M.A. English

Seminar Papers

Semester I

Songs

The core concern of this paper is to illuminate the intricate relationship between literature, life, and the art of song. As a form of human artistic expression, song encapsulates a vast range of lived human experience. The artistic rendering of songs evokes individuals' deepest emotions, beliefs, and existential anchors. This paper aims to connect students with the historical, political, and cultural contexts surrounding songs. Beyond initiating students into the understanding and appreciation of songcraft, it seeks to broaden both the conceptual and practical grasp of issues such as war, ideology, loneliness, depression, suicide, and contemporary aspirations and ambitions. In a modest way, the paper also introduces new forms of interpretive skills—such as comprehending human emotion, love, loneliness, and depression—by drawing on existential struggles as expressed through artistic creation and expression.

Unit – I

Understanding the Art of Songs, its themes and issues.

Unit – II

We Shall Overcome. "We Shall Overcome." *The People's Songs Bulletin*, performed by Zilphia Horton, 1940s.

Bob Marley. "One Love." *Wailing Wailers*, Island Records, 1973.
- . "Buffalo Soldier." *Confrontation*, Island Records, 1983.

Billie Holiday. "Strange Fruit." Commodore Records, 1939.

Unit III

Bob Dylan. "Blowin' in the Wind." *The Freewheelin' Bob Dylan*, Columbia Records, 1963.

John Lennon. "Imagine." *Imagine*, Apple Records, 1971.

Scorpions. "Wind of Change." *Crazy World*, Mercury Records, 1990.

Kris Kristofferson. "Help Me Make It Through the Night." *Kristofferson*, Monument Records, 1970.

Unit – IV

Ek Pyar Ka Nagma Hai. "Ek Pyar Ka Nagma Hai." Lyrics by Santosh Anand, performed by Lata Mangeshkar, Shor, Saregama, 1972.

Kelmti Horra. "Kelmti Horra (My Words Are Free)." Written by Amine al-Ghozzi, performed by Emel Mathlouthi, 2012.

Manganuishon. "Manganuishon (Not Young Forever)." Written by Thangmeiso Shinglai, performed by Rewben Mashangva.

Zubeen Garg. "Mayabini." Mayabini, 2005.
- . "Endhaar Hobo Nuware." Endhaar Hobo Nuware, 2005.

Suggested Reading

Aristoxenus. *Elements of Harmony*. Translated by Andrew Barker, Yale University Press, 1989.

Berger, John. *Ways of Seeing*. Penguin, 1972.

Carroll, Mark. *Music and Ideology*. Routledge, 2017.

Clark, Kenneth. *What Is a Masterpiece?* Thames & Hudson, 1979.

Cohen, Ronald D., and Will Kaufman. *Singing for Peace: Anti-War Songs in American History*. Paradigm Publishers, 2014.

De Nora, Tia. *Music in Everyday Life*. Cambridge University Press, 2000.

Frith, Simon. *Performing Rites: On the Value of Popular Music*. Harvard University Press, 1996.

Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession*. Dutton/Penguin, 2006.

Massey, Reginald, and Jamila Massey. *The Music of India*. Abhinav Publications, 1996.

Pattison, Pat. *Writing Better Lyrics*. 2nd ed., Writer's Digest Books, 2009.

Seminar Paper: CRITICAL DIASPORA STUDIES

Course Objectives:

The course on Critical Diaspora Studies aims to provide students with a comprehensive understanding of diaspora as a complex socio-cultural, political, and historical phenomenon .It seeks to examine the construction and negotiation of diasporic identities through frameworks of hybridity and cultural difference. Emphasising interdisciplinary approaches, the course encourages students to critically engage with themes of exil ,trauma .language, and representation , and to develop analytical and research skills that enable them to connect diaspora studies with contemporary global issues such as migration, identity politics, and cultural globalization.

UNIT 1

Epeli Hau'ofa: "Our Sea of Islands" (*A New Oceania: Rediscovering Our Sea of Islands*, edited by Vijay Naidu, Eric Waddell, and Epeli Hau'ofa, School of Social and Economic Development, The University of the South Pacific, 1993, pp. 2–16.)

Rogers Brubaker: " The "Diaspora" Diaspora" *Ethnic and Racial Studies*, vol. 28, no. 1, 2005, pp. 1–19. https://doi.org/10.1080/0141987042000289997.

UNIT 2: POETRY

Naomi Shahab Nye: "My Father and the Fig Tree" (*19 varieties of Gazelle*, Harper Collins Publishers, New York.

"Gate A-4" (*Honeybee : Poems &Short Prose*, New York : Greenbillow Books ,2008)PG 162-164)

Warsan Shire : "Home" (*Bless the Daughter Raised by a Voice in Her Head*. Random House, 2022, pp. 29-35)

"Assimilation" (*Bless the Daughter Raised by a Voice in Her Head.* Random House, 2022, pp. 42–43.

Agha Shahid Ali : "Postcard from Kashmir" (*The Half-Inch Himalayas*. Wesleyan University Press, 1987, p. 1.)

"A Nostalgist's Map of America"(*A Nostalgist's Map of America: Poems*. 1st ed., W. W. Norton & Company, 1991.)

UNIT 3: SHORT STORY

Sharon Bala : "Butter Tea at Starbucks" *The Journey Prize Stories 29: The Best of Canada's New Writers*, edited by Kevin Hardcastle, Grace O'Connell, and Ayelet Tsabari, McClelland & Stewart, 2017, pp. xx–xx.

Viet Thanh Nguyen : “Black-Eyed Women” (*Nguyen, Viet Thanh.* “Black-Eyed Women.” *The Refugees.* Grove Press, 2017.)

UNIT 4: FILM

Surkhaab (2015)

Recommended Readings

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed., Routledge, 2002.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 3rd ed., Oxford University Press, 2005.

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.

Brinkerhoff, Jennifer M. *Digital Diasporas: Identity and Transnational Engagement*. Cambridge University Press, 2009.

Brubaker, Rogers. "The 'Diaspora' Diaspora." *Ethnic and Racial Studies*, vol. 28, no. 1, 2005, pp. 1–19.

Braziel, Jana Evans, and Anita Mannur, editors.. Blackwell Publishing, 2003.

Clifford, James. "Diasporas." *Cultural Anthropology*, vol. 9, *Theorizing Diaspora* no. 3, 1994, pp. 302–338.

Cohen, Robin. *Global Diasporas*: *An Introduction*. 2nd ed., Routledge, 2008.

FitzGerald, David Scott. *Refuge Beyond Reach: How Rich Democracies Repel Asylum Seekers*. Oxford University Press, 2019.

Gabaccia, Donna R., Dirk Hoerder, Adam McKeown, and others, editors. *The Cambridge History of Global Migrations*. Cambridge University Press, 2023.

Haddad, Emma. *The Refugee in International Society: Between Sovereigns*. Cambridge University Press, 2008.

Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 222–237.

Kalra, Virinder S., Raminder Kaur, and John Hutnyk. *Diaspora and Hybridity*. Sage Publications, 2005.

Kenny, Kevin. *Diaspora: A Very Short Introduction*. Oxford University Press, 2013.

Koshy, Susan. *If I Could Reach You: Transnationalism and the Atlantic World*. Columbia University Press, 2018.

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.

Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies*, vol. 1, no. 1, 1991, pp. 83–99.

Shukla, Sandhya. *India Abroad: Diasporic Cultures of Postwar America and England*. Princeton University Press, 2003.

Tölölyan, Khachig. "The Nation-State and Its Others: In Lieu of a Preface." *Diaspora: A Journal of Transnational Studies*, vol. 1, no. 1, 1991, pp. 3–7.

Tölölyan, Khachig. *Diaspora*. Routledge, 2022.

Seminar Paper

MA – English Literature

Semester III

Oceanic Fictions

4 credits

Students – maximum 20 students

The course ‘Oceanic Fictions’ aims to introduce students to key questions, themes and topics in blue humanities through close attention to a wide array of novels focusses on the Atlantic Ocean, Indian Ocean, Pacific Ocean and the Pirates, SF, and Adventure novels. It will explore how these ocean imaginaries reveal entanglements of cultural, economic, political, global and ecological. In shifting the lens from the territorial to the oceanic frame, the central concerns of the class will be oriented toward developing a decolonial approach.

There will 4 classes of one hour each per week and students will be expected to read the fictional texts in advance and be punctual with their assignments.

Assessment (40+60)

Internal Assessment (40 marks),

Weekly response essays to class readings of two-three pages (10 marks);

Class presentations (10 marks);

One 15-20-page seminar paper and an oral presentation of an abstract of that paper will be due the final class period. These papers should demonstrate an understanding and engagement with theoretical issues we have discussed in the course. (20 Marks)

End term theory exam (60 marks).

Primary Readings:

· Joseph Conrad. Heart of Darkness. (1899) Tribeca Books, 2010.

· Lindsey Collen. Boy. Bloomsbury, 2005.

· Amitav Ghosh. Sea of Poppies. John Murray, 2008

· Abdulrazak Gurnah. By the Sea. New Press, 2001.

· M. G. Vassanji. The Gunny Sack. Heinemann International, 1989.

· N. S. Madhavan. Litanies of the Dutch Battery, trans. Rajesh Rajmohan. Penguin India, 2010.

· R. L. Stevenson. South Sea Tales. Oxford University Press, 1893. (Selections)

· Marissa Decur. Captain Kidd: A True Story of Treasure and Betrayal (Diversion Books/Simon & Schuster, May 13, 2025

Suggested Readings:

· Margret Cohen. The Novel and the Sea. Princeton University Press, 2010.

· Paul Gilroy. The Black Atlantic: Modernity and Double Consciousness. Verso, 1993.

· Steve Mentz and M.E. Rojas, ed. The Sea and Nineteenth-Century Anglophone Literary Culture, Routledge, 2016.

· Rediker, Marcus. Villains of All Nations: Atlantic Pirates in the Golden Age (Beacon, ISBN 978.0807050255).

· Isabel Hofmeyr. “Universalizing the Indian Ocean.” PMLA 125: 721-729.

· Charge Lavery. Writing Ocean Worlds. Indian Ocean Fiction in English, Palgrave Macmillan, 2023.

· Elizabeth DeCoughry. Routes and Roots: Navigating Caribbean and Pacific Island Literatures. University of Hawai’i Press, 2007.

· Meg Samuelson, "23 The Oceans". Handbook of Anglophone World Literatures, edited by Stefan Helgesson, Birgit Neumann and Gabriele Rippl, Berlin, Boston: De Gruyter, 2020, pp. 375-394. https://doi.org/10.1515/9783110583182-024

Course Title: African Writings in English

Course Description

The course aims to introduce students to the diversity of African literary traditions in English, examine the historical, cultural, and political contexts shaping African writing, explore major genres such as fiction, poetry, drama, and critical theory, engage with issues including colonialism, postcoloniality, identity, race, gender, and orality, and develop critical and research-oriented perspectives on African literature.

Unit I: Fiction

Chinua Achebe – Things Fall Apart

Ngũgĩ wa Thiong’o – A Grain of Wheat

Chimamanda Ngozi Adichie – Purple Hibiscus

Unit II: Poetry

Wole Soyinka – Selected poems

Leopold Sedar Senghor – Selected poems

Okot p'Bitek – Song of Lawino

Unit III: Drama

Wole Soyinka – The Lion and the Jewel

Athol Fugard – Master Harold... and the Boys

Ngũgĩ wa Thiong'o & Ngũgĩ wa Mirii – I Will Marry When I Want

Unit IV: Critical & Theoretical Writings

Frantz Fanon – The Wretched of the Earth (Selections)

Ngũgĩ wa Thiong'o – Decolonising the Mind

Achille Mbembe – "On the Postcolony" (Selections)

Recommended Reading

Abiola Irele – The African Imagination

Simon Gikandi – Reading the African Novel

Tejumola Olaniyan & Ato Quayson (eds.) – African Literature: An Anthology of Criticism and Theory

Biodun Jeyifo – Wole Soyinka: Politics, Poetics and Postcolonialism

Ngũgĩ wa Thiong'o – Moving the Centre

Seminar Paper 5: MA Course - War Literature

Introduction: This course will introduce students to war poetry and fiction in the western context. In them, war is not merely seen as a backdrop for human drama; it also provides the agency through which questions relating to human heroism, suffering, sacrifice, violence, morality, and much more are explored. The objective of the course is to provoke critical thinking on war and to raise questions by looking at the different perspectives through which war has been viewed in literature.

Unit I - Stephen Crane: The Red Badge of Courage

Unit II - Erich Maria Remarque: All Quiet on the Western Front

Unit III - Rupert Brooke: "The Soldier"

Siegfried Sassoon: "Everyone Sang"

Wilfred Owen: "Strange Meeting" & "Dulce et Decorum est"

Unit IV - Guy de Maupassant: "Boule de Suif"

W. Somerset Maugham: "The Unconquered"

Recommended Readings:

Card, Claudia. “Rape as a Weapon of War”. Hypatia, Vol. 11, No. 4, Fall 1996, p. 5-17.

Lee, A. Robert. “Inside the Box: Stephen Crane’s The Red Badge of Courage”. Atlantis,

Vol. 5, No. ½, June-November 1983, p. 97-110.

Neill, Kevin Gerard. “Duty, Honor, Rape: Sexual Assault against Women during War”. Journal of International Women’s Studies, Vol. 2, No. 1, 2000, p. 1-10.

Tighe, Joseph A. “All Quiet on the Western Front: A Phenomenological Investigation of War”. Critical Survey, Vol. 16, No. 3, 2004, p. 48-61.

Seminar Paper 6: MA course

Popular Culture: Theory, Media, and Everyday Life

Moving beyond introductory frameworks, this course on popular culture engages with key theoretical debates in popular cultural studies, including theoretical questions on popular culture and everyday life, media, affect, globalization, platform capitalism, and the politics of consumption, among others, to make sense of contemporary articulations of culture.

Theorizing Popular Culture

Raymond Williams, "Culture" and "Popular", from Keywords: A vocabulary of culture and society, London: Fontana Press, 1976, pp. 87-93, 236-38.

Morag Schiach, "A History of Changing Definitions of the Popular", Chapter 1 in Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present, London: Polity Press, 1989, pp. 19-34.

Dick Hebdige, "Subculture: The Meaning of Style" (1979), in Chris Jenks (ed.), Culture: Critical Concepts in Sociology, Vol. III, London and New York: Routledge, 2003, pp. 221-34.

Popular Culture and Everyday Life

Stuart Hall, "Encoding/Decoding." In Culture, Media, Language, London and New York: Routledge, 1980, pp. 163–173.

Fredric Jameson, "Reification and Utopia in Mass Culture" (Social Text, vol. 1, 1979, pp. 130-48), in Michael Hardt and Kathi Weeks (eds.), The Jameson Reader, Cambridge and Malden, MA: Blackwell, 2000, pp. 123-48.

Michel de Certeau, The Practice of Everyday Life. Translated by Steven Rendall, Berkley: University of California Press, 1984, pp. xi–xxiv.

Modernity, Globalization and Culture

Arjun Appadurai, Modernity at Large: Cultural Dimensions of Globalization. Minneapolis: University of Minnesota Press, 1996, pp. 27–47.

Walter Mignolo, Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking. Princeton, NJ: Princeton University Press, 2000, pp. 45–72.

Forms of Capital and Culture

Shoshana Zuboff, “Introduction”, The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power. New York: PublicAffairs, 2019.

Nick Srnicek, “Introduction”, Platform Capitalism. Cambridge, UK and Malden, MA: Polity, 2017.

Registers of Popular Culture and Affect

Henry Jenkins, Textual Poachers: Television Fans and Participatory Culture. New York: Routledge, 1992, pp. 277–87.

Sara Ahmed, “Introduction””, The Cultural Politics of Emotion, Edinburgh: Edinburgh University Press (2004), 2014, pp. 1-19.

Recommended Readings

John Storey, Cultural Theory and Popular Culture: An Introduction. 8th ed., New York and London: Routledge, 2018.

Theodor W. Adorno, “Culture Industry Reconsidered” ([1963] trans. Anson G. Rabinbach, New German Critique, vol. 6, Fall 1975, pp. 12-19), Chapter 3, in J.M. Bernstein (ed.), Adorno, The Culture Industry: Selected Essays on Mass Culture, London: Routledge, 1991, pp. 85-92.

Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (Zeitschrift für Sozialforschung, V, 1, 1936), trans. Harry Zohn, in Hannah Arendt (ed.), Walter Benjamin, Illuminations, London: Fontana Press, 1973; 1992, pp. 211-44.

Jean Baudrillard, “The Work of Art in the Electronic Age” (TV interview with La Sept, Autumn 1988), trans. Lucy Forsyth, Interview 13, in Mike Gane (ed.), Baudrillard Live: Selected Interviews, London and New York: Routledge, 1993, pp. 145-51.

N. Katherine Hayles, Unthought: The Power of the Cognitive Nonconscious. Chicago: University of Chicago Press, 2017.

Semester II

Seminar Paper 1: Title of the Paper: Rhetoric, Persuasion, and Public Speech

This course is designed for postgraduate students to engage critically with some of the most influential speeches in world history that have shaped the social, political, and cultural contours of human civilization. Moving beyond introductory study, it encourages advanced analysis of rhetoric, context, and ideological frameworks that inform these landmark speeches. Students will examine how historical circumstances, cultural nuances, and intellectual traditions converge in powerful acts of public speaking.

At the M.A. level, the course places special emphasis on oratory as a transformative force that not only reflects but actively molds human civilization. Great speeches have inspired revolutions, negotiated peace, challenged injustice, and redefined collective identities. Through rigorous

textual and contextual analysis, students will explore how rhetorical strategies-such as persuasion, symbolism, and narrative-enable speech to influence thought and action on a global scale. Furthermore, the course investigates speech as an expression of the deeper dimensions of human nature. Oratory is not merely a tool of communication but a medium through which the emotional, ethical, and intellectual essence of humanity is articulated. By engaging with diverse speeches across time and cultures, students will develop a nuanced understanding of how language reveals the inner self while shaping the shared destiny of societies.

UNIT – I

1. Demosthenes. “Third Philippic.” c. 341 BCE, Athens, Greece.

2. Marcus Tullius Cicero. “Second Oration Against Catiline.” Translated by C. Macdonald, 63 BCE.

UNIT – II

3. Orhan Pamuk. “My Father’s Suitcase.” Nobel Lecture, 7 Dec. 2006, Stockholm, Sweden.

4. Virginia Woolf. “A Room of One’s Own.” Lectures delivered at Newnham College and Girton College, 1928, Cambridge, England.

UNIT - III

5. Emmeline Pankhurst. “Freedom or Death.” 13 Nov. 1913, Hartford, Connecticut.

6. Martin Luther King Jr.. “I Have a Dream.” March on Washington for Jobs and Freedom, 28 Aug. 1963, Lincoln Memorial, Washington, D.C.

UNIT – IV

7. Nelson Mandela. “I Am Prepared to Die.” 20 Apr. 1964, Rivonia Trial, Pretoria, South Africa.

8. Jawaharlal Nehru. “Tryst with Destiny.” 15 Aug. 1947, Constituent Assembly, New Delhi, India.

Further Readings:

Bitzer, Lloyd F. "The Rhetorical Situation." Philosophy and Rhetoric, vol. 1, no. 1, 1968, pp. 1-14.

Campbell, George. The Philosophy of Rhetoric. Edited by Lloyd F. Bitzer, Southern Illinois University Press, 1963.

Cooper, Lane, translator. The Rhetoric of Aristotle. Appleton-Century-Crofts, 1932.

Enos, Richard Leo. Roman Rhetoric: Revolution and the Greek Influence. Waveland Press, 1995.

Foss, Sonja K., et al. Contemporary Perspectives on Rhetoric. 3rd ed., Waveland Press, 2002.

Glenn, Cheryl. Rhetoric Retold: Regendering the Tradition from Antiquity through the Renaissance. Southern Illinois University Press, 1997.

Kennedy, George A. The Art of Persuasion in Greece. Princeton University Press, 1963.

---. Comparative Rhetoric: An Historical and Cross-Cultural Introduction. Oxford University Press, 1998.

Kim, Min-Sun. Non-Western Perspectives on Human Communication. Sage Publications, 2002.

Poulakos, John, and Takis Poulakos. Classical Rhetorical Theory. Houghton Mifflin, 1999.

Seminar Paper II: Resistance literature

Objectives: The course on Resistance Literature aims to introduce students to literary expressions that emerge in contexts of oppression , conflict, and political struggle ,enabling them to critically engage with texts that challenge dominant power structures and hegemonic narratives. It seeks to explore diverse forms of resistance articulated through literature. By encouraging an interdisciplinary and comparative approach ,the course enables students to examine literature as both an aesthetic and political practice fostering critical, analytical ,and research skills while situating resistance writing within contemporary global struggles for justice, human rights ,and cultural autonomy.

UNIT 1

Barbara Harlow The Theoretical –Historical Context" (in Resistance Literature)

Bill Ashcroft, Gareth Griffiths &Helen Tiffin 'Introduction', "The Empire Writes Back"

UNIT 2

Kishwar Naheed "We Sinful Women"

Fadwa Tuqan "The Deluge and the Tree"

Maya Angelou "Still I Rise"

Mahmoud Darwish "Identity Card"

UNIT 3

Basharat Peer The Curfewed Night

UNIT 4

Hannah Khalil Plan D (2010)

Recommended Readings:

Edward Said .Culture and Imperialism.Vintage,1993

Albert Memmi. The Colonizer and the Colonized.

Peter Weiss. The Aesthetics of Resistance.

James C.Scott. Domination and the Arts of Resistance

Seminar Paper

MA – English Literature

Seminar Paper III: Translation: Theory and Practice

4 credits

Students – maximum 15 – 20 students

The course 'Translation: Theory and Practice' intends to examine the contemporary theories of translation along with practice, exploring the limitation and the potential. Students will be exposed various translation practices, theoretical and ethical debates concerning translation, the politics of translation, decolonial frameworks particularly with reference to questions of representation and agency and the art and craft of literary translation. The course will be divided into two sections:

Section A – Theory (2 classes per week)

Section B – Practice (2 classes per week – translating prose / poetry)

The method of evaluation will be an assessment of the theoretical as well as the practical knowledge, divided as Internal Assessment (40 marks), based on theory (class presentation/class test/assignment based on the prescribed readings) and a translation project of 10, 000 words (60 marks) in consultation with the course coordinators.

Primary Readings:

· Niranjana, Tejaswini. "History in Translation." Siting Translation: History, Post-Structuralism, and the Colonial Context. University of California Press, 1992, pp. 1–46.

· Derrida, Jacques. "What Is 'Relevant' Translation?" Translated by Lawrence Venuti, Critical Inquiry, vol. 27, no. 2, Winter 2001, pp. 174–200.

· Spivak, Gayatri Chakravorty. "The Politics of Translation." Outside in the Teaching Machine. Routledge Classics, 1993, pp. 200–225.

· Benjamin, Walter. "The Task of the Translator." Walter Benjamin: Selected Writings, Volume 1, 1913–1926, edited by Marcus Bullock and Michael W. Jennings, Harvard University Press, 1996, pp. 253–263.

Suggested Readings:

· Kothari, Rita, Translating India: The Cultural Politics of English, Routledge, 2003.

· Trivedi, Harish, and Susan Bassnett. "Of Colonies, Cannibals and Vernaculars." Post-Colonial Translation: Theory and Practice, edited by Susan Bassnett and Harish Trivedi, Routledge, 1999, pp. 1–18.

· Israel, Hephzibah. "Translation in India: Multilingual Practices and Cultural Histories of Texts." Translation Studies, vol. 14, no. 2, 2021, pp. 125–132.

· Rockwell, Daisy. "Translator's Note." Tomb of Sand, by Geetanjali Shree, Penguin, 2022.

· Pritchett, Frances W. Daybreak: Writings on Faiz, Oxford University Press, 2010.

Seminar Paper IV: Performance Aesthetics

This course intends to introduce certain key reflections on theatrical practice that helped develop the performative aspects of theatre in cross-disciplinary, comparative modes. While the classical traditions focused on concepts enshrined in the poetic traditions, twentieth century practices challenged many of those notions making us re-think the history of cultural practice in political terms.

Unit I:

Bharata Muni: Natyashastra (Introduction p. xxiii-cxxxvi & select chapters from Volume 1)

Gilbert Murray: "Preface" in Poetics: Aristotle on the Art of Poetry. Trans. Ingram Bywater

Unit II

Konstantin Stanislavski: Excerpts from An Actor Prepares

Antonin Artaud: Excerpts from The Theatre and its Double

Jerzi Grotowski: 'Towards a Poor Theatre'

Unit III

Bertolt Brecht: "The Modern Theatre is the Epic Theatre: notes to the opera Aufstieg und Fall der Stast Mahogonny"

Augusto Boal: "Aristotle's Coercive System of Tragedy"

Eugenio Barba: The Paper Canoe: A Guide to Theatre Anthropology (Excerpts)

Unit IV

Badal Sircar: "Third Theatre"

Heisnam Kanhailal: Theatre of The Earth

Theatre for the Ritual of Suffering (a Project)

Recommended Readings:

Aristotle. Poetics: Aristotle on the Art of Poetry. Trans. Ingram Bywater, Oxford at the Clarendon Press, 1920 (available online)

Aristotle. Poetics: Aristotle's Theory of Poetry and Fine Art. Trans. with notes by S. H. Butcher. Intro. John Gassner. 4th ed. Dover, 1951.

Barba, Eugenio. The Paper Canoe: A Guide to Theatre Anthropology. Trans. Richard Fowler. Routledge, London, New York: 2005 Rpt.

Boal, Augusto. Theatre of the Oppressed. Trans. Charles A. and Maria-Odilia Leal Mcbride and Emily Fryer. 2nd Ed. Pluto Press, 2000.

Brecht, Bertolt. 1950. "The Modern Theatre is the Epic Theatre: notes to the opera Aufstieg und Fall der Mahogonny, Stast. The Development of an Aesthetic". Ed. and trans. John Willett. Methuen, 1964. p. 3342, and p. 169-175.

---------- 1963. The Messingkauf Dialogues. Trans. John Willett. Brecht's Plays, Poetry and Prose Ser. Methuen, 1965.

Gupt, Bharat. Dramatic Concepts: Greek & Indian. A Study of the Poetics and the Natyasastra. D. K. Printworld, 1994.

Grotowski, Jerzi. Towards a Poor Theatre. Ed. Eugenio Barba. A Theatre Arts Book, Routledge, New York: 2002.
[https://monoskop.org/images/e/e2/Grotowski_Jerzy_Towards_a_Poor_Theatre_2002.pdf]

Kanhailal, Heisnam. Theatre of The Earth: The Works of Heisnam Kanhailal. Seagull Books, Kolkata: 2016.

…… Theatre for the Ritual of Suffering (a Project), Heisnam Publications, Imphal: 1997.

Kundu, Manujendra. So Near, Yet So Far - Badal Sircar's Third Theatre. Oxford University Press, New Delhi: 2016

Scheer, Edward. Ed. Antonin Artaud - A Critical Reader, Routledge, London, New York: September 25, 2003.

Sontag, Susan ed. Antonin Artaud: Selected Writings. University of California Press, 1976.

Sircar, Badal. The Third Theatre. Sircar, Calcutta: 1978.

……. On Theatre – Selected Essays. Seagull Books, Calcutta: 2009.

Turner, Jane. Eugenio Barba. Routledge, London: New York: 2018.

Watson, Ian. Eugenio Barba. Towards a Third Theatre (Eugenio Barba and the Odin Teatret). Routledge, London: 1993. Konstantin Stanislavski. 1938.

Williams, Raymond. 'Bertolt Brecht' in Drama from Ibsen to Brecht. Penguin Books, Middlesex, New York: 1976 (Rpt.)

Seminar Paper V: Writing from the Margins

If human enterprise is to be viewed in terms of space (socio-cultural-political-geographical) there will always be the issues on the ideas of 'centres' and 'margins'. Different disciplines see their relations differently: while structural anthropology finds them in constant dialogue and military parlance would describe them as being in relentless war against each other, a philosophical perspective would see them as complementing each other. This paper offers an investigation into the nature of centre-margin relation through the literatures emerging from different parts of the globe which have always defeated any attempt to paint them with one brush.

Unit-I: Conceptualizing the Margin

B.R. Ambedkar: "The Riddle of the Shudras" from Who were the Shudras?

Martin Luther King Jr: "I Have a Dream"

Homi K.Bhabha: Introduction to Location of Culture

Unit-II: Poetry

Langston Hughes: "Dreams", "I, too, sing America"

Namdeo Dhasal: "Man You should Explode" (in Golpitha)

Govind Chatak: "Garhwali Songs" (in Painted Words)

Hoshang Merchant: "Prologue: Return to My Native Land" (in Sufiana Poems)

Meena Kamle: "Waiting"

Unit-III: Fiction

Ajay Navaria: "Scream" (in Unclaimed Terrain)

Temsula Ao: "The Jungle Major" (in These Hills called Home: Stories from a War Zone)

Cyrus Mistry: Extracts from Chronicle of a Corpse-bearer

Hansda Sowvendra Shekhar: “The Adivasi will not Dance”

Unit-IV: Autobiography

Sally Morgan: Extracts from My Place

Urmila Pawar: Extracts from The Weave of my Life

Revati: Extracts from The Truth about Me

Recommended Readings:

Devy, G.N. Painted Words: An Anthology of Tribal Literature. Penguin Books, 2003.

Merchant, Hoshang. Yaraana: Gay Writing from South Asia. Penguin Books, 2000.

Chattopadhyaya, Devi Prasad. Lokayata. Rajkamal Prakashan, 1982.

Gates, Henry Louis and Nellie Mckayed: Norton Anthology of African American Literature. WW Norton, 1996.

Limbale, Sharan Kumar. Towards an Aesthetics of Dalit Literature. Orient Black Swan, 2004

Mukhopadhyay, Sudipto. ‘The ‘Legitimate’ Writer and his ‘Illegitimate’ (?) Writings’ in Mainstream, Vol. LV No. 35, August 19, 2017.

Russel and Hira Lal: “Introduction” to Tribes and Castes in the Central Provinces of India, Vol-1 London: Macmillan and Co., 1916.

Seminar Paper VI: Cultural Studies: Theory and Literature (Credits: 4)

This course explores the intersection of cultural theory and literary praxis. It equips the students to analyze texts as active sites of ideological and cultural contestation. The course is historically anchored in the Birmingham Centre for Contemporary Cultural Studies, charting the discipline’s move toward the democratization of 'ordinary' culture. By placing canonical theorists like Antonio Gramsci, Judith Butler and Dick Hebdige in direct conversation with carefully curated literary texts, the course encourages a critical reading of how class, gender, and subcultures subvert hegemonic norms.

Unit 1: Foundations of Cultural Studies

a) Adorno, Theodor, and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception." Dialectic of Enlightenment, translated by John Cumming, Herder and Herder, 1972, pp. 120-167 (paras. 1-9 only)

b) Hoggart, Richard. The Uses of Literacy: Aspects of Working-Class Life, with Special Reference to Publications and Entertainments. Chatto & Windus, 1957. Chapters 1-4 (pp. 17-99).

c) Williams, Raymond. "Culture is Ordinary." Universities & Left Review, no. 7, Spring 1958, pp. 11-14

d) Thompson, E.P. "Preface." The Making of the English Working Class, Victor Gollancz, 1963, pp. 9-12.

e) Hall, Stuart. "Cultural Studies and Its Theoretical Legacies." In Stuart Hall: Critical Dialogues in Cultural Studies, edited by David Morley and Kuan-Hsing Chen, Routledge, 1996, pp. 262-275.

Unit 2: Hegemony, Ideology and Power

a) Gramsci, Antonio. Selections from the Prison Notebooks. Translated by Quintin Hoare and Geoffrey Nowell Smith, International Publishers, 1971. pp. 5-14 (The Intellectuals and Consent), and pp. 258-263 (Hegemony and the State)

b) Althusser, Louis. "Ideology and Ideological State Apparatuses." Lenin and Philosophy. Monthly Review Press, 1971, pp. 142–148, 170–177 key sections on ISAs/interpellation

c) Karnad, Girish. Tughlaq. Oxford Univ. Press, 1975

Unit 3: Identity and Performativity

a) Butler, Judith. Gender Trouble: Feminism and the Subversion of Identity. Routledge, 1990. Ch. 3 "Subversive Bodily Acts," pp. 128-149: Performativity theory.

b) Bhabha, Homi K. The Location of Culture. Routledge, 1994. Introduction: "Locations of Culture," pp. 1–18.

c) Kundalkar, Sachin. Cobalt Blue. Translated by Jerry Pinto, Hamish Hamilton/Penguin, 2013.

Unit 4: Subcultures and Globalization

a) Hebdige, Dick. Subculture: The Meaning of Style. Methuen, 1979. Ch. 7 & 8 ("Style as intentional communication" and "Style as homology"), pp. 100-127

b) Appadurai, Arjun. Modernity at Large: Cultural Dimensions of Globalization. University of Minnesota Press, 1996. Chapter 2: "Disjuncture and Difference in the Global Cultural Economy," (pp. 27–47)

c) Kureishi, Hanif. The Buddha of Suburbia, 2002.

Recommended Readings:

Nayar, Pramod K. An Introduction to Cultural Studies. Viva Books, 2008.

Storey, John. Cultural Theory and Popular Culture: An Introduction. 9th ed., Routledge, 2021.

Turner, Graeme. British Cultural Studies: An Introduction. 3rd ed., Routledge, 2003.

Dharwadker, Aparna Bhargava. Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947. University of Iowa Press, 2005.

Williams, Raymond. Marxism and Literature. Oxford UP, 1977.

Salih, Sara. Judith Butler. Routledge Critical Thinkers, 2002.

Vanita, Ruth, and Saleem Kidwai, editors. Same-Sex Love in India: Readings from Literature and History. Palgrave Macmillan, 2000.

Gelder, Ken, editor. The Subcultures Reader. Routledge, 1997.

Majumdar, Boria. Twenty-Two Yards to Freedom: A Social History of Indian Cricket. Penguin Books India, 2004.

Seminar Paper VII:

M.A. English—Women and the Rise of the British Novel (4 CREDIT)

The paper is designed to introduce students to women's contribution to the emergence of the novel in seventeenth and eighteenth century Britain. It is aimed at revising the tendency in the academia to focus on the famous trio as the foundational figures of the genre, and relegate to margins women's novel ventures. The paper investigates not only the intertwined questions of gender and genre but also the implications of treating the realist mode as an important signpost for writing literary history.

Unit I

Aphra Behn. Oroonoko. Edited by Joanna Lipking, Norton, 1997.

Delarivier Manley. The New Atlantis. Edited by Rosalind Ballaster, New York University Press, 1992.

Unit II

Charlotte Lennox. The Female Quixote. Edited by Amanda Gilroy and Wil Verhoeven, Penguin Books, 2006.

Frances Sheridan. Memoirs of Miss Sidney Bidulph. Introduced by Sue Townsend, Pandora, 1987.

Unit III

Sarah Scott. Millenium Hall. Virago, 1986.

Frances Burney. Evelina. Edited by Stewart J Cooke, Norton, 1998.

Unit IV

Ann Radcliffe. The Mysteries of Udolpho. Edited by Bonamy Dobree, Oxford University Press, 1998.

Mary Hays. Memoirs of Emma Courtney. Edited by Eleanor TY, Oxford University Press, 2000.

Recommended Readings:

Jane Spencer, The Rise of the Woman Novelist. Basil Blackwell Ltd, 1986.

Janet Todd, The Sign of Angellica. Columbia University Press, 1989.

Catherine Gallagher, Nobody's Story. University of California Press, 1995.

Linda Lang-Peralta, editor, Women, Revolution, and the Novels of the 1790s. Michigan State University, 1999.

Alessa Johns, Women's Utopias of the Eighteenth Century. University of Illinois Press, 2003.

Semester III

Seminar Paper I:

Title of the Paper: Letters

Introduction

This paper explores letters not merely as forms of communication, but as profound literary and cultural expressions that embody the intimate dimensions of human experience. Letters carry within them the immediacy of thought and emotion, where private reflections are shaped into articulate expressions that often transcend their personal origins. In doing so, they occupy a unique space between the personal and the public, revealing how individual voices can engage with broader social, political, and philosophical concerns.

This course invites students to examine how letters transform lived experience into reflective discourse. Through close reading of significant epistolary texts, students will engage with themes such as love, solitude, ethical dilemmas, resistance, and identity. The paper highlights how personal correspondence can evolve into powerful instruments of political change, philosophical inquiry, emotional depth, and cultural expression, thereby establishing the letter as a vital literary form that bridges inner life and collective history.

UNIT – I

Seneca. Letters from a Stoic. Translated by Robin Campbell, Penguin Classics, 1969.

UNIT – II

Rilke, Rainer Maria. Letters to a Young Poet. Translated by Stephen Mitchell, Vintage Books, 1986.

Van Gogh, Vincent. The Letters of Vincent van Gogh. Edited by Leo Jansen et al., Penguin Classics, 2009.

UNIT – III

Kafka, Franz. Letters to Milena. Translated by Philip Boehm, Schocken Books, 1990.

UNIT – IV

Adams, Abigail. Letter to John Adams, 31 March 1776. The Adams Papers, Massachusetts Historical Society, 1776.

Gandhi, Mohandas K. Letter to Lord Irwin, 2 March 1930. Collected Works of Mahatma Gandhi, Publications Division, Government of India, 1930.

Suggested Reading:

Altman, Janet Gurkin. Epistolarity: Approaches to a Form. Ohio State University Press, 1982.

Corngold, Stanley. Lambent Traces: Franz Kafka. Princeton University Press, 2004.

Freedman, Ralph. Life of a Poet: Rainer Maria Rilke. Northwestern University Press, 1998.

Griffin, Miriam T. Seneca: A Philosopher in Politics. Oxford University Press, 1976.

Jansen, Leo, et al., editors. Vincent van Gogh: The Letters. Thames & Hudson, 2009.

Kauffman, Linda S. Special Delivery: Epistolary Modes in Modern Fiction. University of Chicago Press, 1992.

Kerber, Linda K. Women of the Republic: Intellect and Ideology in Revolutionary America. University of North Carolina Press, 1980.

Parekh, Bhikhu. Gandhi: A Very Short Introduction. Oxford University Press, 2001.

Stanley, Liz. The Auto/Biographical I: The Theory and Practice of Feminist Auto/Biography. Manchester University Press, 1992.

Seminar Paper II:

Contemporary South Asian Literature

Objectives: The course on Contemporary South Asian Literature aims to familiarize students with post-1990 literary developments in South Asia within the contexts of globalization, migration, and socio-political change, while enabling them to critically engage with issues of identity, hybridity, and cultural negotiation .The course further addresses narratives of conflict, memory, and trauma emerging from partition, war and contemporary political realities. The course aims to develop students' critical, analytical, and research skills enabling them to situate South Asian Literature within broader global and theoretical frameworks.

UNIT 1 Poetry

Fahmida Riaz " She is a Woman Impure" We Sinful Women: Contemporary Urdu Feminist Poetry, translated and edited by Rukhsana Ahmad, Rupa & Co., 1990, pp. 96–97.

Jeet Thayil "A Kind of Anthem" I'll Have It Here, HarperCollins India, 2025. https://m.thewire.in/article/books/a-kind-of-anthem-jeet-thayil?utm

Jean Arasanayagam "Apocalypse" Apocalypse '83, International Centre for Ethnic Studies, 2003, pp. 69–70.

Meena Kandasamy "Ms Militancy" Ms Militancy, Navayana, 2010, pp. 21–22.

UNIT 2 SHORT STORIES

Ameena Hussein “Now and Then” Zillij, Perera-Hussein Publishing House, 2003. https://iwp.uiowa.edu/sites/iwp.uiowa.edu/files/2024-06/IWP2005_Hussein_ameena.pdf?

Kamila Shamsie “The Desert Torso” Ox-Tales: Air, edited by Mark Ellingham and Peter Florence, Profile Books, 2009. https://www.the-independent.com/arts-entertainment/books/features/oxtales-the-desert-torso-1727614.html?

UNIT 3 Play

Shahid Nadeem Dekh Tamasha Chalta Ban Islam in Performance: Contemporary Plays from South Asia, edited by Ashis Sengupta, Methuen Drama, Bloomsbury, 2017, pp. 319–346.

UNIT 4 Novel

Tahmima Anam The Good Muslim . Canongate Books, 2011.

Recommended Reading

Ahmad, Aijaz. In Theory: Classes, Nations, Literatures. Verso, 1992.

Anderson, Benedict. Imagined Communities: Reflections on the Origin and Spread of Nationalism. Rev. ed., Verso, 2006.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. The Empire Writes Back: Theory and Practice in Post-Colonial Literatures. 2nd ed., Routledge, 2002.

Bhabha, Homi K. The Location of Culture. Routledge, 1994.

Boehmer, Elleke. Colonial and Postcolonial Literature: Migrant Metaphors. 2nd ed., Oxford UP, 2005.

Bose, Sarmila. Dead Reckoning: Memories of the 1971 Bangladesh War. Columbia UP, 2011.

Brah, Avtar. Cartographies of Diaspora: Contesting Identities. Routledge, 1996.

Butalia, Urvashi. The Other Side of Silence: Voices from the Partition of India. Duke UP, 2000.

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

Gopal, Priyamvada. The Indian English Novel: Nation, History, and Narration. Oxford UP, 2009.

Hall, Stuart. “Cultural Identity and Diaspora.” Identity: Community, Culture, Difference, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 222–37.

Kabir, Ananya Jahanara. Partition's Post-Amnesias: 1947, 1971 and Modern South Asia. Women Unlimited, 2013.

Loomba, Ania. Colonialism/Postcolonialism. 3rd ed., Routledge, 2015.

Menon, Nivedita. Seeing Like a Feminist. Zubaan, 2012.

Menon, Ritu, and Kamla Bhasin. Borders & Boundaries: Women in India's Partition. Rutgers UP, 1998.

Mohanty, Chandra Talpade. Feminism without Borders: Decolonizing Theory, Practicing Solidarity. Duke UP, 2003.

Morey, Peter, and Amina Yaqin. Framing Muslims: Stereotyping and Representation after 9/11. Harvard UP, 2011.

Nasta, Susheila, editor. Writing across Worlds: Contemporary Writers Talk. Routledge, 2004.

Rushdie, Salman. Imaginary Homelands: Essays and Criticism 1981–1991. Granta Books, 1991.

Said, Edward W. Culture and Imperialism. Vintage Books, 1994.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" Marxism and the Interpretation of Culture, edited by Cary Nelson and Lawrence Grossberg, U of Illinois P, 1988, pp. 271–313.

Suleri, Sara. The Rhetoric of English India. U of Chicago P, 1992.

Tharu, Susie, and K. Lalita, editors. Women Writing in India: 600 B.C. to the Present. vols., Feminist Press at the City U of New York, 1991–93.

Tickell, Alex. South-Asian Fiction in English: Contemporary Transformations. Palgrave Macmillan, 2016.

Zamindar, Vazira Fazila-Yacoobali. The Long Partition and the Making of Modern South Asia: Refugees, Boundaries, Histories. Columbia UP, 2007.

Seminar Paper

MA – English Literature

Semester III

Digital Humanities

4 credits

Students – maximum 10 – 15 students

The course 'Digital Humanities' intends to examine the contemporary theories of Digital Humanities along with practice, exploring the limitation and the potential. The course explores how digital methods shape textual analysis, archival practices and humanistic inquiry. The course equips students to navigate the modern information landscape as literary scholars capable of questioning, analyzing and shaping the digital archive, rather than merely as passive consumers of technology. By the end of the course, the students will be able to build their own digital artifact, thereby translating literary critique into digital practice.

The course will be divided into two sections:

Section A – Theory (2 classes per week)

Section B – Practice (2 classes per week – DH tools with a focus on data mining, mapping, and visualization; appreciation of existing DH projects and digital archives)

Assessment- 40+60

The method of evaluation will be an assessment of the theoretical as well as the practical knowledge, divided as Internal Assessment (40 marks), based on theory (class presentation/class test/assignment based on the prescribed readings) and Final Assessment based on a DH project using the tools discussed in the class (60 marks) in consultation with the course coordinators. Students will be required to bring their own laptops to the class.

Primary Readings:

· Matthew Kirschenbaum. "What Is Digital Humanities and What's It Doing in English Departments?" ADE Bulletin, no. 150, 2010, pp. 55–61 (Institutional location of DH within English studies.)

· Stephen Ramsay. "Toward an Algorithmic Criticism." Literary and Linguistic Computing, vol. 18, no. 2, 2003, pp. 167–174 (Interpretation and limits of algorithmic approaches.).

· Fiormonte, Domenico. "Towards a Cultural Critique of Digital Humanities." Historical Social Research, vol. 37, no. 3, 2012, pp. 59–76

· Risam, Roopika. "Colonial Violence and the Postcolonial Digital Archive." New Digital Worlds: Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy, Northwestern

University Press, 2019, pp. 47–64. JSTOR, https://doi.org/10.2307/j.ctv7tq4hg.6. Accessed 10 Apr. 2026.

Suggested Readings:

Alan Liu. “The Meaning of the Digital Humanities.” PMLA, vol. 128, no. 2, 2013, pp. 409–414 (DH in relation to literary criticism) pp. 418–423 (Cultural critique and future directions)

Zaidi, Nishat, and A. Sean Pue. "Introduction." Literary Cultures and Digital Humanities in India, edited by Nishat Zaidi and A. Sean Pue, Routledge, 2022, pp. 1–16.

Posner, Miriam. "What's Next: The Radical, Unrealised Potential of Digital Humanities." Miriam Posner's Blog, 27 July 2015, https://dhdebates.gc.cuny.edu/read/untitled/section/a22aca14-0eb0-4cc6-a622-6fee9428a357

Radhika Gajjala. Digital Diasporas: Labor and Affect in Gendered Indian Digital Publics. Rowman & Littlefield, 2019. Introduction, pp. 1–22 (Gendered digital publics and labour in South Asia.)

PIPER, ANDREW. “Think Small: On Literary Modeling.” PMLA, vol. 132, no. 3, 2017, pp. 651–58. JSTOR, https://www.jstor.org/stable/27037379. Accessed 10 Apr. 2026.

Marlene Manoff. “Theories of the Archive from Across the Disciplines.” portal: Libraries and the Academy, vol. 4, no. 1, 2004, pp. 9–15 (Overview of archival theory) pp. 19–25 (Archives as ideological constructs)

McGann, Jerome. "The Rationale of Hypertext." Electronic Text: Investigations in Method and Theory, edited by Kathryn Sutherland, Clarendon Press, 1997, pp. 19–40.

Franco Moretti. “Conjectures on World Literature.” New Left Review, no. 1, Jan.–Feb. 2000, pp. 54–68 (Distant reading and literary geography.)

Schreibman, Susan, Ray Siemens, and John Unsworth, eds. A Companion to Digital Humanities. Blackwell, 2004. [Open Access: digitalhumanities.org/companion]

Schreibman, Susan, and Ray Siemens, eds. A Companion to Digital Literary Studies. Blackwell, 2008. [Open Access: digitalhumanities.org/companion/DLS]

Drucker, Johanna. The Digital Humanities Coursebook. Routledge, 2021.

Gold, Matthew K., ed. Debates in the Digital Humanities. U of Minnesota P, 2012 & 2019. [Open Access: dhdebates.gc.cuny.edu]

Berry, David M., ed. Understanding Digital Humanities. Palgrave Macmillan, 2012.

Fiormonte, Domenico. "Towards a Cultural Critique of Digital Humanities." Historical Social Research, vol. 37, no. 3, 2012, pp. 59–76.

Seminar Paper IV: Filming Fiction

Course Outline: The objective of this course is to introduce concepts in cinematic adaptation in cross-cultural, multi-disciplinary frames to inculcate an understanding and appreciation of how films, literature and the allied arts, though distinct in terms of their language/s, share intersections that enable transposition from one semiotic system to another. The engagement with specific literary and film texts would introduce students to different aspects of adaptation praxis, which in turn could be critically and creatively used to understand intermedial and intermodal adaptations beyond the domains of literature and cinema.

Unit I: Filming Fiction

Ray, Satyajit. Speaking of Films (Excerpta) Translated by Gopa Majumdar, Penguin Books, 2005.

Eisenstein, Sergei. 'Dickens, Griffith, and Ourselves'. Film Theory and Criticism, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp. 436-444.

Unit II: Adaptation as a Dialogic Process

Benegal, Shyam. Junoon, 1979. https://www.dailymotion.com/video/x7yet75]

Bond, Ruskin. A Flight of Pigeons. Penguin Random House, 1978.

Unit III: Adaptation as Transposition

Wise, Robert. The Sound of Music, 20th Century Studios,1965. [https://www.moviefone.com/movie/the-sound-of-music] OR [https://www.imdb.com/title/tt0059742/]1965].

Gulzar. Parichay, Tirupathi Pictures, 1972. [https://www.zee5.com/movies/details/parichay/0-0parichay] https://www.youtube.com/watch?v=mmfcT1mnQKs]. 1972.

Unit IV: Adaptation as Interpretation

Kurosawa, Akira: Rashomon Daiei Films, 1950. [https://watch.plex.tv/movie/Rashomon]

Ray, Satyajit. Charulata, R. D. https://www.youtube.com/watch?v=RmKu7VE4IBA] Bansal & Co., 1964.

Recommended Readings

Akutagawa, Ryūnosuke: “In a Grove” and “Rashōmon” in Rashomon and Other Stories. Trans. Rubin, Jay. Penguin Classic Tra Edition, 5 April 2007. Kindle edition. https://people.uwec.edu/taylorb/Short%20Fiction%20Eng%20274/274%20files/274%20stories%20misc/Rashomon.pdf Akutagawa, Ryūnosuke. “In a Bamboo Grove”. Rashomon and Seventeen Other Stories. translated by Jay Rubin, Penguin Books, 2006. pp. 10-19. Akutagawa, Ryūnosuke. “Rashōmon”. Rashomon and Seventeen Other Stories. Translated by Jay Rubin, Penguin Books, 2006. pp. 3-9.

Asaduddin, M. and Ghosh, Anuradha editors. Filming Fiction: Tagore, Premchand, and Ray. Oxford University Press, 2012.

Banerjee, Lopamudra, translator. The Broken Home: English Translation of Rabindranath Tagore’s Nastanirh. Final Draft Editing & Publishing Services, 2016.

Bond, Ruskin. A Flight of Pigeons. Penguin Random House, 1978.

Chatman, Seymour. “What Novels Can Do That Films Can’t (and Vice Versa)”. Film Theory and Criticism, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp. 445 – 460. Eisenstein, Sergei. “Film Form”. Film Theory and Criticism, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp. 13 – 40.

Mani, G. S. Shanthi. Nilayam (in Tamil, Gemini Studios, 1969). https://www.youtube.com/watch?v=iBOT-7sZLYk

Mullik, Sunil Basu. Jay Jayanti (in Bengali, Emkeji Productions, 1971). https://www.youtube.com/watch?v=rSSRuLwtVWM

Muthuraman, S. P. Raja Chinna Roja (in Tamil, AVM Productions, 1989). https://www.youtube.com/watch?v=W7O1I6ZMVbo

Priyadarshan: Minnaram (in Malayalam, Shogun Films,1994). https://www.youtube.com/watch?v=aTjclQIpsps

Pudovkin, Vsevolod. “Film Technique”. Film Theory and Criticism, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp. 7 – 12.

Trapp, Maria von. The Story of the Trapp Family Singers. 1949. Harper Collins, 2011.

Seminar Paper V: Course Title: Indian Intellectual Tradition: Poetics, Aesthetics, and Knowledge Systems

Course Description

This course introduces students to the foundational principles of Indian Intellectual Tradition with a focus on classical Indian poetics, aesthetics, and the Indian Knowledge System (IKS). It

examines Sanskrit literary theories alongside Buddhist epistemological and aesthetic contributions, situating them within contemporary critical discourse. The course fosters interdisciplinary understanding and equips students for advanced research.

Unit I: Indian Knowledge System and Intellectual Traditions

Nature and scope of Indian Knowledge System (IKS)

Shruti and Smriti: Knowledge transmission

Overview of philosophical schools: Nyāya, Sāṅkhya, Vedānta

Concepts: Śabda, Pramāṇa, Artha

Unit II: Classical Indian Poetics and Aesthetics

Rasa Theory – Nāṭyaśāstra (selected chapters) – Bharata

Dhvani Theory – Dhvanyāloka – Ānandavardhana

Aesthetic experience – Abhinavabhāratī – Abhinavagupta

Vakrokti – Kuntaka

Auchitya – Kshemendra

Synthesis – Kāvyaprakāśa – Mammaṭa

Unit III: Buddhist Intellectual and Aesthetic Traditions

Buddhist epistemology: Pramāṇa

Pramāṇasamuccaya – Dignāga

Pramāṇavārttika – Dharmakīrti

Language and meaning: Apoha theory

Mūlamadhyamakakārikā – Nāgārjuna

Concepts: Śūnyatā, Anitya, representation and illusion

Unit IV: Contemporary Relevance and Research Perspectives

Reinterpretation of Rasa and Dhvani in modern criticism

Indian aesthetics and Western literary theory (comparative framework)

Contributions of modern scholars:

- Ananda Coomaraswamy
- K. Krishnamoorthy
- Kapila Vatsyayan

Indian Knowledge System in NEP 2020 discourse

Research methodologies in Indian aesthetics

Recommended readings:

Primary Texts

Nāṭyaśāstra – Bharata

Dhvanyāloka – Ānandavardhana

Abhinavabhāratī – Abhinavagupta

Kāvyaprakāśa – Mammaṭa

Buddhist Texts

Pramāṇasamuccaya – Dignāga

Pramāṇavārttika – Dharmakīrti

Mūlamadhyamakakārikā – Nāgārjuna

Secondary Readings

The Mirror of Gesture – Ananda Coomaraswamy

Indian Aesthetics – K. Krishnamoorthy

Classical Indian Dance in Literature and the Arts – Kapila Vatsyayan

Literary Criticism in India – V. Raghavan

Literary Theory: Indian Conceptual Framework – Kapil Kapoor

A History of Sanskrit Literature – A. B. Keith

Seminar Paper VI: MA Course "The Bible as Literature"

Course Outline: This course will introduce students to the various literary forms found in the Bible such as poetry, parable and wisdom literature, through a selective study of some books from the Bible (KJV). It will also examine the influence of the Bible on English literature and language.

Unit 1 - The Song of Songs Ch 2: Old Testament

Psalms 1 and 23: Old Testament

Unit II - The Book of Ecclesiastes Ch 1, 2, 3 & 12: Old Testament

Unit III - The Book of Job: Old Testament

Unit IV - Matthew Ch 25: 1-30: New Testament

Mark Ch 4: 1-23: New Testament

Luke Ch 10: 25-37: New Testament

Recommended Readings:

Barton, John, ed. The Cambridge Companion to Biblical Interpretation. Cambridge University Press, 1998.

Bullock, C. Hassell. An Introduction to the Old Testament: Poetic Books. Moody Publishers, 1979.

Chambers, Oswald. Baffled to Fight Better: Job and the Problem of Suffering. Evangelical Literature Service, 1999.

Comfort, Philip Wesley, ed. The Origin of the Bible, Tyndale House Publishers, 1992.

Hargreaves, John, A Guide to Psalms, ISPCK, 1973.

----------, A Guide to the Parables, ISPCK, 1976.

The New Lion Handbook to the Bible, A Lion Book, 1973.

Seminar Paper VII: MA course

After Theory: Contemporary Directions in Literary and Cultural Thought

This course on "After Theory" or "Post-Theory" explores the transformations in Literary Theory following the "perceived" exhaustion of late 20th-century high theory. Rather than marking an end, this course examines how theory has been reconfigured through new approaches including postcritique, affect theory, new materialism, mediation of the digital, and posthumanism. The course thus invites students to rethink the role of critique, the limits of interpretation, and the relationship between texts, bodies, environments, and technologies. It foregrounds a shift from suspicion to attachment, from textuality to materiality, and from received frameworks to planetary perspectives, equipping students to navigate contemporary debates in the humanities.

After Theory: A Reconfiguration

Terry Eagleton, 'The Rise and Fall of Theory', Chapter 2 in After Theory, New York: Basic Books, 2003, pp. 23-40.

Post Critique and Alternative Readings

Elizabeth S. Anker and Rita Felski, ‘Introduction’ to Critique and Postcritique, Durham & London: Duke University Press, 2017, pp. 1-28.

Eve Kosofsky Sedgwick, ‘Paranoid Reading and Reparative Reading, or, You’re So Paranoid, You Probably Think This Essay Is About You’, Chapter 4 in Touching Feeling: Affect, Pedagogy, Performativity, Durham & London: Duke University Press, 2003, pp. 123-151.

Affect, Emotions and Feelings

Lauren Berlant and Jordan Greenwald, ‘Affect in the End Times: A Conversation with Lauren Berlant’, Qui Parle, Vol. 20, No. 2 (Spring/Summer 2012), pp. 71-89.

Sara Ahmed, ‘Introduction’, to The Cultural Politics of Emotion, Edinburgh: Edinburgh University Press (2004), 2014, pp. 1-19.

New Materialism and the Digital

Jane Bennett, ‘Preface’, Vibrant Matter: A Political Ecology of Things, Durham: Duke University Press, 2010, pp. vii-xix.

N. Katherine Hayles, ‘How We Think: Digital Media and Contemporary Technogenesis’ How We Think: Digital Media and Contemporary Technogenesis, Chicago: University of Chicago Press, 2012, pp. 1-18.

The Posthuman

Donna J. Haraway, ‘Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene’, (Chapter 2, in Staying with the Trouble: Making Kin in the Chthulucene, Durham, NC: Duke University Press, 2016.) Extract in e-flux, Journal #75, September 2016.

Rosi Braidotti, ‘Posthuman Humanities: Life beyond Theory’, Chapter 4 in The Posthuman, Cambridge & Malden, MA: Polity Press, 2013. pp. 143-85.

Recommended Readings

Jane Elliott and Derek Attridge, eds. Theory After “Theory”. London: Routledge, 2011.

Brian Massumi. Parables for the Virtual. Durham, NC: Duke University Press, 2002.

Karen Barad. Meeting the Universe Halfway. Durham, NC: Duke University Press, 2007.

Timothy Morton. Hyperobjects. Minneapolis: University of Minnesota Press, 2013.

Dipesh Chakrabarty. “The Climate of History: Four Theses.” Critical Inquiry 35, no. 2 (2009): 197–222.

Seminar Paper VIII: Essays in Indian Culture

In an era of rapid globalization and digital homogeneity, a course on Indian culture is vital for grounding students in a pluralistic worldview. It provides the analytical tools to navigate the tension between tradition and modernity, moving beyond "museumized" or stereotypical views of the past. In order to foster a critical consciousness necessary to appreciate India’s enduring role as a complex, living civilization in a multi-polar world this course provides a critical pedagogical framework by juxtaposing the spiritual idealism of Swami Vivekananda and Sri Aurobindo with the materialist critiques of Chattopadhyay. It is expected that exposure to the ideas of Gandhi, Nehru, Basham and Paniker will help the students grasp the richness of Indian cultural heritage which is essential for advanced research in South Asian studies.

UNIT-I

John Woodroffe: “Sangskara as the Root of Indian Culture” (Pages 322-343 in Is India Civilized?: Essays on Indian Culture, 1922)

Swami Vivekananda: “The Sages of India” (Pages 164-187 in Complete Works of Swami Vivekananda: Lectures from Colombo to Almora,1944)

UNIT-II

Sri Aurobindo: “A Defence of Indian Culture” (Pages 136-364 in The Foundations of Indian Culture, 1953)

UNIT-III

M K Gandhi: Hind Swaraj (1933)

Jawaharlal Nehru: Chapter-4 of The Discovery of India (1946)

A L Basham: Chapter 8 and 9 of The Wonder that was India (1954)

UNIT-IV

Debiprasad Chattopadhyay: In Defence of Materialism in Ancient India (1989)

K A Paniker: Indian Narratology (2003)

Suggested Readings:

1. Aurobindo, Sri. The Foundations of Indian Culture. New York: The Sri Aurobindo Library, 1953

2. Aurobindo, Sri. The Renaissance in India and Other Essays on Indian Culture. Complete Works of Sri Aurobindo. Volume 20. Pondichery: Aurobindo Ashram Publication, 1997

3. Basham, A L. The Wonder that was India. London: Picador, 1954

4. Chattopadhayay, Debiprasad. In Defence of Materialism in Ancient India.New Delhi: Peoples Publishing House, 1989

5. Devy, G N. Indian Literature: An Introduction. Hyderabad: Orient Blackswan, 2008

6. Nandy, Ashis. The Intimate Enemy: Loss and Discovery of Self Under Colonialism. Delhi: OUP, 1983

7. Paniker, K Ayyappa. Indian Narratology. New Delhi: IGNCA, 2003

8. Vivekananda, Swami. Complete Works of Swami Vivekananda: Lectures from Colombo to Almora. Almora: Adwaita Ashram,1944

9. Vyas, K C. The Social Renaissance in India. Bombay: Vohra and Co, 1957

10. Woodroffe, John. Is India Civilized?: Essays on Indian Culture. Madras: Ganesh and Co Poblishers,1922

Seminar Paper IX: Seminar Paper

Semester III

Introduction to Creative Writing

4 credits

Maximum students – 15- 20

The course will be focusing on two main components – fiction and poetry, with the intention of honing the craft of writing. Starting with the practical aspect of writing (narrative voice, character building, dialogue writing, narration, story structure, exploration of literary devices among others). Peer review (re-reading and editing) to be a component as well. By the end of the course, the students will be submitting a portfolio comprising some personal narrative pieces, a short story and a set of poems.

Being a 4-credit course, there will be 4 classes per week, divided between Primary Readings and the Writing Component.

The method of evaluation will be an assessment of the theoretical as well as the practical knowledge, divided as Internal Assessment (40 marks), based on theory (class presentation/class test/assignment based) and a writing project, the submission of the portfolio (60 marks). This would be of around of 10, 000 words and will be in consultation with the course coordinator.

Primary Readings:

- Excerpt from Dasgupta, Rana, Capital, 2014, Fourth Estate
- Excerpt from Rushdie, Salman, Joseph Anton, 2012, Jonathan Cape
- Excerpt from Mishra, Pankaj, The Romantics, 2000, IndiaInk
- Shaikh, Malika Amar, ‘Introduction’, I Want to Destroy Myself (tr Jerry Pinto), 2016, Speaking Tiger.
- Kesavan, Mukul, ‘The Ugliness of the Indian Male’ The Book of the Indian Essays: Two Hundred Years of English Prose (ed Arvind Krishna Mehrotra), 2020, Black Kite

- Seth, Vikarm, All You Who Sleep Tonight, 1990, Alfred A. Knopf

Writing Component:

Getting started

Story structure and plot

Character development

Setting/scene

Writing on prompts

Importance of dialogues

Memory and Voice

Flash fiction

Using literary devices

Revising and editing

Suggested Readings:

Rushdie, Salman and Elizabeth West, The Vintage Book of Indian Writing: 1947 – 1997, 1997, Vintage

Hoskote, Ranjit, Vanishing Acts: New and Selected Poems-1985-2005, 2006, Penguin Books

Bhandai, Mannu, This Too is a Story (tr Poonam Saxena) 2025, Penguin Random House

Seminar X: Philosophy and Literature (MA Seminar Course)

This seminar course seeks to introduce students to key primary texts demonstrating the relationship between philosophy and a literary/aesthetic education. There have been critical undercurrents within 'world philosophy' - questioning the substance and significance of concepts like knowledge, truth, art, reason, subjectivity and resistance. The history of such critical terminologies will be taken up for analysis. In the process, students are expected to get a sense of how schools of thought and traditions of thinking evolve over time, in conversation and contestation.

Unit I:

Plato, “The Ion”, The Dialogues of Plato, Volume 3, translated by R.E. Allen, Yale University Press, 1996, pp. 9-22.

Ibn Rushd, “The First Treatise”, Averroes on Plato’s Republic, translated by Ralph Lerner, Cornell University Press, 1974, pp. 14-57.

Unit II:

Immanuel Kant, “An Answer to the Question: ‘What is Enlightenment?’” (translated by Carl J. Friedrich), Political Writings, Cambridge University Press, 1991, pp. 54-60.

Mary Wollstonecraft, “Chapter II: The Prevailing Opinion of a Sexual Character Discussed”, A Vindication of the Rights of Woman, Yale University Press, 2014, pp. 45-63.

Unit III:

Friedrich Schiller, “Letters I - V”, On the Aesthetic Education of Man, translated by Reginald Snell, Dover Publications, 2004, pp. 24-35.

Karl Marx, “Chapter One”, The Eighteenth Brumaire of Louis Bonaparte, translated by Eden and Cedar Paul, George Allen and Unwin Limited, 1943, pp. 23-34.

Unit IV:

Judith Butler, “Rethinking Vulnerability and Resistance”, Vulnerability in Resistance, edited by J. Butler, Z. Gambetti and L. Sabsay, Duke University Press, 2016, pp. 12-27.

Banu Bargu, “The Body Anterior: Toward a Materialism of Corporeal Agency”, Disembodiment: Corporeal Politics of Radical Refusal, Oxford University Press, 2024, pp. 233-272.

Recommended Readings:

Bernal, Martin. Black Athena: The Afroasiatic Roots of Classical Civilization. New Brunswick: Rutgers University Press, 1987.

Foucault, Michel. “What is Enlightenment?”. Ethics: Subjectivity and Truth, translated by Robert Hurley et al. New York: The New Press, 1997.

Gebauer, Gunter and Christoph Wulf. Mimesis: Culture, Art, Society, translated by Don Reneau. Berkeley: University of California Press, 1995.

Spivak, Gayatri Chakravorty. An Aesthetic Education in the Era of Globalization. Harvard: Harvard University Press, 2012.

West, David. Continental Philosophy: An Introduction. Cambridge: Polity Press, 2010.