *Body Art, Performing the Subject*. (Introduction), University of Minnesota Press, 1998.

Unit IV Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- The Sublime
- Play Drive
- Art for Art's Sake
- Performance and Art
- Art and Justice

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Beardsley, Monroe C. *Aesthetics from the Classical Greece to the Present*. Tuscaloosa, AL: University of Alabama Press, 1976.
Carlyle, Thomas. *Sartor Resartus*. Oxford: Oxford University Press, 2010.
Chakraborty, Gayatri Spivak. *An Aesthetic Education in the Era of Globalization*. Boston, MA: Harvard UP, 2012.
Gombrich, E.H. *Art and Illusion*. London: Phaidon Press, 1960/2004
Huysmans, Joris Karl. *Against Nature or A Rebours*. Oxford: Oxford University Press, 2009.
Kant, Immanuel. "Critique of Aesthetic Judgment" in *Critique of Judgement*. Oxford: Oxford University Press, 2008.
Konstan, David. *Beauty - The Fortunes of an Ancient Greek Idea*. New York: Oxford University Press, 2014.
Lambourne, Lionel. *The Aesthetic Movement*. London: Phaidon Press, 1996.
Langer, Susanne K. *From Feeling and Form* (Part I, —The Art Symbol). New York: Macmillan USA, 1977.
Ranciere, Jacques. *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics). London: Polity Press, 2009.
Scruton, Roger. *Art and Imagination: A Study in the Philosophy of Mind*. St Augustine's Press, 2015.
Snodin, Michael, and John Styles. *Design & The Decorative Arts, Britain 1500–1900*. London: V & A Publications, 2001.
Tolstoy, Leo. *What is Art?* London and New York: Penguin, 1995.

GE (with numbers or code): Digital Humanities**MA Semester II, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Digital Humanities	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce to the basics of Digital Humanities and use digital tools and methods to analyse, interpret data in the traditional areas of Humanities and Social sciences.
- To rethink the humanities through the digital lens-how texts, languages, and cultural expressions acquire new meanings in networked, data-driven, and algorithmic environments.
- To acquire skills and expertise for effectively designing, creating and implementing digital projects.

Course Learning Outcomes

By the end of this course, students will be able to:

- learn the application of new research methods to ask new questions, and advance new forms of scholarship.
- understand Digital Humanities as an interdisciplinary space and learn how digital technologies reshape textuality, interpretation, and linguistic power.
- develop and curate new research projects through collaboration with other disciplines like history, Media Studies, computer science, library science, etc.

Unit I: Introduction to Digital Humanities (10 Hours)

Burdick, Anne et al. "Humanities to Digital Humanities," *Digital Humanities*, MIT, 2012, pp.1-26.

Gardiner, E., & Musto, R. G. "The Elements of Digital Humanities: Text and Context" and "The Elements of Digital Humanities: Object, Artefact, Image, Sound, and Space," *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 31-66.

Fry, Jenny and Ralph Schroeder. "The Changing Disciplinary Landscapes of Research." *World Wide Research*, edited by William Dutton and Paul W. Jeffreys, The MIT Press, pp. 257–71.

Unit II: Data, Text, and Archiving (10 Hours)

Stewart, Brandon M. Justin Grimmer, and Margaret E. Roberts, *Text as Data: A New Framework for Machine Learning and the Social Sciences*, Princeton University Press, 2022). 2.7 “Six Principles of Text Analysis,” pp. 22-32.

Sinclair, Stéfan, & Geoffrey Rockwell, “The Measured Words: How Computers Analyze Texts,” in *Hermeneutica*, The MIT Press, 2016, pp. 25-43.

Giannachi, Gabriella. “A Brief History of the Archive,” *Archive Everything: Mapping the Everyday*, The MIT Press, 2016.

Unit III: Digital Tools for Literary Analysis (10 Hours)

Gardiner, E., & Musto, R. G. “Digital Tool” *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 67 – 81.

Burdick, Anne et al. “Emerging Methods and Genres,” *Digital Humanities*, MIT, 2012, pp. 1-26.

Digital Tools to be indicated by the instructors.

Unit-IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Digital Archiving
- Digital Storytelling
- Literatures and Social Media
- Identity production in the digital landscape
- The Digital and the National

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Reading:

De Marco, Pasquale. *The Literary Web*. Pasquale De Marco, 2025.

Dodd, Maya, and Nidhi Kalra, editors. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Routledge India, 2020

Drucker, Johanna. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Routledge, 2021.

- Gardiner, E., & Musto, R. G. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015
- Griffin, Gabriele, and Matt Hayler. *Research Methods for Reading Digital Data in the Digital Humanities*. Edinburgh University Press, 2016
- Hammond, Adam, editor. *Technology and Literature*. Cambridge University Press, 2024.
- Kirschenbaum, Matthew. "What Is Digital Humanities and What's It Doing in English Departments?" *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 409-424
- Levenberg, Lewis, et al., editors. *Research Methods for the Digital Humanities*. Palgrave Macmillan, 2018
- Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005
- Müller, Katja. *Digital Archives and Collections: Creating Online Access to Cultural Heritage*. Berghahn Books, 2021
- Pozzi, Federico Alberto, and Liu, Bing. *Sentiment Analysis in Social Networks*. Netherlands, Elsevier Science, 2016.
- Rajaram Lahase, Ashish, et al. *Sentiment Analysis with Machine Learning: A Project Based Guide*. N.p., Selfypage Developers Pvt Limited.
- Risam, Roopika, and Rahul K. Gairola, editors. *South Asian Digital Humanities: Postcolonial Mediations across Technology's Cultural Canon*. Routledge, 2021
- Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A New Companion to Digital Humanities*. Wiley Blackwell, 2016.

GE (with numbers or code)- Literature and Memory Studies**MA Semester II, One Year MA, Structure 2****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
GE- Literature and Memory Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the ways in which literature represents violent pasts in varied contexts.
- To understand literary and critical readings that deal with themes such as witnessing, trauma, exile, and borders.
- To understand the role of memory in the afterlives of violent events.

Course Learning Outcomes

By the end of the course, students will be able to:

- gain an understanding of how literature aids an understanding of violent pasts;
- acquire knowledge about memory and representation;
- improve oral and written expression and enhance analytical skills.

Unit I: The Holocaust (10 Hours)

Primo Levi, Primo. *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Cathy Caruth, "Introduction: The Wound and the Voice," *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Unit II: Partitions of South Asia, 1947 (10 Hours)

Maulana Abul Kalam Azad, "The End of a Dream," and "Divided India," from *India Wins Freedom* (Orient Blackswan, 1988), pp. 164-193.

Rajinder Singh Bedi, "Lajwanti." Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan (New Delhi: Roli, 1995), pp. 177-189.

Jamila Hasmi, "Banished." *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhammad Umar Memon (New Delhi: Penguin, 1998), pp. 87-105.

Unit III: Partitions of South Asia, 1971 (10 Hours)

Nina Sabnani, "Know Directions Home," 99-113; Vishwajyoti Ghosh, "A Good Education," 149-163, and Malini Gupta and Dyuti Mittal, "The Taboo," 235-249 in Vishwajyoti Ghosh, *This Side That Side: Restorying Partition* (New Delhi: Yoda Press, 2013).

Readings for visually challenged/impaired students:

Mohan Kalpana, "In Exile," trans. Rita Kothari, *Unbordered Memories: Sindhi Stories of Partition*, Ed. Rita Kothari, (Penguin: 2009), 157-166.

Sunanda Bhattacharya, "The Narrative of Kerech Buri," trans. Debjani Sengupta, *Mapmaking: Partition Stories from Two Bengals* (Amaryllis:2011), 89-100.

Unit IV: Short-term Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 2,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Suggested Broader Areas for Research (illustrative and not exhaustive):

- Gender and memory
- Relationship between history and memory
- The role of literature in remembrance
- Archives, oral histories, and memory
- Theorizations of trauma, exile, and borders

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).

Douglass, Ana and Thomas A. Vogler. *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Hirsch, Marianne. "Marked by Memory: Feminist Reflections on Trauma and Transmission." *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Menon, Ritu and Kamla Bhasin. "Honourably Dead: Permissible Violence Against Women," and "Borders and Bodies: Recovering Women in the Interest of the Nation," *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998), pp. 31-64, 65-130.

Mookherjee, Nayanika. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971* (Durham and London, UK: Duke UP, 2015), Preface (pp. xv-xx) and Introduction (pp. 1-28).

Sunder Rajan, Rajeswari. "Life After Rape: Narrative, Rape and Feminism," *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993)

Said, Edward. *The Question of Palestine* (Vintage, 1992).

Saikia, Yasmin. "Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh," *History Workshop Journal* 58 (2004): 274-286.

van Schendel, Willem. "Partition Studies" *The Bengal Borderland*, pp. 24-38.

**Syllabi of Courses
in
Semester-I
of
One-year M.A. English under
Structure-3
(Research Only)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POSTGRADUATE PROGRAMMES OF STUDY

STRUCTURE, COURSES & SYLLABI OF SEMESTER -I

MA English with only Research (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY THE DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSC (with numbers or code)-Fiction

MA Semester I, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Fiction	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine the dynamic relationship between storytelling and human experience by reference to texts that are drawn from a diversity of cultural contexts and articulate contrasting frameworks of identity and action.
- To critically evaluate the core elements of fiction—character, plot, setting, theme, point of view, and style—in literary texts.
- To academically engage with the prescribed texts by researching and writing.

Course Learning Outcomes

By the end of the course students will be able to:

- critically engage with fictional texts, articulate their insights effectively, and have a deeper overall understanding of theoretical concerns related to the modality of fiction.
- interpret and critique works of fiction using techniques of literary and cultural analysis, considering historical, cultural, and thematic elements.
- acquire research and writing skills related to the genre.

Unit I (10 Hours)

Jane Austen: *Persuasion*, Penguin Classics Paperback, 2006.

Unit II (10 hours)

G V Desani: *All About H Hatterr*, NYRB Classics, 2018.

Unit III (10 Hours)

Milan Kundera: *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber, 2000.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bakhtin, MM. *The Dialogic Imagination: Four Essays*, Ed.by Michael Holquist, Trans. by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press, 1988.

Keymer, Tom. *Jane Austen: Writing, Society, Politics*, Oxford University Press, 2020.

Kundera, Milan. *The Art of the Novel*, London: Faber, 1982.

Lukacs, Georg. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Mukherjee, Meenakshi. *The Perishable Empire*. OUP, 2002.

Newcomb, Mildred. *The Imagined World of Charles Dickens*, University of Ohio Press, 1993.

Singh, Amardeep. "More than "priestly mumbo-jumbo": Religion and Authorship in *All About H. Hatterr*". *Journal of Postcolonial Writing*, vol. 46, no. 1, 2010, pp. 89-100. *Tandfonline*, 10.1080/17449850903478205.

DSC (with numbers or code)-Western Literary Criticism and Theory**MA Semester I, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Western Literary Criticism and Theory	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide a comprehensive understanding of the evolution of Western literary criticism and theory from classical antiquity to recent scholarship.
- To examine how key philosophical and literary debates have shaped literary theory.
- To develop students' ability to critically engage with primary theoretical texts and apply their insights to literary analysis.

Course Learning Outcomes

By the end of the course, students will be able to:

- apply theoretical frameworks to the interpretation of literary texts across genres and periods.
- critically evaluate the relevance and implications of different theoretical approaches in contemporary literary and cultural studies.
- conduct independent research in literary criticism and theory, engaging with secondary scholarship and interdisciplinary perspectives.

Unit I (10 Hours)

Plato: *The Republic*, Book X, trans. Benjamin Jowett. Random House, 1957.

Aristotle: *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Horace: *Ars Poetica* from Horace: Epistles Book II and *Ars Poetica*, trans. Niall Rudd. Cambridge Greek and Latin Classics, 1989.

Unit II (10 Hours)

Philip Sidney: *An Apology for Poetry*, ed. Forrest G. Robinson, Macmillan, 1985. William Wordsworth: *Preface to Lyrical Ballads* (1802).

Samuel Taylor Coleridge: *Biographia Literaria*, Chapters IV, XIII, and XIV.

Matthew Arnold: 'The Function of Criticism at the Present Time' and 'Barbarians, Philistines, Populace', *Culture and Anarchy*, Oxford University Press, 2009.

Unit III (10 Hours)

Michel Foucault: 'What is an Author?' trans. Josué V. Harari, *The Essential Works of Foucault 1954-84, vol. 2: Aesthetics, Method and Epistemology*, ed. James D. Faubion, Penguin Books, 2000, pp. 205-22.

Jacques Derrida: 'That Dangerous Supplement', *Of Grammatology*, trans. By Gayatri Chakravorty Spivak, Johns Hopkins University Press, 1976/ 2016, pp.141-164.

Mikhail Bakhtin: 'Epic and Novel', trans. Caryl Emerson and Michael Holquist, in M. M. Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist, University of Texas Press, 1981, pp. 3-40.

Fredric Jameson: 'Postmodernism, or the Cultural Logic of Late Capitalism', *Postmodernism, or the Cultural Logic of Late Capitalism*, Verso, 1991.

Unit-IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton University Press, 2014.

Brink, C. O. *Horace on Poetry: The "Ars Poetica"*. Cambridge University Press, 1971.

Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh University Press, 1998.

Culler, Jonathan. *On Deconstruction: Theory and Criticism after Structuralism*. Cornell University Press, 1982.

Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton University Press, 2002.

Harvey, David. *The Condition of Postmodernity*. Blackwell, 1989.

Murray, Penelope. *Plato on Poetry: Ion, Republic 376e-398b, Republic 595-608b*. University Press, 1996.

Thompson, E. M. *Russian Formalism and Anglo-American New Criticism*. Mouton, 1971.

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. Chatto & Windus, 1962.

Williams, Raymond. *Culture and Society, 1780-1950*. Columbia University Press, 1958.

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*. Oxford and IBH, 1957.

DSE: Research in Folk, Tribal, and Translation Studies

MA Semester I, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Research In Folk, Tribal, and Translation Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the conceptual foundations of Indian folk and tribal literature, including their forms, characteristics, and socio-cultural contexts.
- To familiarize learners with major translation theories and methodological approaches relevant to the study and translation of oral and folk traditions.
- To develop research competence in folk and oral literature studies, with hands-on exposure to fieldwork, ethnographic tools, performance analysis, and cultural translation practices.

Course Learning Outcomes

After completing this course, the students will:

- Be able to critically analyse diverse genres of folk and tribal literature by understanding their oral, performative, ecological, and community-based foundations.
- Demonstrate the ability to apply translation theories and ethnographic frameworks to interpret, document, and translate folk and oral texts with cultural sensitivity.
- Acquire practical research skills in fieldwork, archival studies, and performance documentation, enabling them to independently design and execute research projects in folk and oral literature studies.

Unit I: Conceptual Foundations of Folk Literature and Tribal Literature (10 Hours)

- Definition and Tradition- Folk, Lok, Oral and Written, Folk Tales, Songs, Epics, Riddles, Myths
- Characteristics of Indian Folk Literature- Anonymity, Orality, Collectivity, Dynamism, Simplicity, Mysticism, Ecological
- Folk Theatre, Tribal Tradition, and Social Structure (caste, tribe, region)

Required Readings

Dundes, Alan. *The Study of Folklore*. Prentice-Hall, 1965. (Selections) Dorson, Richard M. *Folklore and Folklife*. University of Chicago Press, 1972. Devendra, C. *Indian Folk Literature*. National Book Trust, 2002.

Unit-II: Methodological Frameworks (10 Hours)

- Performance studies and ethno-poetics (Richard Bauman, Dell Hymes)
- Folklore and Identity: Tribe, caste, gender, region
- Research Tools in Folk Studies: Fieldwork & Ethnographic Methods, Archival and Historical Research and AV-documentation, Performance and Socio-cultural Tools

Required Readings

Bauman R and Briggs C., L. 'Poetics and Performance as Critical Perspectives on Language and Social Life', *Annual Review of Anthropology*, Annual Reviews Stable 1990, Vol. 19 (1990), pp. 59-88 URL: <https://www.jstor.org/stable/2155959>

Akhtar Sajmina, *Traditional Oral Culture of India: Relevance of Its Study in Contemporary Times*, Publication Cell and Research & Development Cell Khowang College, 2025. pp. 53-64, 109-114.

Schechner Richard, *Performance Studies: An Introduction, Fourth Edition*, Routledge, 2020, pp. 26-73, 231-273

Unit-III: Translation- Theory and Practice (10 Hours)

- Evolution, Devolution, and Diffusion theories
- Structural, Functional, and Psychoanalytic approaches
- Classical Indian Notion of Translation, Cultural Translation and Equivalence,
- Ethnographic Translation and Linguistic Gaps
- Challenges in Translating Folk and Oral Literature

Required Readings

'Towards an Indian Theory of Translation' Indra Nath Chouhan in *Literary Culture and Translation: New Aspects of Comparative Literature* edited by Dorothy M. Figuerira and Chandra Mohan, Primus Books, 2017, 181-194.

'The Oral, the Written and Memory: A History of Indian Aphasia' Ganesh Devy in *Literary Culture and Translation: New Aspects of Comparative Literature* edited by Dorothy M. Figuerira and Chandra Mohan, Primus Books, 2017, 274-283.

Klaus Roth, München *Crossing Boundaries: The Translation and Cultural Adaptation of Folk Narratives*, 1998. <https://epub.ub.uni-muenchen.de/17686/1/fabl.1998.39.3-4.243.pdf>

Maialen Marin-Lacartaa and Chuan Yub, *Ethnographic Research in Translation and Interpreting Studies*, The Translator 2023, Taylor & Francis Online, VOL. 29, NO. 2, pp. 147–156. <https://doi.org/10.1080/13556509.2023.2233291>

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Bauman, Richard. *Verbal Art as Performance*. Waveland, 1984.
- Blackburn, Stuart et al. *Oral Epics in India*. UC Press, 1989.
- Figuerira, Dorothy M. and Mohan, Chandra. (Ed.) *Literary Culture and Translation: New Aspects of Comparative Literature*. Primus Books, 2017.
- Handoo, Jawaharlal. *Folklore: An Introduction*. Central Institute of Indian Languages, 1990.
- Narayan, Kirin. *Storytellers, Saints, and Scoundrels*. California UP, 1989.
- Klaus Roth, München *Crossing Boundaries: The Translation and Cultural Adaptation of Folk Narratives*, 1998. <https://epub.ub.uni-muenchen.de/17686/1/fabl.1998.39.3-4.243.pdf>
- Maialen Marin-Lacartaa and Chuan Yub, *Ethnographic Research in Translation and Interpreting Studies*, The Translator 2023, Taylor & Francis Online, VOL. 29, NO. 2, pp. 147–156. <https://doi.org/10.1080/13556509.2023.2233291>
- Ramanujan, A. K. *Folktales of India*. OUP, 1994.
- Vansina, Jan. *Oral Tradition as History*. Univ. of Wisconsin Press, 1985.

DSE (with numbers or code)-Indian Aesthetics

MA Semester I, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Indian Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the philosophical foundations and conceptual framework of Indian Aesthetics with special focus on the relationship between art, beauty, experience, and spirituality.
- To acquaint students with major Indian aesthetic theories and thinkers to develop a comparative understanding of creation and performance as aesthetic expressions.
- To explore the interdisciplinary and applied dimensions of Indian Aesthetics with special emphasis on contemporary literary discourses like digital, ecological, and feminist aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically analyse and explain the core concepts and philosophical underpinnings of Indian aesthetics and their use in the literary world.
- understand key aesthetic theories and their applications across literary, visual, and performative arts to shape their artistic experience and expression.
- do interdisciplinary aesthetic inquiry-based research projects that connect classical aesthetic principles with modern forms such as digital art, ecological aesthetics, and gendered interpretations of beauty.

Unit I: Conceptual Understanding (10 Hours)

- Meaning and Form of Indian Aesthetics
- Significance and Philosophical Foundation
- Art, Beauty, Experience, and Spirituality

Required Readings

Mini Chandran and VS Sreenath. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 1-31.

Chandradhar Sharma. *Indian Philosophy: A Critical Survey* Barnes & Noble, Inc., USA, 1962. pp. 13-17.

Agata H Świątek, et al., *Aesthetic Experience and the Ability to Integrate Beauty: The Mediating Effect of Spirituality*, Psychology Research and Behaviour Management, Taylor & Francis Group, Dovepress, UK, 2023.

Unit II: Thinkers and Theories (10 Hours)

Theory of Performance and Creation (The journey from Shunya to Shabda)

- Ras- Bharat Muni's theory of nine sentiments
- Dhvani and Vakroti- Anandvardhan and Abhinavgupt
- Alankar- Bhamaha, Dandin, Kuntaka, and Mammata

Required Reading

Mini Chandran and VS Sreenath. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*, Bloomsbury Publishing India Pvt. Ltd, 2021. pp. 32-163.

KC Pandey. *Comparative Aesthetics*, Vol. 1, Chaukhamba Sanskrit Series, India, 1959. pp. 489-508.

Unit III: Aesthetics and Indian Art Forms (10 Hours)

- Aesthetics in performance, including folklore and folk dance
- Sacredness and Spirituality

Required Readings

A Coomaraswamy, A. *The Dance of Shiva*, The Sunwise Turn, Inc., 1918, 2009. pp. 1-56.

KC Pandey. *Comparative Aesthetics*, Vol-1, Chaukhamba Sanskrit Series, India, 1959. pp. 511-555.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Aestheticians, Publication Division, Ministry of Information and Broadcasting, Government of India, 2013.

Burch, B. F., *Oxford Handbook of Religion and the Arts*, Oxford University Press, UK, 2014.
Coomaraswami, A., *Introduction to Indian Art*. The Theosophical Publishing House, Adyar, Madras, 1956.

Gupta N A., *A Student's Handbook of Indian Aesthetics*, Cambridge Scholars Publishing, 2017.
Kapoor, K., *Dimensions of Panini Grammar: The Indian Grammatical System*, D.K. Printworld Pvt. Ltd., New Delhi, 2005

Kushwaha M.S., Misra S. K., *An Introduction to the Study of Indian Poetics*, D.K. Printworld Pvt.

Ltd., New Delhi, 2020.

Raghavan, V., *The Ramayan Tradition in Asia*, Sahitya Academy, 1989.

Subrahmaiam, P., *Dances of India* Vivekanand Kendra Prakashan, Vol. 10, Vivekanandpuram, Kanyakumari, 1981

DSE (with numbers or code)-: Disability Studies and Literary Representations**MA Semester I, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Disability Studies and Literary Representations	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To learn the foundational concepts of disability studies, key definitions, and theoretical models.
- To familiarize the student with the literary and cultural representation of disability.
- To develop social, cultural, and political understanding and meanings of disability.

Course Learning Outcomes

By the end of this course, students should be able to:

- develop an understanding of the issues and concerns of persons with disabilities.
- possess critical scholarship with interdisciplinary orientation in examining disability studies in environmental studies, translation studies, media studies, and other cognate disciplines.
- come up with fresh, critical perspectives to carry out project/research in the field of disability/Crip studies.

Unit I (10 Hours)

J Lennard Davis, editor. Part 1 (pp.3-51); Part 3 (pp. 79-89); Part 7 (pp. 253-295), *Beginning with Disability: A Primer*, edited by Lennard J. Davis. 1st ed., Routledge, 2017.

Dan Goodley, Part 1 (pp. 3-72), *Disability Studies: An Interdisciplinary Introduction*. 3rd ed., SAGE Publications, 2024.

Unit II (10 Hours)

Premchand, *Rangbhoomi*. Translated by Manju Jain, Penguin Books India, 2011.

Unit III (10 Hours)

Tito Rajarshi Mukhopadhyay. *The Mind Tree: A Miraculous Child Breaks the Silence of Autism*. United States, Arcade Pub., 2003.

Deepa Malik. *Bring It On*. New Delhi: Harper Collins, 2025.

Unit-IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The

unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Addlakha, Renu. (Ed.) *Disability Studies in India: Global Discourses, Local Realities*, Routledge, 2013.

Anand, Shilpa "Disability and Modernity: Bringing Disability Studies to Literary Research in India." *South Asia & Disability Studies: Redefining Boundaries & Extending Horizons*, edited by S. Rao and M. Kalyanpur, Peter Lang, 2015, 246-262.

Aneja, Anil K., and Nidhi Vats, editors. *Foregrounding Disability Studies in Literature and Visual Arts*. Oxford University Press, 2025. ISBN 978-93-6725-913-9.

Barker, Clare, and Stuart Murray, eds. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2018.

Berger, James. *The Disarticulate: Language, Disability and the Narratives of Modernity*. NYU Press, 2014. Garland-Thomson, Rosemarie. "Disability and Representation." *PMLA* 120 (2005): 522-527. Ghai, Anita. *Rethinking Disability in India*. Routledge India, 2015.

Hall, Alice. *Literature and Disability*. Routledge, 2015.

Mehrotra, Nilika, ed. *Disability Studies in India: Interdisciplinary Perspectives*. Springer Nature Singapore, 2021.

Mills, Mara and Rebecca Sanchez (Eds.). *Crip Authorship: Disability as Method*. New York University Press, 2023.

Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: U of Michigan P, 2000.

Shakespeare, Tom. *Disability: The Basics*. Routledge, 2018.

Siebers, Tobin, *Disability Aesthetics*. University of Michigan Press, 2008.

Supreme Court of India. *Handbook Concerning Persons with Disabilities*. Supreme Court of India, 2024.

The Rights of Persons with Disabilities Act, 2016, Act No. 49 of 2016, Ministry of Law and Justice (Legislative Department), published in the Gazette of India Extraordinary, Part II, Section 1, New Delhi, December 28, 2016.

Young, I, M. *On Female Bodily Experience: Throwing Like a Girl and Other Essays*. Oxford: Oxford University Press, 2005.

DSE (with numbers or code)-Classical to Pre-Modern Literatures**MA Semester I, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Classical to Pre-modern Literatures	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to ideas of classicism across languages and regions through representative literary texts.
- To explore major literary forms and aesthetic principles that shaped classical and pre-modern traditions.
- To develop comparative and critical perspectives on recurring themes such as fate, virtue, and human agency.

Course Learning Outcomes

By the end of the course, students will be able to:

- interpret and contextualize classical and pre-modern texts within their aesthetic, philosophical, and cultural frameworks.
- analyze and compare literary forms and theoretical concepts across Greco-Roman, Sanskrit, Arabic, and Indo-Persian traditions.
- formulate independent critical perspectives through research and writing that demonstrate conceptual clarity and interdisciplinary insight.

Unit I (10 Hours)

Aeschylus: *The Oresteia* Trans. Robert Fagles, Penguin Classics, 1984.

Horace: Ode 9 (Book 1), Ode 14 (Book 2), Ode 30 (Book 3), *The Complete Odes and Epodes with the 'Centennial Hymn'*, tr., with notes, by W.G. Shepherd, with an introduction by Betty Radice, Penguin Books, 1983.

Juvenal: "Satire 3", *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green, Penguin Books, rev. ed. 1998.

Unit II (10 Hours)

Bhasa: Svapna-vasavadattam or, The Vision of Vasavadatta, *Thirteen Plays of Bhasa*, tr. A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: The First Flash, *The Dhvanyalok of Anandavardhanam*, ed. and tr. K. Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37.

Unit III (10 Hours)

Imru al Qais: 'The Muallaqa', *The Seven Odes* by AJ Arberry, Macmillan Company, 1957.

Amir Khusro: 'Come Colour Me in Your Hue', 'Mother, Today There is Colour', 'When Our Eyes Met', 'I Have Become You', 'Ghazal 1', 'Ghazal 257', 'Ghazal 417', *In the Baazar of Love: The Selected Poetry of Amir Khusro* by Paul E Losensky and Sunil Sharma, Penguin India, 2013.

Ghalib Lakhnvi and Abdullah Bilgrami: 'Of Hamza, Muqbil, and Amar becoming blessed and acquiring occult gifts', 'Of Amir Hamza's First Tryst with the apogee of elegance princess Mehr-Nigar', 'Of Amir's departure for Mecca, and of his attaining Martyrdom in the victorious service of the prophet Muhammad; and the culmination of the dastan', 'Of the return journey of the lord of the auspicious planetary con-junction from the lands of QAF to the confines of Earth', *The Adventures of Amir Hamza*, Translated by Musharraf Ali Farooqi, Modern Library Classics, RHI, 2008.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bernal, Martin. *Black Athena: The Afroasiatic Roots of Classical Civilization*. Vol. 1, The Fabrication of Ancient Greece 1785–1985. Rutgers University Press, 2020.

Farrin, Raymond. *Abundance from the Desert: Classical Arabic Poetry*, Syracuse University Press, 2011.

Mehta, Tarla (Ed). *Sanskrit Play Production in Ancient India*, Motilal Banarsidass Publisher, 1995.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*, Columbia University Press, 2016.

Sharma, Sunil. *Amir Khusraw: The Poet of Sultans and Sufis*. Oneworld Publisher, 2012.

Stetkevych, Suzanne Pinckney (Ed). *Early Islamic Poetry and Poetics*, Routledge, 2009.

Vernant, Jean-Pierre. *Myth and Tragedy in Ancient Greece*, trans. Janet Lloyd, Zone Books, 1990.

DSE (with numbers or code)-Narratives from Northeast India

MA Semester I, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Narratives from Northeast India	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce the students to Northeast India through literary representation of various socio-cultural issues.
- To provide an overview of the development of literary history and culture from the Northeast region while primarily focusing on the English / Anglophone writings.
- To situate narratives from the Northeast within the larger rubric of Indian writing in English.

Course Learning Outcomes

By the end of the course, students will be able to:

- arrive at a better understanding of the Northeast region and its diverse cultures.
- appreciate the diverse literary works from the region in shaping the social and cultural discourses on the region.
- gain a better understanding of literary and cultural developments in the contemporary.

Unit I (10 Hours)

Mitra Phukan: “Hope”, *Earth Songs: Stories from Northeast India*, Ed. Kailash C. Baral, Sahitya Akademi, 2005, pp. 85-104.

Temsula Ao: “Laburnum for my head”, *Laburnum for my Head: Stories*, Zubaan, 2009, pp. 1-20.

Mamang Dai: “Travel the Road” in *The Oxford Anthology of Writings from North-east India: Fiction*, Ed. Tilottoma Misra, Oxford University Press, pp. 12-19.

Unit II (10 Hours)

Kynpham Sing Nongkynrih: “The Ancient Rock of Chera” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, pp. 66-67.

Charrie L Chhange: “What Does an Indian Look Like” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, p. 76.

Robin Ngangom: “When you do not return” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 198-200.

Guru T Ladakhi: “A Himalayan Balad” in *Dancing Earth: An Anthology of Poetry from Northeast India*, Penguin Books, 2009, pp. 158-159.

Unit III (10 Hours)

Queenbala Marak, “Megalithic Traditions” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 324-329.

R.K. Debberma, “Indigeneity” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 250-255.

Sarah Besky, “Tea” in *The Routledge Companion to Northeast India*, Eds. Jelle J.P Wouters and Tanka B. Subba, pp. 429-433.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Baishya, Amit, and Rakhi Kalita Moral, “‘Insides-Outsides’: Northeast Indian Anglophone Literatures”, *South Asia Review*, Vol. 44, Nos. 3–4, 180–190,
<https://doi.org/10.1080/02759527.2023.2255045>

Baruah, Manjeet & Lipokmar Dzuwachu (Eds.). *Modern Practices in North East India: History, Culture, Representation*, New Delhi: Routledge, 2018.

Baruah, Sanjib. “A New Politics of Race: India and its North-east” in *Where the Sun Rises When Shadows Fall: The Northeast, IIC Quarterly*, Monsoon-Winter 2005, pp. 164-176.

Choudhury, Samrat and Preeti Gill (Eds.). *I Am But One of You: Northeast India and the Struggle to Belong*, New Delhi: HarperCollins Publishers, 2024.

Gill, Preeti (Ed.). *The Peripheral Centre: Voices from the Northeast*, New Delhi: Zubaan, 2014.

Islam, K.M. Baharul (Ed.). *Literatures from Northeast India: Beyond the Centre-Periphery Debate*, New York/Oxon: Routledge, 2022.

Margaret L. Pachau and Anjali Daimari (Eds.), *Interpreting Literatures from Northeast India*, New Delhi: Bloomsbury India, 2024.

Misra, Tilottoma. “Introduction” in *The Oxford Anthology of Writings from North-east India*, Ed. Tilottoma Misra, Oxford University Press, New Delhi, pp. xiii-xxxii.

Saikia, Yasmin. "Postcolonial Other" in *The Routledge Companion to Northeast India*, Eds. Jelle J.P. Wouters and Tanka B. Subba, pp. 375-381.

Wouters, Jelle J.P. & Tanka B. Subba (Eds.). *The Routledge Companion to Northeast India*, London and New York: Routledge, 2023.

Zama, Margaret Ch. (Ed.). *Emerging Literatures of North East India: The Dynamics of Culture, Society and Identity*, New Delhi: Sage, 2013.

Research Methodology in English Studies- I

MA Semester III, Two Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Research Methodology in English Studies- I	2	1	0	1	As per admission criteria	NA

Course Objectives:

- Introduce foundations of research in Humanities and English Studies.
- Build competence in identifying research questions, methods, and frameworks.
- Familiarize students with interdisciplinary approaches.

Course Learning Outcomes

By the end of the course students will be able to:

- Conceptualize a research topic and formulate research questions.
- Use basic tools of scholarly writing, citation, and academic ethics.
- Engage with interdisciplinary methods relevant to English Studies.

UNIT I: Foundations of Research in English Studies (7 Hours)

Nature, purpose, and scope of research in Humanities and English Studies Key paradigms: textual, cultural, archival, visual, and digital humanities Framing research questions; conceptual and theoretical frameworks Publication ethics, plagiarism, responsible use of AI Citation basics (MLA & Chicago), annotated bibliographies

Academic writing fundamentals: abstracts, proposals, literature reviews Understanding peer review; identifying suitable journals

UNIT II: Interdisciplinary Methodologies and Applied Research Skills (8 Hours)

Translation Studies: basic theory, practice, ethics.

Visual and Performance Studies: reading images and media objects. Introduction to archival research: documentation, fieldwork, preservation.

Interdisciplinary methods: ethnography, intermediality, textual–cultural intersections.

Practical Activities (15 Hours)

The student may choose any two of the following activities under the supervision of the course instructor:

- Drafting a research proposal
- Review of a published article or translation
- Short analytical task using archives, museum sources, performance, or digital corpus

Suggested Readings:

- Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.
- Bizzaro, Patrick. "Research and Reflection in English Studies: The Special Case of Creative Writing." *College English*, vol. 66, no. 3, 2004, pp. 294–309.
- Catherine Dawson. *Introduction to Research Methods*. 5th ed., Robinson, 2019.
- Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.
- Kothari, C. R., and Gaurav Garg. *Research Methodology: Methods and Techniques*. New Age International Publishers, latest edition.
- MLA Handbook*. 9th ed., Modern Language Association of America, 2021.
- Michelle Newhart and Mildred L. Patten. *Understanding Research Methods*. 11th ed., Routledge, 2023.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Routledge, 1999.
- Savage, Alice, and Masoud Shafiei. *Academic Writing 1: Paragraph*. Oxford University Press, 2017.
- Sinha, M. P. *Research Methods in English*. Atlantic Publishers and Distributors, 2004. Steedman, Carolyn. *Dust: The Archive and Cultural History*. Rutgers University Press, 2002. *The Chicago Manual of Style*. 18th ed., University of Chicago Press, 2024.
- Ullman, B. L. "What Are the Humanities?" *The Journal of Higher Education*, vol. 17, no. 6, 1946, pp. 301–37.
- Winch, Peter. "Can We Understand Ourselves?" *Philosophical Investigations*, vol. 23, no. 3, 2000, pp. 193–204.

Research Tools in English
MA Semester I, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Research Tools in English	2	1	0	1	As per admission criteria	NA

Course Objectives:

- To introduce students to basic research tools.
- To train the students to use research tools to draft a research paper.
- To direct the collection and management of research data by students.

Course Learning outcomes

By the end of the course students will be able to:

- use research tools proactively in all stages of research in English Studies.
- use basic tools of scholarly writing and citation to maintain academic ethics.
- understand the sensitive use of tools for a global 21st century scenario.

Unit I: Bibliographic, Archives and Referencing Tools (7 Hours)

- Google Scholar, JSTOR, Project MUSE, WorldCat, DOAJ
- Internet Archive, Archives of India, Library Digital Collections
- Zotero, Mendeley, EndNote

Unit-II Text Analysis, Writing, Citation and Plagiarism Check Tools (8 Hours)

- Voyant Tools, AntConc
- Grammarly, Microsoft Word, LaTeX
- MLA and APA Stylesheet
- Turnitin, iThenticate

Essential Readings:

Aparna Balachandran and Rochelle Pinto, Archive and Access, Bangalore, Centre for Internet and society, 2011, 14-29, 50-81.

Steedman, Carolyn. "Archival Methods" from Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Practical Activities (15 Hours)

Students may complete any of the following activities under the guidance of their course instructor:

- Preparing a bibliography on a text of their choice using a specific platform to access resources;
- Writing a report on a visit to an archive in Delhi or on a digital archive;
- Formatting a list of citations given to them using the MLA stylesheet.

Suggested Readings:

Haber, Eldar, et al. *Using AI in Academic Writing and Research: A Complete Guide to Effective and Ethical Academic AI*. Germany, Springer Nature Switzerland, 2025.

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, latest edition.

The Chicago Manual of Style. 18th ed., University of Chicago Press, 2024.

Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.

GE (with numbers or code)-Music and Literature**MA Semester I, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE- Music and Literature	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To inculcate a sense of musicality by combining it with literature, culture and the creative impulse.
- To develop listening skills and a sense of sound culture.
- To study music as a meaningful historical and social practice.

Course Learning Outcomes

By the end of the course, the students will be able to:

- have a fundamental sense of musicality and the ability to work with pre-linguistic notions like melody, rhythm, sound, and silence.
- understand the field of acoustics, ethnomusicology, and popular music.
- have a basic sense of recording and archiving music.

Unit I (10 Hours)

Sandeep Bagchee, *Shruti: A Listener's Guide to Hindustani Music*. (Chapters 1, 2, and 3), Rupa, 2006.

Nicholas Cook, *Music: A Very Short Introduction*. Oxford University Press, 2021.

David Frawley, *Mantra Yoga and Primal Sound*. (p. 21-26 & 45-54), Motilal Banarsidass, 2022

Unit II (10 Hours)

Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Introduction, Deep Listening Practice, Bodywork, Exercise Preparation, Natural Stance, Posture): Deep Listening Publications, 2005.

Laura Brueck et al (eds.), *Indian Sound Cultures, Indian Sound Citizenship* (Introduction and Chapter 1), Primus Book, 2021.

John Cage, *Silence: Lectures and Writings* (The Future of Music: Credo / 3 Experimental Music / 7 Experimental Music: Doctrine / 13 Composition as Process). Wesleyan University Press, 2013.

Edward Said, *Musical Elaborations* (Chapter 3). New York: Columbia University Press, 1993.

Unit III (10 Hours)

Katherine Butler Schofield and F. Orsini. ed. *Tellings and Texts: Music, Literature and Performance in North India* (Introduction, Chapter 5 and Chapter 11), Open Book Publishers, 2020.

Sharmila Rege, Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra. *Economic and Political Weekly*, Vol. 37, No. 11 (Mar. 16-22, 2002), pp. 1038-1047.

Gregory D. Booth and Bradley Shope, *More Than Bollywood: Studies in Indian Popular Music* (Introduction, Chapter 1, and Chapter 15), Oxford University Press, 2014.

Ted Gioia, *The History of Jazz* (The Prehistory of Jazz, New Orleans Jazz, The Jazz Age), Oxford University Press, 2021.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Adorno, Theodor. *Philosophy of Modern Music*. Bloomsbury, 2016. Devidayal, Namita. *The Music Room*. Penguin India, 2007.

Dhar, Sheila. *Raga 'n Josh*. Orient Blackswan, 2017. Krishna, T. M. *A Southern Music*. HarperCollins India, 2016.

Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. University of Chicago Press, 1993.

Martin, Henry, and Keith Waters. *Jazz: The First Hundred Years*. Cengage Learning, 2015.

Mukherjee, Kumar Prasad. *The Lost World of Hindustani Music*. Penguin India, 2006.

Rice, Timothy. *Ethnomusicology: A Very Short Introduction*. Oxford UP, 2014. Sampath, Vikram. *Indian Classical Music and the Gramophone*. Routledge, 2023.

Schafer, R. Murray. *The Soundscape: Our Environment and the Tuning of the World*. Destiny Books, 1993.

Shankar, Ravi. *My Music, My Life*. Mandala Publishing, 2007.

Sharma, Prem Lata. *Ananda Coomaraswamy: Essays on Music*. Manohar, 2010. Thoreau, Henry David. *Walden*. Princeton University Press, 2016.

GE (with numbers or code): Indian Epics and Ethics**MA Semester I, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisites of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Indian Epics and Ethics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To explore the ethical philosophies and moral dilemmas presented in Indian epics across linguistic and regional traditions.
- To examine how ideas of dharma, justice, compassion, and virtue shape individual and collective conduct in different cultural contexts.
- To develop critical and comparative perspectives on ethical thought through the study of epic narratives in various Indian languages.

Course Learning Outcomes

By the end of this course, students will be able to:

- interpret and critically analyse ethical ideas such as *dharma*, *karma*, *justice*, and *virtue* as they emerge through diverse Indian epic traditions.
- compare and contextualise regional and linguistic variations in ethical thought, demonstrating an understanding of how cultural narratives shape moral reasoning across traditions.
- apply ethical frameworks and research methodologies to examine epic literature, enabling original inquiry, comparative research, and interdisciplinary connections between ethics, literature, and cultural studies.

Unit I (10 Hours)

Vyasa. "Santi Parva: Part 1." *The Mahabharata of Krishna-Dwaipayana Vyasa (Vol. VIII)*. Trans. Kisari Mohan Ganguli. Munshiram Manoharlal Publishers Pvt. Ltd., 2003.

- "Rajdharmanusasana Parva," Sections 56–58, Page. no. 113–121.
- "Rajdharmanusasana Parva," Sections 67–71, Page. no. 145–159.
- "Apaddharmanusasana Parva," Sections 131–134, Page. no. 283–288.

Unit II (10 Hours)

Tulsidas. "The Kingdom of Kishkindha." *Tulsidas: The Epic of Ram*, vol. 5. Trans. Philip Lutgendorf, Harvard University Press, 2016, pp. 129–197. Murty Classical Library of India.

Unit III (10 Hours)

Cāttanār. *Manimekalai* (Cantos 13,14). Trans. P. Pandian. The South India Saiva Siddhanta Works Publishing Society, 1989, pp. 109–125.

Hijam Anganghal. *Khamba Thoibi Sheireng* (Book 1). Trans. Jodhachandra Sanasam. Ashangba Communication, 2016, pp. 1–14.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Asher, R. E. "Tamil Literature in Translation." *Mahfil: A Quarterly of South Asian Literature*, vol. 6, no. 1, Spring 1970, pp. 41–63.

Bilimoria, Purushottama, et al., editors. *Indian Ethics: Classical Traditions and Contemporary Challenges: Volume I*. Routledge, 2017.

Das, Gurucharan. *The Difficulty of Being Good: On the Subtle Art of Dharma*. Penguin, 2009.

Desai, Santosh N. "Rāmāyaṇa--An Instrument of Historical Contact and Cultural Transmission between India and Asia." *The Journal of Asian Studies*, vol. 30, no. 1, 1970, pp. 5–20.

Hindery, Roderick. "Hindu Ethics in the Rāmāyaṇa." *The Journal of Religious Ethics*, vol. 4, no. 2, 1976, pp. 287–322.

Kaushal, Molly, editor. *Chanted Narratives: The Living "Katha-Vachana" Tradition*. IGNCA, D. K. Printworld (P) Ltd, 2001.

Lutgendorf, Philip. "The Power of Sacred Story: 'Rāmāyaṇa' Recitation in Contemporary North India." *Journal of Ritual Studies*, vol. 4, no. 2, 1990, pp. 115–47.

Martha C. Nussbaum. *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*. Cambridge University Press, 1986.

Monius, Anne E. "Literary Theory and Moral Vision in Tamil Buddhist Literature." *Journal of Indian Philosophy*, vol. 28, no. 2, Apr. 2000, pp. 195–223. *SpringerLink*.

Monius, Anne E. *Imagining a Place for Buddhism: Literary Culture and Religious Community in Tamil-Speaking South India*. Oxford University Press, 2002.

Richman, Paula. *Women, Branch Stories, and Religious Rhetoric in a Tamil Buddhist Text*. Maxwell School of Citizenship and Public Affairs, Syracuse University, 1988.

Rojio, Usham. "Performing the Landscape: Orature around Loktak Lake and the Love Story of Khamba Thoibi." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 14, no. 2, Apr.–June 2022, pp. 1–12.

Singh, Nongmaithem Tombi. "The Philosophy in 'Khamba-Thoibi Sheireng': An Amalgamation of Meitei & Hindu Thoughts – Part 4 (Last)." *Imphal Review of Arts and Politics*, 12 June 2021, <https://imphalreviews.in/the-philosophy-in-khamba-thoibi-sheireng-an-amalgamation-of-meiteihindu-thoughts-part-4-last/>

**Syllabi of Courses
in
Semester-II
of
One-year M.A. English under
Structure-3
(Research Only)**

Based on Postgraduate Curriculum Framework 2025

UNIVERSITY OF DELHI

POSTGRADUATE PROGRAMMES OF STUDY

STRUCTURE, COURSES & SYLLABI OF SEMESTER -II

MA English with only Research (PGCF 2025)





Department of English

University of Delhi

COURSES OFFERED BY DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework – 2025

DSE: Literary Studies and Archival Research

MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Literary Studies and Archival Research	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To equip students with knowledge and methods of identifying different literary and cultural archives.
- To engage students in a critical examination of evolving concepts of archives in contemporary society.
- To enable students to undertake archival research.

Course Learning Outcomes

By the end of this course, students will be able to:

- have acquired the competencies and training necessary to deal with diverse types of archives.
- have the ability to conduct specialized archival research.
- be equipped with the essential knowledge required to write a research dissertation based on archival sources.

Unit I: Understanding Archives (10 Hours)

- Archives: definition and its types; inclusions and exclusions
- Archives, libraries, and museums
- Archives and memory-making
- Archive sedimentations, access, and constraints

Required Readings

Achille Mbembe, "The Power of the Archive and Its Limits," *Refiguring the Archive*, ed. Carolyn Hamilton (2002) pp. 19–26.

Arjun Appadurai, "Archive and Aspiration," *Information is Alive*, V2 Publishing, 2003.

Carolyn Steedman, "Space of Memory: in an archive," *Dust: The Archive and Cultural History*, Rutgers University Press, 2001.

Unit II: Theories and Methods (10 Hours)

- Working with print and visual archives
- Working with digital and sound archives
- Colonial and postcolonial frameworks
- New ways of Archiving

Required Readings

Sadiya Hartman, "Venus in Two Acts" *Small Axe*, vol. 12, no. 2, 2008, pp. 1–14.

Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*, Princeton University Press, 2009, pp 1–54.

Rasika Ajotikar and Eva-Maria Alexandra van Straaten. "Postcolonial Sound Archives: Challenges and Potentials. An Introduction." *The World of Music*, vol. 10, no. 1, 2021, pp. 5–20.

Abigail De Kosnik, *Rough Archives: Digital Cultural Memory and Media Fandom*, MIT Press, pp.1-24.

Unit III: Archives and Literary Studies (10 Hours)

- Literature as archive: fiction, life writings, drama, and poetry
- Archives and the affective
- Archives of authors, books, and magazines, amongst others

Required Readings

Pamela Banting, "The Archive as a Literary Genre: Some Theoretical Speculations," *Archivaria* 23 (January): pp. 119-22.

Antoinette Burton, "One Memory Becomes Her: Women, Feminist History, and the Archive," *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India*. Oxford University Press, 2003.

Joan W. Scott, "The Evidence of Experience," *Critical Inquiry*, Vol. 17, No. 4 (Summer, 1991), pp. 773-797.

Unit IV Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Practical Activities (15 Hours)

Students will explore archives under the guidance of the course instructor. This exercise may include:

- Determining the nature of an archive
- Discerning archival potential and efficacy for research project
- Group presentations based on students' archival research and experience.

Suggested Readings:

Burton, Antoinette. *Archive Stories: Facts, Fictions, and The Writing of History*, Duke University Press, 2005.

Daniel, Maygene F., and Timothy Watch, *A Modern Archive Reader: Basic Readings on Archival Theory and Practice*, NATFB, 1984.

Derrida, Jacques. *Archive Fever: A Freudian Impression*, University of Chicago Press, 1996.

Eichhorn, Kate. "Archival Genres: Gathering Texts and Reading Spaces," *Invisible Culture*, 2008, pp. 1–10.

Enwezor, Okwui. *Archive Fever: Uses of the Document in Contemporary Art*, International Centre of Photography and Steidl, 2008

Foucault, Michel. "The Historical a priori and the Archive," *The Archaeology of Knowledge and Discourse of Language*, Translated from the French by A. M. Sheridan Smith, Pantheon Books, 1972.

Manoff, Marlene. "Theories of the Archive from Across the Disciplines," *portal: Libraries and the Academy*, Vol. 4, No. 1 (2004), pp. 9–25.

Røssaak, Eivind (eds.) *Archive in Motion: New Conceptions of the Archive in Contemporary Thought and New Media Practices*, Novus Press, 2010.

Schwartz, Joan M. and Terry Cook, "Archives, Records, and Power: The Making of Modern Memory," *Archival Science* 2002, pp 1–19.

DSE: Visual Studies

MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Visual Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To trace the evolution of visual expression across different cultural and historical contexts, from prehistoric cave paintings to modern and contemporary art practices in India and the West.
- To enable students to critically analyse visual texts and develop research-based methodologies for studying art, aesthetics, and visual culture within interdisciplinary frameworks.
- To encourage aesthetic appreciation and creative engagement by examining how artistic techniques, symbols, and visual narratives reflect social, political, and philosophical dimensions of human experience.

Course Learning Outcomes

By the end of this course, students will be able to:

- Recognise and analyse significant examples of visual art from different periods and traditions, understanding their cultural and historical meanings.
- Students will be able to apply basic visual analyses and research skills to discuss or present ideas about art, artists, and visual culture with clarity and critical awareness.
- Write a research essay with contextual clarity and cultural sensitivity.

Unit I: Indian Art until the coming of the East India Company (10 Hours)

Cave Paintings

Bhimbetka, Mirzapur, Edakkal; themes of hunting, ritual, and daily life; use of natural pigments.

Required visual texts:

- a) Bhimbetka-
 1. "The Boar Panel," Bhimbetka Rock Shelter I;
 2. "Dancing Figures," Bhimbetka Rock Shelter II;
 3. "Hunting Scene with Bow and Arrow," Bhimbetka Shelter V
- b) Mirzapur Rock Paintings (Uttar Pradesh)
- c) Edakkal Caves Petroglyphs (Kerala)

Classical Murals

Ajanta, Ellora, Bagh; Buddhist, Hindu, and Jain iconography; techniques of tempera and fresco; narrative composition and colour symbolism.

Required visual texts-

- Ajanta-
 1. Ajanta Cave 1 – “Bodhisattva Padmapani and Vajrapani”
 2. Ajanta Cave 17 – “The Mahajanaka Jataka” (Story of the Enlightened King)
 3. Ajanta Cave 2 – “The Dream of Queen Maya”
- Ellora: Ellora Cave 10 – “The Preaching Buddha” (Vishvakarma Cave)
- Bagh: Bagh Cave 4 – “Scene from the Life of Buddha”

(iv) Patachitra and Miniature

Required visual texts:

- Patachitra: “Jagannath and the Dasavatara” Patachitra – Depicting Lord Jagannath and the ten avatars of Vishnu (Raghurajpur, Odisha); “Kaliya Dalan” (Slaying of the Demon Kaliya) – Krishna-themed Pata from Naya, Midnapore (West Bengal).
- Miniature: Court Miniature- Abu’l Hasan, *Study of Saint John the Evangelist, After Dürer*; Golconda School-Farrukh Beg, *Lady with the Myna Bird*; Kangra School- Nainsukh of Guler, *The Poet Bihari Offers Homage to Radha and Krishna*.

Unit II: Art and the Evolution of the West (10 Hours)

(i) Beginnings, the new Humanism and emergent Mercantilism

Cave paintings in France and Spain, Representations of myth, Giotto, Botticelli, Van Eyck, da Vinci, Raphael, Michelangelo, Vermeer and Velasquez

Required visual texts:

- a) The cave of Altamira (Spain); The cave of Lascaux (France)
- b) Giotto, (d 1308)- *Lamentation* (The Mourning of Christ); *The Flight into Egypt*
- c) The Early Renaissance, Johannes Van Eyck (1390-1441)- *The Arnolfini Portrait*; *The Ghent Altarpiece*
- d) Botticelli (1445-1510)- *The Primavera*; *The Birth of Venus*
- e) Leonardo da Vinci (1452-1519)- *Mona Lisa*; *The Last Supper*
- f) Michelangelo (1475-1564)- *The Sistine Chapel*
- g) Raphael (1483-1520)- *The Nymph Galatea*; *Madonna and Child*
- h) Albrecht Durer (1471-1528) - *The Revelation of St John*
- i) Velasquez (1599-1660)- *Las Meninas*
- j) Rembrandt, (1606-1669)- *The Night Watch*
- k) Vermeer (1632-1675)- *Girl with a Pearl Earring*

(ii) Impressionism and After

Edouard Manet, Claude Monet, Mary Cassatt, Van Gogh, Paul Cezanne, Roger Fry, Henri Matisse, Pablo Picasso, Salvador Dali, Frida Kahlo

Required visual texts:

- Edouard Manet- *The Cafe Concert*, 1878
- Claude Monet- *Impression, Sunrise*, 1872
- Mary Cassatt- *The Boating Party*, 1894
- Van Gogh- *The Starry Night*, 1889
- Paul Cezanne- *The Card Players*, 1890-92
- Roger Fry- *River with Poplars*, 1912
- Henri Matisse- *Music*, 1910
- Pablo Picasso- *Guernica*, 1937
- Salvador Dali- *The Melting Watch*, 1954
- Frida Kahlo- *The Two Fridas*, 1939

(iii) Abstract and Pop Art

Jackson Pollock, Vassily Kandisky, Franz Mark, Andy Warhol, Roy Lichtenstein, Vivan Sundram, Anish Kapoor

Required visual texts:

- Jackson Pollock- *Blue Poles*, 1952
- Vassily Kandisky- *Composition X*, 1939
- Franz Mark- *Animals in Landscape*, 1914
- Andy Warhol- *Marilyn Diptych*, 1962
- Roy Lichtenstein- *M-Maybe*, 1965
- Vivan Sundram- *Ab dost Nahi Aate*, 2004
- Anish Kapoor- *Scorched Earth*, 2021

Unit III: Indian Art from Colonialism through Nationalism to the present day (10 Hours)**(i) Company Art**

Sewak Ram

Required texts:

a) Sewak Ram:

1. *A Toddy-Tapper*, 1805
2. *A Gathering During Holi*, 1813

b) Rekha, Neel. "The Patna School of Painting: A Brief History (1760-1880)", *Proceedings of the Indian History Congress*, 72 (PART-I) 2011, pp. 997-1007.

(ii) Emergent Nationalisms

Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-gill

Required visual texts-

a) Raja Ravi Varma:

1. *Shakuntala*, 1898
2. *Maharashtrian Lady with Fruit*, n.d.

b) Abanindranath Tagore:

1. *Bharat Mata*, 1905

2. *Tissarakshita, Queen of Ashoka*, 1911
- c) Amrita Sher-gill:
1. *Mother India*, 1935
 2. *Bride's Toilet*, 1937

(iii) From the Traditional to the Contemporary

Ganga Devi (Madhubani), Jangarh Singh Shyam (Gond Painting); ritual and community context; natural dyes and stylized motifs; transformation into contemporary idiom

Required texts:

- a) Ganga Devi
1. *Ride in a Roller Coaster*, 1986
 2. *Kohbar-Ghar*, Crafts Museum, 1989
- b) Jangarh Singh Shyam
1. *Barasingha*, mid 1980s
 2. *Trees, Birds, Airplane*, 1996
- c) Varma, Rashmi. "Primitive Accumulation: The Political Economy of Indigenous Art in Postcolonial India", *Third Text*, 27:6, pp. 748-761, DOI:10.1080/09528822.2013.857902.

Alternative texts [Units 1 to 3] for PWBD candidates taking this course

Unit 1

Ananda K Commaraswamy, "The Dance of Shiva", *The Dance of Siva: Fourteen Indian Essays*, 1918

Unit 2

- Leon Battista Alberti, *On Painting*, Book Two, 1435-36
- Michel Foucault, 'Las Meninas,' Part 1, Chapter 1, *The Order of Things* (1966)
- Oscar Wilde, *The Picture of Dorian Gray*, 1895
- Frederic Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, 1989.

Unit 3

Raja Rao, *Kanthapura*, 1938

Unit 4 Short-term Research (Applicable to all students enrolled in the course; 15 Hours)

- Identification of an archive/ school/ intellectual trajectory around which to construct a research argument, to be followed by the development of a rationale toward the selection of primary visual and literary texts.
- Development of title, abstract, keywords and a detailed survey of the field, that will include secondary texts and background material as well as elementary fieldwork (including but not limited to museology, gallery-work, exhibition, and catalogue-preparation).
- Section -wise development of thesis; care to be devoted to developing catalogue/ index/ appendix of all materials used. The thesis may include components that are visual in nature, provided they address the theoretical concerns of the course and meet the academic requirements of this unit.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research.

Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Ahuja, Naman P., and Dhanoa, Belinder. *The Body in Indian Art and Thought*. Belgium, Europalia International, 2013.
- Anand, Mulk Raj. *The Hindu View of Art*. United Kingdom, Taylor & Francis, 2019.
- Bundgaard, Helle. *Indian Art Worlds in Contention: Local, Regional and National Discourses on Orissan Patta Paintings*. United Kingdom, Taylor & Francis, 2013.
- Chakraverty, Anjan. *Indian Miniature Painting*. Roli Books, 1995.
- Chakraverty, Somnath. *Rock Art Studies in India: A Historical Perspective*. Asiatic Society, 2003.
- Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. Routledge, 2012.
- Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Angelico Press, 2016.
- Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. Munshiram Manoharlal Publishers, 1997.
- Hacker, Katherine. "A Simultaneous Validity of Co-existing Cultures: J Swaminathan, the Bharat Bhavan, and Contemporaneity", *Archives of Asian Art*, 64(2), 2014, pp. 191-209.
- Huntington, Susan L., and Huntington, John C. *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass, 2014.
- Ranciere, Jacques. "On Art and Work" in *The Politics of Aesthetics. Distribution of Sensibilities*. Gabriel Roickhill (trans.), Continuum New York, 2005, pp. 42-46.
- Khandalavala, Karl. *Pahari Miniature Painting*. New Book, 1958.
- Kleinbauer, W. Eugene. *Modern Perspectives in Western Art History: An Anthology of 20th-century Writings on the Visual Arts*, 1971.
- Kramrisch, Stella. *Exploring India's Sacred Art*. Motilal Banarsidass Publishers (Pvt. Limited), 1994.
- Mathpal, Yashodhar. *Prehistoric Painting of Bhimbetka*. Abhinav Publications, 1984.
- Mitter, Partha. *Art and Nationalism in Colonial India 1850-1922*, CUP, 1994.
- Nicholas Mirzoeff, Nicholas. "Visualising the Anthropocene", *Public Culture*, 26 (2), Issue 72, Spring 2014, pp. 213-232.
- Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion, 2004.
- Ramaswamy, Sumathi, ed. *Beyond Appearances? Visual Practices and Ideologies in Modern India*. Sage, 2003.
- Ranciere, Jacques. "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art", *Art & Research: A Journal of Ideas, Contexts, and Methods*. 2(1), Summer 2008, <http://www.artandresearch.org.uk/v2n1/ranciere.html>.
- Sengupta, Amitabh. *Scroll Paintings of Bengal: Art in the Village*. AuthorHouse UK, 2012.
- Singh, Madanjeet. *Ajanta: Ajanta Painting of the Sacred and the Secular*. Macmillan, 1965.

DSE (with numbers or code)-Literature and Metaphysics

MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
Literature & Metaphysics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide an understanding of core issues in metaphysical debate such as narratives of origin, a sense of the holy, the individual soul and the larger community.
- To set out a variety of literary responses to these themes and analyse them within their diverse cultural contexts, as well as through broader historical channels.
- To articulate through a short project a critical sense of the relationship among diverse shades of belief and their impact upon literature.

Course Learning Outcomes

By the end of the course, the students will be able to:

- identify and evaluate the literary methods involved in engaging with metaphysical debate.
- assess the ethical and aesthetic values that emerge from a relationship between literature and metaphysics.
- apply these values to cultural experience within and outside the domain of a short-term research project that they have constructed.

Unit I: Foundational Concerns I (10 Hours)

‘About Creation,’ *Brihadaranyaka Upanishad* (1.4.1 to 1.4.4)

‘Indian Spirituality and Life-1’, Sri Aurobindo, *The Renaissance in India and Other Essays on Indian Culture*, pp. 178-195

Jagbir Singh, *Indic Civilisation and its Dharma Traditions: A Postcolonial Perspective*, Chapter 2 & 3, pp. 57-103.

‘Sarvam Śāntiḥ ‘Care for Nature’- Swami Vigyananand, *The Hindu Manifesto*, pp. 307-343

Unit II: Foundational Concerns II (10 Hours)

Rudolf Otto, *The Idea of the Holy*, Chapters I, II, III, IV, OUP 1917.

Mircea Eliade, *The Sacred and the Profane*, Introduction, Chapters I and II, trans Willard R

Trask, Harcourt, New York: Brace & World, 1953.

E R. Dodds, *The Greeks and the Irrational*, Chapters I, II, and VIII, Berkeley, Los Angeles & London, U of California Press, 1951.

Koenraad Elst, 'Is the term Dharma Untranslatable?' 219-233, and Hindol Sengupta, 'The Worldview of Dharma', Saradindu Mukherji (ed), *Prabodhan-II: Thoughts on Hindu Society*, 282-292

Unit III: Wisdom and Devotional Literature (10 Hours)

Selections from *Srimadbhagatagita* 'Resolving the Human Dilemma,' and 'Maintaining Sustainable Ecology,' from Jayadayal Goyandka, *The Bhagavad Gita or Divine Song* (with Sanskrit text and English translation) 1 edn, Gita Press 2007

Ecclesiastes, or 'The Book of the Preacher,' Chapters 2 & 3 from the Authorised Version of the Bible

T S Eliot, 'The Dry Salvages,' *Four Quartets*, 1941

'Setting in Motion the Wheel of the Dhamma,' *Dhammacakkapavattana Sutta*, 'Samyuta Nikaya' LVI, 11, trans from the Pali by Bhikku Bodhi *The Connected Discourses of the Buddha: A New Translation of the Samyutta Nihaya*, Wisdom Publications: 2000

'Apannaka Jataka,' (pp 1-8) Vannupatha Jataka,' (pp 9-11) ed E J Cowell *The Jataka, or, Stories of the Buddha's Former Births*, vol 1, C U P 1895

Asa di Var, Sri Guru Granth Sahib Part 6, Stanzas 21 – 22

'That is enough of learning, friend', 'Bulha, what do I know about who I am?' (Nos 26 & 106 respectively) from *Bullah Shah Sufi Lyrics: Selections from a World Classic*, trans Christopher Shackle, Harvard UP 2021

'In my soul, there is a temple, a shrine, a mosque, a church where I kneel,' (p 17), 'The moon was once a moth,' (p 22) Rabia Basri, *Love Poems from God: Twelve Sacred Voices from the East and West*, trans Daniel Ladinsky, Penguin Compass, 2002

'I just laugh,' (p 212) 'What kind of God? (p 213), 'Seasons in the Mind,' (p 218) Kabir, trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

'I write of that journey,' (p 251) and 'A Scholar, a Lawyer and a Priest,' (p 264) Mira trans Daniel Ladinsky *Love Poems from God: Twelve Sacred Voices from the East and West*, Penguin Compass, 2002

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Students will be trained to identify concepts in the prescribed fields within this course, and to analyse the available range of literary responses to central questions of discourse, wisdom and devotion.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Aurobindo, Sri. *Essays on the Gita*, 1922, reissued by Om Books 2025.
- Bhave, Vinoba. *Talks on the Gita*, 1932, reissued Spiritual Hierarchy, 2017.
- Bodhi, Bhikku. *The Noble Eightfold Path: Way to the End of Suffering*, Pariyatti Publishing 2020.
- Chinmayananda, Swami & Swami Tejomayananda, *Upanishad Series*, Chinmayavni 2019.
- Christianson, Eric. *Ecclesiastes Through the Centuries*, Oxford: Blackwell, 2007.
- Cooper, John. *T S Eliot and the Ideology of Four Quartets*, CUP 2008.
- Dasgupta, Surendranath. *A History of Indian Philosophy*, 1922-1954, reissued Rupa 2018.
- Grewal, J S. *A Study of the Guru Granth Sahib: Doctrine, Social Context, History, Structure and Status*, 2009.
- Haas, Andrew, David Jasper & Elizabeth Jay. *The Oxford Handbook of English Literature and Theology*, OUP, 2009.
- Olson, Carl (Ed). *Theory and Method in the Study of Religion: A Selection of Critical Readings*. Belmont, CA: Thomson Wadsworth, 2003.
- Sadarangani, Neeti. *Bhakti Poetry in Mediaeval India: Its Inception, Cultural Encounter and Impact*, 2004.
- Swami, Shri Purohit, and W.B. Yeats (trans). *The Ten Principal Upanishads* . 1938, reissued by Rupa, 2023.
- Taylor, Charles. *A Secular Age*, Cambridge: Harvard UP, 2007.
- Vignayanand, Swami. *The Hindu Manifesto*, BluOne ink 2025.
- Webb, Stuart. *An Introduction to the Study of Wisdom Literature*, New York: T & T Clark, 2007.
- Zollowski, Eric. *Religion and Literature: History and Method*, Leiden: Brill 2020

DSE (with numbers or code)- Dalit Studies**MA Semester II, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Dalit Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of Dalit writings among the students.
- To sensitize students to understand and appreciate Dalit lives, literature, language, and culture.
- To encourage students to conduct original research in Dalit studies with a focus on Dalit lives, literature, language, culture, and philosophy, among others.

Course Outcomes

By the end of the course, students will be able to:

- develop conceptual and critical understanding of Dalit literature.
- appreciate Dalit lives, literature, language, and culture.
- undertake research on several aspects of Dalit lives and literature, including caste, class, religion, language, and gender.

Unit I (10 Hours)

Devanoora Mahadeva. *Kusumabale*. Translated from Kannada by Susan Daniel. Oxford University Press, 2015.

Unit II (10 Hours)

Baby Kamble. *The Prisons We Broke*. Translated from Marathi by Maya Pandit. Orient BlackSwan, 2011.

Unit III (10 Hours)

Premanand Gajvee's *The Strength of Our Wrists*. Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar, Navayana, 2013.

M.R. Renukumar's "The Question Paper" (Malayalam), Balbir Madhopuri's "My Old Man" (Punjabi), Challapalli Swaroopa Rani's "Water" (Telugu), and Basudev Sunani's "Prayer" (Odia).

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

- Abraham, Joshil K. and Misrahi-Barak, Judith. *Dalit Literatures in India*. (Ed.) Routledge, 2016.
- Ambedkar, B.R. *Annihilation of Caste*. New Delhi: Navayana, 2024.
- Arya, Sunaina, and Rathore, Aakash Singh. *Dalit Feminist Theory: A Reader*. Routledge, 2020.
- Dangle, Arjun. *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 2009.
- Guru, Gopal and Sarukkai, Sundar. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.
- Guru, Gopal, and Sarukkai, Sundar. *Experience, Caste, and the Everyday Social*. Oxford University Press, 2019.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated from Marathi by Alok Mukherjee. Orient Longman, 2004.
- Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Permanent Black, 2010.
- Phule, Jotiba Rao. *Gulamgiri: Collected Works of Mahatma Jotirao Phule*. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.
- Rawat, Ramnarayan S. and Satyanarayana, K. *Dalit Studies*. Duke University Press, 2016.
- Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar, 1992.

DSE (with numbers or code)- New Paradigms of Research in English Studies**MA Semester II, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
New Paradigms of Research in English Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To provide a critical understanding of the emerging areas within English Literary Studies, in particular, and Humanities in general.
- To explore conceptual issues underlying the practices of contemporary medicine, issues arising out of environmental and oceanic transactions, and food through the lens of literature.
- To provide inputs into understanding the self and the society with renewed focus on sustainability.

Course Learning Outcomes

By the end of this course, students will be able to:

- cultivate a keener and more insightful understanding of ethical issues related to the tangible and non-tangible experiences arising out of the areas under study.
- hone skills to foreground their research argument by keeping in mind the immense possibilities of an interdisciplinary approach.
- develop their thesis by deducing methodological interventions provided by the areas under study vis-à-vis the theoretical inroads provided by English Literary Studies.

Unit 1: Medical Humanities (10 Hours)

Frank, Arthur. "When Bodies Need Voices," (pp. 1-25), "The Body's Problems with Illness," (pp. 27-52), and "Illness as a Call for Stories" (pp. 53-73), *The Wounded Storyteller: Body, Illness and Ethics*. University of Chicago Press, 2013.

Gawande, Atul. "When Doctors Make Mistakes," (pp. 47-74) "Whose Body is it Anyway" (pp. 208-227), *Complications: A Surgeon's Notes on an Imperfect Science*. Profile Books, 2007.

Pinto, Jerry. *Em and the Big Hoom*. United Kingdom, Viking, 2014.

Unit II: Blue Humanities (10 Hours)

Mentz, Steve. "Blue Humanities Thinking", *Introduction to Blue Humanities*, Routledge, 2023, pp. 18-37.

Gurnah, AR. *By the Sea*. United Kingdom, Bloomsbury Publishing, 2001.

Unit III: Culinary Humanities (10 Hours)

Strauss, Claude Levi. "The Culinary Triangle" from *Food and Culture: A Reader*, (ed.) Carole Counihan and Penny Van Esterik (ed.) New York: Routledge. 2013, pp. 28–35.

Proust, Marcel. trans. C.K. Scott Moncrieff, Excerpt from "Swann's Way" *Remembrances of Things Past* Vol 2, Wordsworth Editions, 2006, pp. 60-64.

Surrayya, Kamala. *Neypayasam* (Sweet Pudding) trans. Angel Maria Varghese. <https://www.scribd.com/document/697858677/neypayasam>

Mannur, Anita. "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora." *MELUS* 32.4, 2007, pp.11-31.

Dharker, Imtiaz. "Recipe, never written down", "Such a perfect bowl of yogurt", and "Don't" from *Leaving Footprints*, Bloodaxe Books, 2009.

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Appadurai, Arjun. "How to Make a National Cuisine: Cookbooks in Contemporary India". *Comparative Studies in Society and History* 30.1, Jan 1988, pp. 3-24.

Cole, Thomas R et al. *Medical Humanities: An Introduction*. United Kingdom, Cambridge University Press, 2015.

Counihan, Carole and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York: Routledge, 2013.

Kleinman, Arthur. *The Illness Narratives: Suffering, Healing, and the Human Condition*. United States, Basic Books, 2020.

Lahiri, Jhumpa. "Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase." <<https://www.foodandwine.com/articles/indian-takeout>>

Menon, Dilip M, et al, *Ocean as Method: Thinking with the Maritime*. Routledge India, 2022.

Sen, Taylor Colleen. *Feasts and Fasts: A History of Food in India*. New Delhi: Speaking Tiger Books, 2015.

Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. United Kingdom, Penguin Books Limited, 2013.

Steinberg, P & K. Peters. "Wet Ontologies, Fluid Spaces: Giving Depth to Volume through Oceanic Thinking". *Environment and Planning D: Society and Space*, 33(2), 2015, pp. 247-264.

Vermeulen, Pieter. "Anthropocene Agencies", *Literature and the Anthropocene*, Routledge, 2020.

DSE (with numbers or code)-Contemporary Theoretical Perspectives

MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
DSE-Contemporary Theoretical Perspectives	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To examine contemporary Indian and Western theoretical frameworks of humanities and social sciences, and how they have emerged from the socio-cultural contexts.
- To critically engage with various frameworks in intersection with gender, race, class, migration, self, and emotions.
- To prepare learners for research and academic writing by applying critical tools of theorisation.

Course Learning Outcomes

By the end of the course, the students will be able to:

- critically engage with texts with respect to Indian and Western theoretical frameworks and have a deeper overall understanding of theoretical concerns.
- interpret and critique literary texts using contemporary techniques of literary and cultural analysis.
- acquire advanced critical skills, research, and writing.

Unit I: Indic Epistemologies (10 Hours)

Giri, Anant Kuma., 'Introduction' and 'The Calling of a Creative Transdisciplinarity'. Ed. *Creative Social Research: Rethinking Knowledge Systems: South Perspectives*. (p. 345-58). Ramakrishnan, E.V. *Relocating Indian Literature: Texts, Traditions, Translations*, Orient BlackSwan (2011) p 1-37

Bhartiya Bhasha Parivar: A New Framework of Linguistics. Bhartiya Bhasha Samiti, National Book Trust. 2025 (Introduction and Chap. 2)

UNIT II: Psychology and Poetics (10 Hours)

Berlant, Lauren. *Cruel Optimism*, Duke University Press, 2011. (Introduction. Affect in the Present and Chapter 1--Cruel Optimism), pp. 1-50.

Gottschall, Jonathan. *The Storytelling Animal: How Stories Make Us Human*. Houghton. (Chapters 1 and 2), Houghton Mifflin Harcourt, 2012, pp. 1-44.

Alford, Lucy. *Forms of Poetic Attention*. Columbia University Press, 2020 (Introduction: What Is Poetic Attention? and "Modes of Transitive Attention") pp.1-52.

UNIT III: Marginalities (10 Hours)

Berardi, Franco 'Bifo'. *The Soul at Work: From Alienation to Autonomy*. Semiotext(e): 2009. Introduction. 9-26.

Ramaswami, Shankar. *Souls in the Kalyug*. Ranikhet: Permanent Black, 2025. Chapters 1 and 3, pp. 14-60 and pp. 88-130.

Vergès, Françoise "Taking Sides: Decolonial Feminism". *Decolonial Feminism*. Pluto Books. 2019/2021, pp. 4-42.

Weir, Allison, "Decolonizing Feminist Freedom: Indigenous Relationalities" *Decolonizing Feminism, Transnational Feminism and Globalization*, edited by Margaret A. McLaren. Bloomsbury, 2017, pp. 257-287.

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bachelard, Gaston. *Poetics of Reverie* (Chapters 1, 2, and 3). Balasubramanian, R. *Indian Philosophy: A Counter Perspective*.

Cocks, Joan. "Between Nativism and Displacement: Citizens, Strangers, and Surplus Status in the Contemporary Age," *Current Sociology Monograph* 68.2 (2020): 169-186.

Derrida, Jacques. *Of Hospitality*, trans. Rachel Bowlby (Stanford University Press, 2000).

Mignolo, Walter. *The Darker Side of Western Modernity*, Duke University Press (2011).

Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs* 28, no. (2003): 499–535.

Negri, Antonio and Michael Hardt (1999), "Value and Affect," *boundary 2*, Duke University Press. 26 (2): 77–88.

Said, Edward. "Reflections on Exile," *Reflections on Exile and Other Essays* (Harvard University Press: 2002), 173-187.

Saji, Narayanan C K, *Indian Woman, Feminism and Women's Liberation*. Indus Scrolls Press. 2022.

Santos, Boaventura de Sousa. *Epistemologies of the South: Justice against Epistemicide*. Boulder:

Paradigm Publishers, 2014.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*, Zed Books, 1988.

Sinha, Vineeta. "Reconceptualizing the Social Sciences in Non-Western Settings: Challenges and Dilemmas". *Asian Journal of Social Science* 25.1 (1997): 167-181.

<https://doi.org/10.1163/030382497X00103> Web.

Tharu, Susie and Tejaswani Niranjana, "Problems for a Contemporary Theory of Gender," *Social Scientist* 22.3/4 (1994).

The Being of Bhasha: A General Introduction to the People's Linguistic Survey of India 2016

Wallerstein, Immanuel. *World System Analysis: An Introduction*. Durham: Duke University Press, 2004.

Williams, Raymond. *Marxism and Literature*, OUP, 1977.

DSE (with numbers or code)-Translation Studies**MA Semester II, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the Course, if any
		Lecture	Tutorial	Practical/ Practice		
Translation Studies	4	3	0	1	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of translation as an interdisciplinary and cross-cultural act among students.
- To equip students with advanced research and analytical skills in translation methodologies with digital translation tools, corpus analysis, and translation analytics.
- To encourage students to conduct original research in translation studies with a focus on comparative literature, global multicultural discourse, and the role of translation in creating a useful knowledge repository.

Course Learning Outcomes

By the end of the course, students will be able to:

- develop conceptual and critical understanding of translation as an act of maintaining balance between two languages and cultures with desired objectivity and application of classical and contemporary theories.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects that critically assess problems in the translation, multicultural, and multilingual digital age.

Unit I: Translation, Translator, and Objectivity (10 Hours)

Walter Benjamin, “The Task of the Translator”, *Selected Writings*, vol. 1, 1913-26, Harvard University Press, 1996, pp. 253-263.

Lawrence Venuti, “Invisibility”, *The Translator's Invisibility: A History of Translation*, Routledge, 1995, pp. 1-34.

Gideon Toury, “The Nature and Role of Norms in Translation.” *Descriptive Translation Studies — and Beyond*, John Benjamins, 1995, pp. 53-79.

Unit II: Translation, Transcreation, and Cultural Correspondence (10 Hours)

Sujit Mukherjee, “Translation as New Writing”, Adil Jussawalla, *New Writing in India*, Penguin, 1974, pp.1-20.

A.K. Ramanujan, “Mother Tongue Other Tongue”, Rita Kothari, *Translating India: The Cultural Politics of English* (Routledge, 2003), pp. 26-34.

Harish Trivedi, "Translating culture vs. cultural translation". In *Translation – Reflections, Refractions, Transformations*, edited by Paul St-Pierre and Prafulla C. Kar, John Benjamins Publishing Company, 2007, pp. 277-287.

Unit III: Translation and Interdisciplinarity (10 Hours)

- Digital textuality, AI-assisted and machine and/or computer-aided translation
- Digital Archiving, Digital Humanities Tools and Multimodal Translation (Integration of Text, Image, and Sound)
- Interdisciplinary Approaches to Translation

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., "The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals" *SHS Web Conf.* Volume 163, 2023.

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue 1, 2024. pp. 776– 786.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought. The project may include work translated by students, in consultation with the faculty.

Practical Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. These may include work translated by students, under faculty supervision. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024.

Berman, Sandra and Michael Wood (eds.), *Nation, Language and the Ethics of Translation*. Princeton University Press, USA, 2005.

Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, 1999. Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013.

Emmerich, Karen, *Literary Translation and the Making of Originals*. Bloomsbury Academic, London, 2017.

Freeth, Peter J and Raphael Trevino (eds.), *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*. Leuven, USA, 2024.

Hatim, B., and Munday J., *Translation: An Advanced Resource Book*, Routledge, London, UK, 2024.

Lal, P. *Transcreation: Two Essays*. A Writers Workshop Publication, 1972.

Merkle, D. and Baer, B., James., *The Routledge Handbook of Translation and Censorship*, Routledge, London, UK, 2025.

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194.

Steiner, George, *After Babel: Aspects of Language and Translation*, Oxford University Press, 1998.

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” SHS Web Conf. Volume 163, 2023.

Research Methodology in English Studies- II

MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Research Methodology in English Studies- II	2	1	0	1	As per admission criteria	NA

Course Objectives:

- Provide advanced training in academic writing, argumentation, and revision.
- Develop publishable-quality research papers or translations.
- Equip students with professional academic skills.

Course Learning Outcomes:

By the end of the course students will be able to:

- write advanced research articles integrating theory and method with discipline-specific outcomes.
- revise manuscripts using peer and mentor feedback.
- navigate publication workflows, submission guidelines, and ethical digital tools.

UNIT I: Advanced Research Design (7 Hours)

Refining research problems into high-level arguments and intervention statements that incorporate epistemological positioning, advanced theoretical alignment, and the designing of article-level structures.

- Thesis articulation
- Methodological justification
- Intervention, scope, limitations
- Mapping publication venues strategically
- Ethical research at an advanced level: data transparency, permissions, translation ethics.

UNIT II: Manuscript Writing, Revision, and Publication Workflow (8 Hours)

Writing core article sections with disciplinary sophistication: Introduction, Methodology, Analysis and argument development, Conclusion.

- Peer-review simulations
- Manuscript revision: developmental, structural, and line editing.
- Formatting for submission portals; cover letters; dealing with reviewer reports.
- Ethical and effective integration of AI in editing, data handling, and workflow.

Practical Activities (15 Hours)

Students may accomplish the following tasks under the guidance of the course instructor:

- Drafting an extended abstract + article blueprint.
- Writing a research proposal for a dissertation (1500–2000 words).

Suggested Readings:

Cercone, Nick, and Carole Murchison. “Integrating Artificial Intelligence into Literary Research: An Invitation to Discuss Design Specifications.” *Computers and the Humanities*, vol. 19, no. 4, 1985, pp. 235–43.

Elia Shabani Mlilo. *Introduction to Research Methods and Report Writing: A Practical Guide for Students and Researchers in the Social Sciences and Humanities*. Resource Publications, 2016.

Haber, Eldar, et al. *Using AI in Academic Writing and Research: A Complete Guide to Effective and Ethical Academic AI*. Germany, Springer Nature Switzerland, 2025.

Knopf, Jeffrey W. “Doing a Literature Review.” *PS: Political Science and Politics*, vol. 39, no. 1, 2006, pp. 127–32.

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Peter J. Burke and Sara Jimenez Soffa. *The Elements of Inquiry: Research and Methods for a Quality Dissertation*. 2nd ed., Routledge, 2018.

The Chicago Manual of Style. 18th ed., University of Chicago Press, 2024.

Venuti, Lawrence. *The Scandals of Translation: Towards an Ethics of Difference*. Routledge, 1998.

GE (with numbers or code)-Western Aesthetics

MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE-Western Aesthetics	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To study the ways in which art and literature are understood by engaging with aspects of form, beauty, taste, rhythm, and feeling.
- To be able to deal with symbols, icons, allegory, and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
- To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

By the end of the course, the students will be able to:

- inculcate disinterested and critical study of art and literature.
- appreciate the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.
- have a sense of application of aesthetics in the contemporary world.

Unit I: Foundational Texts (10 Hours)

Longinus, *On the Sublime*. Trans. A.O. Prickard. Oxford: Clarendon Press, 1906.

Schiller, Friedrich. *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21), Penguin, 2016.

John Keats. “On Shakespeare and Eternal Poetry” from *Letter to J. H. Reynolds*, 17, 18 April 1817; “On the Imagination and a Life of Sensations rather than of Thoughts” from *Letter to Benjamin Bailey*, 22 November 1817; “On Negative Capability” from *Letter to George and Tom Keats*. *Bright Star: The Complete Poems and Selected Letters*. London: Vintage Classics, 2009.

Unit II: Defining Form (10 Hours)

Danto, Arthur C. *The Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7), Harvard University Press, 1983.

Ponty, Maurice Merleau. *The Visible and the Invisible* (Chapter 4—The Intertwining-the Chiasm),

Northwestern University Press, 1969.

Wilde, Oscar. 'The Decay of Lying'. *The Decay of Lying: And Other Essays*, Penguin, 2020.

Unit III: Aesthetics and the Social (10 Hours)

Bakhtin, Mikhail. "Author and Hero in Aesthetic Activity," in *Art and Answerability: Early Philosophical Essays*, University of Texas Press, 1990;

Scarry, Elaine. *On Beauty and Being Just* (Parts I and II), Princeton University Press, 2001.

Jones, Amelia. *Body Art, Performing the Subject*. (Introduction), University of Minnesota Press, 1998.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Beardsley, Monroe C. *Aesthetics from the Classical Greece to the Present*. Tuscaloosa, AL: University of Alabama Press, 1976.

Carlyle, Thomas. *Sartor Resartus*. Oxford: Oxford University Press, 2010.

Chakraborty, Gayatri Spivak. *An Aesthetic Education in the Era of Globalization*. Boston, MA: Harvard UP, 2012.

Gombrich, E.H. *Art and Illusion*. London: Phaidon Press, 1960/2004

Huysmans, Joris Karl. *Against Nature or A Rebours*. Oxford: Oxford University Press, 2009.

Kant, Immanuel. "Critique of Aesthetic Judgment" in *Critique of Judgement*. Oxford: Oxford University Press, 2008.

Konstan, David. *Beauty - The Fortunes of an Ancient Greek Idea*. New York: Oxford University Press, 2014.

Lambourne, Lionel. *The Aesthetic Movement*. London: Phaidon Press, 1996.

Langer, Susanne K. *From Feeling and Form* (Part I, —The Art Symbol). New York: Macmillan USA, 1977.

Ranciere, Jacques. *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics). London: Polity Press, 2009.

Scruton, Roger. *Art and Imagination: A Study in the Philosophy of Mind*. St Augustine's Press, 2015.

Snodin, Michael, and John Styles. *Design & The Decorative Arts, Britain 1500–1900*. London: V & A Publications, 2001.

Tolstoy, Leo. *What is Art?* London and New York: Penguin, 1995.

GE (with numbers or code): Digital Humanities**MA Semester II, One Year MA, Structure 3****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
GE-General Elective: Digital Humanities	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce to the basics of Digital Humanities and use digital tools and methods to analyse, interpret data in the traditional areas of Humanities and Social sciences.
- To rethink the humanities through the digital lens-how texts, languages, and cultural expressions acquire new meanings in networked, data-driven, and algorithmic environments.
- To acquire skills and expertise for effectively designing, creating and implementing digital projects.

Course Learning Outcomes

By the end of this course, students will be able to:

- learn the application of new research methods to ask new questions, and advance new forms of scholarship.
- understand Digital Humanities as an interdisciplinary space and learn how digital technologies reshape textuality, interpretation, and linguistic power.
- develop and curate new research projects through collaboration with other disciplines like history, Media Studies, computer science, library science, etc.

Unit I: Introduction to Digital Humanities (10 Hours)

Burdick, Anne et al. "Humanities to Digital Humanities," *Digital_Humanities*, MIT, 2012, pp.1-26.

Gardiner, E., & Musto, R. G. "The Elements of Digital Humanities: Text and Context" and "The Elements of Digital Humanities: Object, Artefact, Image, Sound, and Space," *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 31-66.

Fry, Jenny and Ralph Schroeder. "The Changing Disciplinary Landscapes of Research." *World Wide Research*, edited by William Dutton and Paul W. Jeffreys, The MIT Press, pp. 257–71.

Unit II: Data, Text, and Archiving (10 Hours)

Stewart, Brandon M. Justin Grimmer, and Margaret E. Roberts, *Text as Data: A New Framework for Machine Learning and the Social Sciences*, Princeton University Press, 2022). 2.7 “Six Principles of Text Analysis,” pp. 22-32.

Sinclair, Stéfan, & Geoffrey Rockwell, “The Measured Words: How Computers Analyze Texts,” in *Hermeneutica*, The MIT Press, 2016, pp. 25-43.

Giannachi, Gabriella. “A Brief History of the Archive,” *Archive Everything: Mapping the Everyday*, The MIT Press, 2016.

Unit III: Digital Tools for Literary Analysis (10 Hours)

Gardiner, E., & Musto, R. G. “Digital Tool” *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015, pp. 67 – 81.

Burdick, Anne et al. “Emerging Methods and Genres,” *Digital Humanities*, MIT, 2012, pp. 1-26.

Digital Tools to be indicated by the instructors.

Unit-IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Reading:

De Marco, Pasquale. *The Literary Web*. Pasquale De Marco, 2025.

Dodd, Maya, and Nidhi Kalra, editors. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Routledge India, 2020

Drucker, Johanna. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Routledge, 2021.

Gardiner, E., & Musto, R. G. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015

Griffin, Gabriele, and Matt Hayler. *Research Methods for Reading Digital Data in the Digital Humanities*. Edinburgh University Press, 2016

Hammond, Adam, editor. *Technology and Literature*. Cambridge University Press, 2024.

Kirschenbaum, Matthew. "What Is Digital Humanities and What's It Doing in English Departments?" *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 409-424

Levenberg, Lewis, et al., editors. *Research Methods for the Digital Humanities*. Palgrave

Macmillan, 2018

Moretti, Franco. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005

Müller, Katja. *Digital Archives and Collections: Creating Online Access to Cultural Heritage*. Berghahn Books, 2021

Pozzi, Federico Alberto, and Liu, Bing. *Sentiment Analysis in Social Networks*. Netherlands, Elsevier Science, 2016.

Rajaram Lahase, Ashish, et al. *Sentiment Analysis with Machine Learning: A Project Based Guide*. N.p., Selfpage Developers Pvt Limited.

Risam, Roopika, and Rahul K. Gairola, editors. *South Asian Digital Humanities: Postcolonial Mediations across Technology's Cultural Canon*. Routledge, 2021

Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A New Companion to Digital Humanities*. Wiley Blackwell, 2016.

GE (with numbers or code)- Literature and Memory Studies

MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course if any
		Lecture	Tutorial	Practical/ Practice		
GE- Literature and Memory Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To introduce students to the ways in which literature represents violent pasts in varied contexts.
- To understand literary and critical readings that deal with themes such as witnessing, trauma, exile, and borders.
- To understand the role of memory in the afterlives of violent events.

Course Learning Outcomes

By the end of the course, students will be able to:

- gain an understanding of how literature aids an understanding of violent pasts;
- acquire knowledge about memory and representation;
- improve oral and written expression and enhance analytical skills.

Unit I: The Holocaust (10 Hours)

Primo Levi, Primo. *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Cathy Caruth, "Introduction: The Wound and the Voice," *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Unit II: Partitions of South Asia, 1947 (10 Hours)

Maulana Abul Kalam Azad, "The End of a Dream," and "Divided India," from *India Wins Freedom* (Orient Blackswan, 1988), pp. 164-193.

Rajinder Singh Bedi, "Lajwanti." Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan (New Delhi: Roli, 1995), pp. 177-189.

Jamila Hasmi, "Banished." *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhamad Umar Memon (New Delhi: Penguin, 1998), pp. 87-105.

Unit III: Partitions of South Asia, 1971 (10 Hours)

Nina Sabnani, "Know Directions Home," 99-113; Vishwajyoti Ghosh, "A Good Education," 149-163, and Malini Gupta and Dyuti Mittal, "The Taboo," 235-249 in Vishwajyoti Ghosh, *This Side That Side: Restorying Partition* (New Delhi: Yoda Press, 2013).

Readings for visually challenged/impaired students:

- Mohan Kalpana, "In Exile," trans. Rita Kothari, *Unbordered Memories: Sindhi Stories of Partition*, Ed. Rita Kothari, (Penguin: 2009), 157-166.
- Sunanda Bhattacharya, "The Narrative of Kerech Buri," trans. Debjani Sengupta, *Mapmaking: Partition Stories from Two Bengals* (Amaryllis:2011), 89-100.

Unit IV: Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).

Douglass, Ana and Thomas A. Vogler. *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Hirsch, Marianne. "Marked by Memory: Feminist Reflections on Trauma and Transmission." *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Menon, Ritu and Kamla Bhasin. "Honourably Dead: Permissible Violence Against Women," and "Borders and Bodies: Recovering Women in the Interest of the Nation," *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998), pp. 31-64, 65-130. Mookherjee, Nayanika. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971* (Durham and London, UK: Duke UP, 2015), Preface (pp. xv-xx) and Introduction (pp. 1-28).

Sunder Rajan, Rajeswari. "Life After Rape: Narrative, Rape and Feminism," *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993) Said, Edward. *The Question of Palestine* (Vintage, 1992).

Saikia, Yasmin. "Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh," *History Workshop Journal* 58 (2004): 274-286.

van Schendel, Willem. "Partition Studies" *The Bengal Borderland*, pp. 24-38.

GE: Translation Studies
MA Semester II, One Year MA, Structure 3

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title and Code	Credits	Credit Distribution for the Course			Eligibility Criteria	Pre-requisite of the course, if any
		Lecture	Tutorial	Practical/ Practice		
Translation Studies	4	3	1	0	As per admission criteria	NA

Course Objectives:

- To develop a critical understanding and explore theoretical, linguistic, and aesthetic dimensions of translation as an interdisciplinary and cross-cultural act.
- To equip students with advanced research and analytical skills in translation methodologies with digital translation tools, corpus analysis, and translation analytics.
- To encourage students to conduct original research in translation studies with a focus on comparative literature, global multicultural discourse, and the role of translation in creating a useful knowledge repository.

Course Learning Outcomes

By the end of the course, the students will be able to:

- develop conceptual and critical understanding of translation as an act of maintaining balance between two languages and cultures with desired objectivity and application of classical and contemporary theories.
- distinguish between translation and transcreation, maintain cultural correspondence, and analyse interpretive transformation across literary and digital contexts.
- apply digital and research-based methodologies, including translation analytics, multimodal tools, and AI-assisted systems, to complete independent short-term projects that critically assess problems in the translation, multicultural, and multilingual digital age.

Unit I Translation, Translator and Objectivity (15 Hours)

Walter Benjamin, "The Task of the Translator", *Selected Writings*, vol. 1, 1913-26, Harvard University Press, 1996, pp. 253-263.

Lawrence Venuti, "Invisibility", *The Translator's Invisibility: A History of Translation*, Routledge, 1995, pp. 1-34.

Gideon Toury, "The Nature and Role of Norms in Translation." *Descriptive Translation Studies — and Beyond*, John Benjamins, 1995, pp. 53-79.

Unit II Translation, Transcreation, and Cultural Correspondence (15 Hours)

Sujit Mukherjee, "Translation as New Writing", Adil Jussawalla, *New Writing in India*, Penguin, 1974, pp.1-20.

A.K. Ramanujan, "Mother Tongue Other Tongue", Rita Kothari, *Translating India: The Cultural Politics of English* (Routledge, 2003), pp. 26-34.

Harish Trivedi, "Translating culture vs. cultural translation". In *Translation – Reflections, Refractions, Transformations*, edited by Paul St-Pierre and Prafulla C. Kar, John Benjamins Publishing Company, 2007, pp. 277-287.

Unit-III Translation and Interdisciplinarity (15 Hours)

- Digital textuality, AI-assisted and machine and/or computer-aided translation
- Digital Archiving, Digital Humanities Tools and Multimodal Translation (Integration of Text, Image, and Sound)

Required Readings

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013. Pp. 1-36

Wang, L., "The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals" *SHS Web Conf.* Volume 163, 2023. DOI: <https://doi.org/10.1051/shsconf/202316302021>

Pabba, P., "Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation", *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194. pp. 776– 786.

Unit-IV Short Term Research Project (15 Hours)

Students will select an area of study relevant to the course for intensive reading and independent research. Under faculty mentorship, they will identify a focused area of inquiry and develop a research proposal and abstract grounded in appropriate critical or theoretical frameworks. The unit will culminate in a short research paper (not exceeding 4,000 words) that demonstrates conceptual understanding, analytical depth, and originality of thought.

Tutorial Activities (15 Hours)

Students will be required to make presentations on assigned topics oriented toward research. Presentations will be graded. Submission of presentations will be required at the conclusion of tutorial sessions.

Suggested Readings:

Bandia, Paul F., et. al., *Translation and the Classic*. Routledge, London, 2024.

Berman, Sandra and Michael Wood (eds.), *Nation, Language and the Ethics of Translation*. Princeton University Press, USA, 2005.

Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, New Delhi, 1999.

Cronin, M., *Translation in the Digital Age*, Routledge, Taylor & Francis Group, London, UK, 2013.

Emmerich, Karen, *Literary Translation and the Making of Originals*. Bloomsbury Academic, London, 2017.

Freeth, Peter J and Raphael Trevino (eds.), *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*. Leuven, USA, 2024.

Hatim, B., and Munday J., *Translation: An Advanced Resource Book*, Routledge, London, UK, 2024.

Lal, P. *Transcreation: Two Essays*. A Writers Workshop Publication, 1972.

Merkle, D. and Baer, B., James. *The Routledge Handbook of Translation and Censorship*, Routledge, London, UK, 2025. DOI: 10.4324/9781003149453-37

Pabba, P., “Live Multimodal Language Translation System: Integrating Real-Time Text, Voice, Image, and Document Translation”, *TELEMATIQUE*, Volume 23, Issue 1, 2024. ISSN: 1856-4194.

Steiner, George, *After Babel: Aspects of Language and Translation* (Oxford University Press, London, 1998.

Venuti, Lawrence. *The Scandals of Translation: Towards an Ethics of Difference*. Routledge, 1998.

Wang, L., “The Impacts and Challenges of Artificial Intelligence Translation Tool on Translation Professionals” *SHS Web Conf.* Volume 163, 2023. DOI: <https://doi.org/10.1051/shsconf/202316302021>.