

MASTER OF ARTS
(COMPARATIVE INDIAN LITERATURE)

TWO YEAR FULL TIME PROGRAMME

RULES, REGULATIONS AND COURSE CONTENTS

Department of Modern Indian Languages and Literary Studies

Faculty of Arts
University of Delhi
Delhi – 110007

2009

MASTER OF ARTS (COMPARATIVE INDIAN LITERATURE)

TWO YEAR FULL TIME PROGRAMME

AFFILIATION

The proposed programme shall be governed by the **Department of Modern Indian Languages and Literary Studies**, Tutorial Building, Faculty of Arts, University of Delhi, Delhi – 110007.

PROGRAMME STRUCTURE

The M.A. Programme is divided into two parts as under. Each Part will consist of two Semesters to be known as Semester – 1 and Semester – 2. Thus Part I has Semester - 1 and Semester - 2 and Part II has also Semester - 1 and Semester - 2.

Part I	First Year	Semester – I -1	Semester – I - 2
Part II	Second Year	Semester – II – 1	Semester – II -2

The schedule of papers prescribed for various semesters shall be as follows:

PART I: Semester – I - 1

Paper 101	Background Course in Indian Literature
Paper 102	Comparative Literature: Theory, History and Methods
Paper 103	Introduction to an Indian language: Survey of Literature and Study of Texts in Translation
Paper 104	Indian Dramatic Traditions

PART I: Semester – I - 2

Paper 201	Introduction to Literary and Cultural Theories
Paper 202	Introduction to Indian Literature (Ancient and Medieval)
Paper 203	Modern Indian Narrative Traditions
Paper 204	Interdisciplinary Course I Options: (1) Introduction to Linguistics (2) Outline of Sanskrit Literature and Culture

PART II: Semester – II - 1

Paper 301	Dissertation and the Art of Report Writing
Paper 302	Thematology Option I : Women in Indian Literature Option II: City and Village in Indian Literature: Ideology and Representations
Paper 303	Sociology of Indian Literature Option I: Social Dimensions of Indian Literature Option II: Folk and Popular Culture
Paper 304	Bhakti Movements in Indian Literature

PART II: Semester – II – 2

Paper 401	Modernism, Post-modernism and Post-colonialism Option I: Modernism, Postmodernism and Post-colonialism in Indian Poetry Option II: Modernism, Postmodernism and Post-colonialism in Indian Theatre
Paper 402	Study of a Genre Option I : Indian Fiction with Special Reference to Partition Option II: Tragedy in Indian Literature

Paper 403	Reception and Intertextuality Option I : <i>Ramayana</i> in Indian Literature Option II: Shakespeare in Indian Literature
Paper 404	Interdisciplinary Course II Options: (1) History of Western Philosophy (2) Introduction to Persian Literature

LIST OF ELECTIVE PAPERS

The Department offers **five** Elective courses. Students are expected to take two elective courses, one in the Semester II – 1, and the others in the Semester II - 2. Each elective course comprises of two options of 100 marks each. In total, five elective courses (each course having two options) are available:

AREA-1: 302: Thematology

302.1 – Women in Indian Literature

302.2 – City and Village in Indian Literature: Ideology and Representations

AREA-2: 303: Sociology of Indian Literature

303.1: Social Dimensions of Indian Literature

303.2: Folk and Popular Culture

AREA-3: 401: Modernism, Postmodernism and Post-colonialism

401.1: Modernism, Postmodernism and Post-colonialism in Indian Poetry

401.2: Modernism, Postmodernism and Post-colonialism in Indian Theatre

AREA-4: 402: Study of a Genre

402.1 - Indian Fiction with Special Reference to Partition

402.2 - Tragedy in Indian Literature

AREA-5: 403: Reception and Intertextuality

403.1: *Ramayana* in Indian Literature

403.2: Shakespeare in Indian Literature

SCHEME OF EXAMINATIONS

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

PASS PERCENTAGE

Minimum marks for passing the examination in each semester shall be **40%** in each paper and **45%** in aggregate of a semester.

However, a candidate who has secured the minimum marks to pass in each paper but has not secured the minimum marks to pass in aggregate may reappear in any of the paper/s of his/her choice in the concerned semester in order to be able to secure the minimum marks prescribed to pass the semester in aggregate.

No student would be allowed to avail of more than **3** chances to pass any paper inclusive of the first attempt.

PROMOTION CRITERIA

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

PART TO PART:

I to II: Admission to Part-II of the Programme shall be open to only those students who have successfully passed at least **75%** papers out of papers offered for the Part-I courses comprising of Semester-1 and Semester- 2 taken together. However, he/she will have to clear the remaining papers while studying in Part-II of the Programme.

DIVISION CRITERIA

Successful candidates will be classified on the basis of the combined results of Part-I and Part-II examinations as follows:

Candidates securing 60% and above	:	Ist Division
Candidates securing between 50% and 59.99%	:	IInd Division
All others	:	Pass

SPAN PERIOD

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

CREDIT STRUCTURE

Each semester will consist of four courses, where each course would have the following credit structure.

4 Theory periods + 2 Tutorial periods + 0 practical periods = 6 credits

Each semester shall have 4 courses; each course shall have 6 periods. Total periods per week shall be 24 for a student.

Total credits per semester shall be 24. Over 4 semesters, the total credits shall be 96.

ATTENDANCE REQUIREMENT

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

M. A. (SEMESTER SYSTEM)
COMPARATIVE INDIAN LITERATURE

There shall be 16 courses all of 100 marks and duration of examination in each of these courses will be 3 hours.

Semester I – 1

- Course 101. Background Course in Indian Literature
- Course 102. Comparative Literature: Theory, History and Methods
- Course 103. Introduction to an Indian Language: Survey of Literature and Study of Texts in Translation
- Course 104. Indian Dramatic Traditions

Semester I – 2

- Course 201. Introduction to Literary and Cultural Theories
- Course 202. Introduction to Indian Literature (Ancient and Medieval)
- Course 203. Modern Indian Narrative Traditions
- Course 204. Interdisciplinary Course I

Semester II – 1

- Course 301. Dissertation and the Art of Dissertation Writing
- Course 302. Thematology
- Options:
- I. Women in Indian Literature
 - II. City and Village in Indian Literature: Ideology and Representations

Course 303. Sociology of Indian Literature

Options:

- I. Social Dimensions of Indian Literature
- II. Folk and Popular Culture

Course 304. *Bhakti* Movements in Indian Literature

Semester II -2

Course 401. Modernism, Postmodernism and Post-colonialism

Options:

- I. Modernism, Postmodernism and Post-colonialism in Indian Poetry
- II. Modernism, Postmodernism and Post-colonialism in Indian Theatre

Course 402. Study of a Genre

Options:

- I. Indian Fiction with Special Reference to Partition
- II. Tragedy in Indian Literature

Course 403. Reception and Intertextuality

Options:

- I. *Ramayana* in Indian Literature
- II. Shakespeare in Indian Literature

Course 404. Interdisciplinary Course II

M. A. (Semester System)

SEMESTER – I - I

COURSE – 101

BACKGROUND COURSE IN INDIAN LITERATURE

Marks: 70+30 (Internal)

The course aims at introducing the language, culture, folklore and religious practices of India in order to provide a strong background to the students who come from various other disciplines. This also proposes to make a survey of literatures produce in different Indian languages.

- I. Major Indian languages spoken in different parts of India, their distribution and philological characteristics, their origin and development, and a survey of literatures in Indian Languages. (20 marks)
- II. Indian Philosophy and Thought - Ancient to Modern Period: The Vedic Philosophy, the Philosophy of Charvaka, the Buddhist and Jaina Philosophy, Islam and Christianity, Modern Indian Thinkers: Gandhi, Ambedkar, Tagore and M.N. Roy. (20 marks)
- III. Narrative Traditions in Indian Literature - Socio-cultural background: Indian Folklore and Tribal lore, Oral traditions, Myths and Rituals, Conventions, Customs and Practices. (20 Marks)
- IV. The arrival of printing in India and its implications on literature. (10 marks)

Reading List:

- Chatterji, Suniti Kumar. 1984. *Languages and Literatures of Modern India*. Calcutta: Bengal Publishers Pvt. Ltd. 1963
- Chaudhari, M.K. 1969. *Trends of Socio-Economics Change in India, (1871-1961)*. Shimla
- George, K.M. ed. *Comparative Indian Literature* (Vol. I and II). Trivandrum: Kerala Sahitya Akademi, 1984
- Gokhale, B.G. *Indian Thoughts through the Ages: A study of some Dominant Concepts*. London: Asia Publishing House. 1961
- Krishnanands, Swami. 1973. *Short History of Religious and Political Thoughts in India*. Srivanandanagar

- Williams, Monier. *Brahmanism and Hinduism: Religious Thought and Life in India*. Delhi: Cosmo Publications, 2004
- Radhakrishnan, Sarvapalli. *Indian Philosophy*. Vol.I, USA: Oxford University Press, 1967
- Srinivas, M. N. *India: Social Structure*. Delhi: Transaction Publisher, 1982
- Pandey, Rajendra. *Caste System in India: Myth & Reality*. New Delhi: Criterion Publications, 1986
- Sharma, R.S. *Perspective in Social and Economic Change in Early India*. Delhi. 1983
- Dundes, Alan. ed. *Sacred Narrative: Readings in the Theory of Myth*. Berkeley: University of California Press, 1984
- Levi-Strauss, Claude. *Structural Anthropology*. New York: Basic Books, 1963
- Dundes, Alan. *Interpreting Folklore*, Bloomington: Indian University Press, 1980
- Toelken, Barre. *The Dynamics of Folklore*, Revised ed. Logan: Utah State University Press, 1966
- Kosambi. D.D. *Myth and Reality*. Bombay: Popular Prakashan, 1962

COURSE – 102

COMPARATIVE LITERATURE: THEORY, HISTORY AND METHODS

Marks: 70+30 (Internal)

This course attempts to take an overview of history and methods in comparative literary studies. It takes a closer look at the crisis in comparative literature and the subsequent developments within the interdisciplinary framework of area studies on the one hand and the theoretical base of cultural studies on the other.

1. History of Comparative Literature as an academic discipline. (20 Marks)
2. Elements of Comparative Literature in European and Indian thought before the emergence of Comparative Literature as an academic discipline. (10 marks)
3. Different schools of Comparative Literature: French, American, East European, Latin American and Asian. (10 marks)
4. Comparative Literature in a multilingual society with special reference to Indian context. (10 marks)
5. Areas of literary study in a Comparative framework: influence and imitation; reception and survival; thematology; genology; movements; historiography;

intertextuality; interliterariness; comparative cultural studies, inter-art relationships: scripto-centric, phono-centric and body-centric representations. (10 marks)

6. Translation Studies: Theories of Translation; Tellings and Renderings; Early Indian Translations; Models and Processes of Translation in Medieval India (pre-colonial period); Early Modern Translation (colonial period); Post-colonial Translation. (10 marks)

Reading List:

- Aldridge, A. ed. 1969. *Comparative Literature: Matter and Methods*. Chicago: The University of Chicago Press.
- Bassnett, Susan. 1993. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell.
- Bernheimer, Charles. ed. 1995. *Comparative Literature in the Age of Multiculturalism*. Baltimore: The Johns Hopkins University Press.
- Chevrel, Yves. 1995. tr. Farida Elizabeth Dahab. *Comparative Literature Today: Methods and Perspectives*. Kirksville: The Thomas Jefferson University Press.
- Dev, Amiya and Sisir Kumar Das. eds. 1989. *The Idea of Comparative Literature: Theory and Practice*. New Delhi: Allied Publishers.
- Jost, Francois. 1974. *Introduction to Comparative Literature*. New York: Pegasus.
- Prawer, S. S. 1973. *Comparative Literary Studies: An Introduction*. London: Duckworth.
- Spivak, Gayatri Chakravorty. 2003. *Death of a Discipline*. New York: Columbia University Press.
- Tötösy de Zepetnek, Steven. 1998. *Comparative Literature: Theory, Method, Application*. Amsterdam-Atlanta, GA: Rodopi.
- Weisstein, Ulrich. 1969. *Comparative Literature and Literary Theory*. London: Indiana University Press.
- Wellek, Rene and Austin Warren. 1949. *Theory of Literature*. New York: Harcourt Brace. (Ch. IV).

COURSE – 103

INTRODUCTION TO AN INDIAN LANGUAGE: SURVEY OF LITERATURE AND STUDY OF TEXTS IN TRANSLATION

Marks: 70+30 (Internal)

This course introduces the history of language and literature of one of the languages that is taught in the department. The first half focuses on the alphabet and language structure, and then goes on to reading and writing skills in the language and the other half provides a brief introduction to the history of literature and study of text(s) through translations. The languages offered in the department are: Assamese, Bengali, Gujarati, Kannada, Marathi, Malayalam, Manipuri, Oriya, Sindhi, Tamil and Telugu.

COURSE - 104

INDIAN DRAMATIC TRADITIONS

Marks: 70+30 (Internal)

Drama and theatre arts in India have a rich and multiple tradition of Classical and Native forms. Performance is one of the modes of literary dissemination in Indian native traditions. Indian dramatic literature covers a vast historical span from ancient to modern and postmodern. This course is aimed to teach the structure and function of modern Indian drama and also some modern and post modern approaches on ancient texts as pretext and subtext of the contemporary dramatic literature. The emergence and development of modernity and modernism in India is a conspicuous process in Indian drama hence it plays a salient role in understanding of functional transformation in aesthetic, artistic, social and political sensibility of Indian society. This course deals with various schools and movements of Modern Indian Dramatic traditions with reference to contemporary work. The various modes of interpretation and reading make the study of drama an interdisciplinary field and also an area of discussion and learning on contemporary art and literature.

- 1.1. Introduction to Drama and Theatre Arts.
 - 1.2. Introduction to Indian Drama: Classical and Native forms.
 - 1.3. Drama of Ancient and Medieval India with reference to *Natyasastra*.
 - 1.4. Sanskrit Drama and major dramatists.
 - 1.5. Drama in Indian languages and Regional Cultures. (20 Marks)
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- 2.1. Interaction with Western Dramatic traditions.
 - 2.2. History of Modern Indian Drama.
 - 2.3. Pioneers of Modern Indian Drama. (20 marks)

- 3.1. Various Approaches of Indian Drama.
- 3.2. Drama as a social, political, epistemological, aesthetical and artistic function.
- 3.3. Movements and trends in Modern Indian theatre. (15 marks)
- 4.1. Analytical studies on selected Indian Plays.
- 4.2. Modern and Post-modern approaches on Dramatic Literature. (15 Marks)

Prescribed Texts:

1. *Nagamandala* – Girish Karnad
2. *Silence the Court is in Session* - Vijay Tendulkar
3. *Evam Indrajit* – Badal Sircar
4. *Aadhe-adhure* – Mohan Rakesh
5. *Uru-Bhanga* and *Karna-bhara*- Bhasha

Reading List:

- Anand, Mulkraj. 1951. *Indian Theatre*. New York: Roy Publication.
- Basu, Dilip, K. ed . 2000. *Halfway House* by Mohan Rakesh. Delhi: Worldview Publication.
- Bharucha, Rustom. 1993. *Theatre and the World: Performance And The Politics Of Culture*. London: Routledge.
- Choudhary, Satya Dev. 2002. *Glimpses of Indian Poetics*. New Delhi: Sahitya Akademi.
- Deshpande, G.P. ed. 2004 (2nd ed.). *Modern Indian Drama*. New Delhi: Sahitya Akademi.
- Gargi, Balwant. 1962. *Theatre in India*. New York: Theatre Arts.
- Gokhale, Shanta. 2000. *Playwright at the Centre*. Calcutta: Seagull.
- Iyer, Subramanya, S. 1984. *Sanskrit Dramas*. Delhi: Sundeep Prakashan.
- Karnad, Girish. 2000. *Three Plays*. New Delhi: Oxford University Press.
- Mukherjee, Tutun. 2005. ed. *Staging Resistance: Plays by Women in Translation*. New Delhi: Oxford University Press.
- N.A. 1999. *Three Modern Indian Plays*. New Delhi: Oxford University Press.
- Rangacharya, Adya. 1971. *Theatre in India*. New Delhi: National Book Trust.
- Shankar, S. tr. 2001. *Water* by Komal Swaminathan. Calcutta: Seagull.
- Sivathambi, Karthigesu. 1981. *Drama in Ancient Tamil Society*. Madras: New Century Book House Pvt.Ltd.
- Tendulkar, Vijay. 1998. *Five Plays*. Delhi: Oxford University Press.
- Tripathi, Vanashree. 2004. *Three Plays of Girish Karnad*. New Delhi: Prestige Books.
- Varadpande, M.L. 1978. *Tradition of Indian Theatre*. New Delhi: Abhinav Prakashan.
- Vatsyayana, Kapila. 2003. *Bharata: The Natyasatra*. New Delhi: Sahitya Akademi.
- Venkatachalm, V. 1994. *Bhasha*. New Delhi: Sahitya Akademi.
- Woolner, A. C. and Lakshman Sarup (Reprint 1985). *Thirteen Plays of Bhasa*. New Delhi: Motilal Banarsidass.

SEMESTER - I - 2

COURSE -201

INTRODUCTION TO LITERARY AND CULTURAL THEORIES

Marks: 70+30 (Internal)

Literary and cultural theories form a vast and independent discipline in itself. In this course, an introduction to this area of knowledge will be aimed at. As an introductory course, this will initiate the students into the basic aspects of Aesthetics, Literary Theory and Cultural Studies. In conformity with the unique temperament of the Department, emphasis will be on special understanding of the Indian reality and comparative approach.

- 1.1. Basic Concepts of Aesthetics and Poetics.
- 1.2. Basic Concepts of Cultural Studies (10 marks)
2. Comparative Poetics, Comparative Rhetoric and Comparative Cultural Studies (10 marks)
3. Theories of Literary Criticism: European and Asian Approaches (20 marks)
4. Indian Literary Thought (30 Marks)

Reading List:

- Banerjee, Sumanta. 1989. *The Parlour and the Streets: Elite and Popular Culture in the Nineteenth Century Calcutta*. Calcutta: Seagull.
- Bhat, G.K. 1974. *Tragedy and Sanskrit Drama*. Bombay: Popular.
- Coomaraswamy, A.K. 1934. *Transformation of Nature in Art*. Harvard: Harvard University Press.
- Coomaraswamy, A.K. 1946. *Figures of Speech and Figures of Thoughts*. London: Luzas and Company.
- De, S.K. 1959. *Some Problems of Sanskrit Poetics*. Calcutta.
- De, S.K. 1960. *History of Sanskrit Poetics*, Firma Calcutta: K.L. Mukhopadhaya.
- Devy, G. N. 1992. *After Amnesia: Tradition and Change in Literary Criticism*. Delhi: Orient Longman.
- Dhaigude. *A Comparative Study of Indian and Western Poetics*.
- Kane, P.V. 1961. *History of Sanskrit Poetics*. Delhi: Motilal Banarasidas.
- Kapoor, Kapil. 1998. *Literary Theory: Indian Conceptual Framework*. Delhi: East-West Private Limited.
- Kapoor, Kapil. and Awadhesh Kumar Singh. 2005. *Indian Knowledge System, Vol: I and II*, Delhi: D. K. Printworld Ltd.

- Chaitanya, Krishna. *Sanskrit Poetics: A Critical and Comparative Study*.
Krishnamurthy, K. 1964. *Essays in Sanskrit Criticism*. Dharwar: Karnataka University
Mardhekar, B. S. 1960. *Arts and Man*. Bombay: Popular.
Needham, Joseph. 1996. *History of Science and Technology in Ancient India*, Vol: I
and II. Clacutta: Firma K L M Ltd.
Pandey, K.C. 1959. *Indian Aesthetics*. Delhi: Chowkhamba.
Paranjape, Makarand. 1997. ed. *Nativism: Essays in Criticism*. New Delhi: Sahitya
Akademi.
Rajan, P. K and Swapna Daniel. 1998. ed. *Indian Poetics and Modern Texts*. Delhi:
S Chand and Company Limited.
Rayan, Krishna. 1991. *Sahitya: A Theory for Indian Critical Practice*. Delhi: Sterling.
Shankaran, A. 1972. *Some Aspects of Literary Criticism in Sanskrit or the Theories
of Rasa and Dhvani*. New Delhi: Oriental.
Shastri, S. Kuppuswamy. 1945. *Highways and Byways of Literary Criticism in
Sanskrit*. Madras.

COURSE - 202

INTRODUCTION TO INDIAN LITERATURE (ANCIENT AND MEDIEVAL)

Marks: 70+30 (Internal)

The term Indian literature (IL) is a complex term that includes literary texts consisting of several components of plurality such as temporal, spatial, social and religious categories. The course attempts to explain complex literary interrelationships of IL, in terms of continuities and changes with reference to the following: (1) exchanges between *marga-desi*, high-low etc. (ii) exchange between different religious traditions, Brahminical, Buddhist, Jain, Bhakti, Sufism etc. (iii) the intertextuality and plurality of representations across literature, dance, music, architectural (painting and sculpture) and performing traditions.

1. Preamble to Indian Literature (20 Marks)

- (i) Introduction to languages and literatures of India.
- (ii) The concept of Indian literature in a comparative perspective.
- (iii) Dimensions of Indian literature: text and performance; secular and religious; court poetry and folklore.
- (iv) Indian philosophy, Religion and Indian literature.
- (v) Vedic literature.

2. *Ancient Indian Literature* (25 marks)

- (i) The *Ramayana*.
- (ii) The *Mahabharata*.
- (iii) Classical Sanskrit literature: *Kavya* literature.
- (iv) Sanskrit drama.
- (v) Pali literature: *Theragatha* and *Therigatha*.
- (vi) Prakrit literature: *Gathasattasai*.
- (vii) Apabhramsha literature.
- (viii) Ancient Tamil literature: Sangam poems.
- (ix) Ancient Tamil literature: *Cilappadikaram* and *Manimekalai*.
- (x) Ancient Kannada literature. The Jaina *Puranas*.

3. *Medieval Indian Literature* (25 marks)

- (i) Bhakti literature: an introduction.
- (ii) Bhakti compositions in Indian languages.
- (iii) Women Bhakti compositions.
- (iv) Classical tradition in Indian languages.
- (v) *Ramayana* tradition in Indian languages.
- (vi) *Mahabharata* tradition in Indian languages.
- (vii) Hagiographic traditions.
- (viii) Historical narratives.
- (ix) Literature from the margins.
- (x) Indian music.
- (xi) Indian dance and performing traditions.
- (xii) Literary representations in Temples: Sculpture, Painting, Music and Dance.

Prescribed Texts:

- Tharu, S and K. Lalita. eds. 1991. *Women Writing in India: 600 B.C. to the Present*.
New Delhi: Oxford University Press.
- Sharma T.R.S., Chief ed. 2000. *Ancient Indian Literature: An Anthology* (3 vols.), New
Delhi: Sahitya Akademi.
- Ayyappa, Panikkar. Ed. 1997-2000 *Medieval Indian Literature: An Anthology* (4 vols.).
New Delhi: Sahitya Akademi.

Reading List:

- Das, S.K. 1991/1995/2005. *History of Indian Literature* (3 vols.). New Delhi: Sahitya
Akademi.
- Datta, A. ed. 1987-1989. *Encyclopaedia of Indian Literature* (3 vols.). New Delhi:
Sahitya Akademi.

- Dimock, E. et. al. eds. 1974. *The Literatures of India: An Introduction*. Chicago: The University of Chicago Press.
- Keith, A.B. 1988. *Sanskrit Drama*. New Delhi: Motilal Banarasidas.
- Iyengar, K.R.S. 1973. *Indian Literature since Independence*. New Delhi: Sahitya Akademi.
- Lopez, D. S. ed. 1995. *Religions of India in Practice*. Princeton: Princeton University Press.
- Pollock, Sheldon. ed. 2003. *Literary Cultures in History: Reconstructions from South Asia*. Delhi: Oxford University Press.
- Winternitz, M. 1907/1981. *History of Indian Literature*. New Delhi: Motilal Banarasidas.

COURSE - 203

MODERN INDIAN NARRATIVE TRADITIONS

Marks: 70+30 (Internal)

Novel and Short Story are two major genres of modern literary production. These two narrative forms as fiction are the major concern of contemporary literary criticism and literary theories. Indian Fiction is a heterogeneous term to denote a huge corpus of works from various Mother Tongues and Native Cultures. Novel and Short Story are not only the works of literary art but also forms of knowledge production, historiography, ethnography, paradigm marker, political discourse, studies of social and individual psychology and hence a sphere of social science. The objective of the course is to introduce Indian Novels and Short Stories in Literary, Social, Cultural, Political and Historical context with reference to modern and postmodern literary theories and approaches. The possibilities of various readings and interpretation are to be demonstrated through analytical reading of selected novels and short stories from various Indian languages. This course is aimed to equip the students for further specialization of Indian fiction and to inspire to explore the possibilities of future researches on Indian Fiction.

- 1.1. Introduction to the Art of the Novel.
- 1.2. Emergence of Novel as a literary genre.
- 1.3. Structure and function of Novel as a narrative form. (15 marks)

- 2.1. Novel in Indian Context.
- 2.2. Early Novels in Indian Languages.
- 2.3. Brief Survey of Indian Novels.
- 2.4. Types of Novels in Indian Languages. (15 marks)

- 3.1. Reading a novel in various perspectives.
- 3.2. Novel in the context of Nation building and Nationalism.

- 3.3. Novel as the Historical, Sociological, Political, Ethnographical, Anthropological, Psychological, Ideological, Ethical and Aesthetical Discourse.
- 3.4. Novel as polyphonic construction and dialogic function.
Analysis of Textual and Discourse construction of Novel.
- 3.5. Reading of Specific Indian Novels with Critical approaches. (20 marks)

- 4.1. Structure and function of Short Story.
- 4.2. Short Story as a Genre of Indian Literature.
- 4.3. Short Story in Regional and National Context.
- 4.4. Analysis of selected short stories from Indian languages. (20 marks)

Prescribed Texts:

1. *Return to Earth (Marali Mannige)*– Shivaram Karanth
2. *Godan* – Premchand
3. *J. J.: Some Jottings* – Sundara Ramaswamy
4. *Cocoon* - Bhalchandra Nemade
5. *Indian Short Stories (1900-2000)* – ed. by E.V.Ramakrishnan

Reading List:

- Mukherjee, Sujit. tr 1997. *Gora* by Rabindranath Tagore. New Delhi: Sahitya Akademi
- Ramachandra Sharma and Padma. tr. 2002. *Return to Earth* by Shivaram Karanth, New Delhi: Sahitya Akademi.
- Roadarmel, Gordon. C. 2002 (2nd revised edition). tr. *The Gift of a Cow* by Premchand. Bloomington: Indiana University Press.
- Menon, B.K. tr.1998. *Marthanda Varma* by C.V.Raman Pillai. New Delhi: Sahitya Akademi.
- Nemade, Bhalchandra.1997. *Cocoon*. Chennai: Macmillan India Limited.
- Ramakrishnan, E.V. ed. 2003. *Indian Short Stories (1900-2000)*. New Delhi: Sahitya Akademi.
- Ramaswamy, Sundara. 2004. *J. J.: Some Jottings*. Tr. by A. R. Venkatachalapathy. New Delhi: Katha.
- Choudhary, Satya Dev. 2002. *Glimpses of Indian Poetics*. New Delhi: Sahitya Akademi.
- Das, Sisir Kumar.1993. *History of Indian Literature (3 vols)*. New Delhi: Sahitya Akademi.
- Mukherjee, Meenakshi. 2002. ed. *Early Novels in India*. New Delhi: Sahitya Akademi.
- Clerk, T.W. 1970. ed. *The Novel in India*. London.
- George, K.M. 1984. ed. *Comparative Indian Literature Vol.1*. Madras.
- Mukherjee, Meenakshi. 1985. *Realism and Reality: The Novel and Society of India*. New Delhi.
- George, K.M.1972. *Western Influence on Malayalam Literature*. New Delhi.
- Watt, Ian. 1976 (Reprint). *The Rise of the Novel*. Penguin Books.

COURSE - 204

INTER DISCIPLINARY COURSE – I

Marks: 70+30 (Internal)

This course will be taken from within any of the courses offered by the Faculty of Arts.

OPTIONS

1. Introduction to Linguistics
2. Outline of Sanskrit Literature and Culture

The course contents and reading list will be obtained from the departments, where these courses are taught.

Some more choices will be offered, time to time, in consultation with the other departments.

SEMESTER II - I

COURSE - 301

DISSERTATION AND THE ART OF DISSERTATION WRITING

Marks: 70+30 (Internal)

This course provides guidelines to writing term-papers, reports and dissertations and guides the students to work on a topic of their choice with the approval of the department.

Reading list:

Altick, Richard D., *The Art of Literary Research*, New York: W.W. Norton Company, 1963

Brannen, J, ed. *Mixing Methods: Qualitative and Quantitative Research Theory and Practice*, Avebury, 1992

- Bryman, A. *Quantity and Quality in Social Research*, Allen & Unwin, 1988
Hakim, C. *Research Design; Strategies and Choices in the Design of Social Research*, Allen and Unwin, 1987
Hilway, Tyres, 1964 (IInd Ed.), *Introduction to Research*, Boston: Houghton Mifflin Company.
Mcneil, P. *Research Methods*, 2nd ed., Routledge, 1990

COURSE – 302

THEMATOLOGY (Course with Options)

Marks: 70+30 (Internal)

OPTION I

WOMEN IN INDIAN LITERATURE

Marks: 70+30 (Internal)

This course undertakes a survey of women's literature in Indian literature from the earliest times and in the light of such a diachronic perspective attempts to understand three modern texts. The perspective is interdisciplinary and topics concerning women, feminism, gender, and politics. Women poets are conspicuous by their absence in medieval Indian literature. Contrary to Buddhism, Jainism and orthodox Hinduism, where women are not entitled for salvation, Bhakti sects provided an opportunity for the salvation of women. However, a conspicuous absence of women poets in Sanskrit literature and Classical Hinduism and their equally conspicuous presence in Buddhism, Bhakti sects is well attested through poetry and hagiographies. A brief survey of women in Indian literary representations provides a brief history and the ideological background of representation of women in Indian literature. The medieval women texts, coming from Buddhists nuns, Bhakti poets and Courtesans and Devadasis are analysed to demonstrate the counter-structures that are present in women's poetry and hagiographies, which contest dominant ideological structures. The three texts chosen for the course will be interpreted in the light of the diachronic background outlined here to demonstrate the continuities and changes in the representations of women in Indian literature.

1. Key-Concepts: Feminism, Women Studies, Gender Studies
Women in Literature, Painting and Sculpture. (20 marks)
2. A Brief Survey of Women in Indian literary representations.
Vedic literature, post-Vedic literature
Puranic literature, Buddhist literature, Jaina literature, Bhakti literature, Literature of courtesans, nuns, shamaness and priestess.
(25 marks)

3. Women texts:

Therigatha and Sangam Women poets
Bhakti women poets: Tamil, Kannada, Marathi and Hindi
Courtesan poets (25 Marks)

Prescribed Texts:

Ghare Baire – Rabindranath Tagore
Pan lakshyan kon ghetto – Harinarayan Apte
Phaniyamma – M. K. Indira
Women Writing in India, 600 B.C. to the Present - Tharu, S and K. Lalita (ed.)

Reading List:

Altekar, A. S. 1938. *The Position of Women in Hindu Civilization*.
Marglin, F.A. 1985. *Wives of the God-King*. Delhi: Oxford University Press.
n.a. 1989. ed. *Truth Tales: Contemporary Stories Written by Women Writers of India*.
New Delhi: Kali for Women.
Ramanujan, A.K. 1988. On Women Saints. In *The Divine Consort: Radha
and Other Minor Goddesses*, ed. by Reynold et. al. Berkeley: University of
California Press.
Ramanujan, A.K., Velceru Narayana Rao and David Shulman. Eds. 2004.
When God is a Customer: Telugu Courtesan Songs by Kshetranya and Others.
Delhi: Oxford University Press.
Ramusack. 1990. From Symbol To Diversity: the Historical Literature On
Women in India. *South Asia Research*, 10: 139-157.
Sangari, Kumkum and Sudesh Vaid. 1989. ed. *Recasting Women: Essays in
Colonial History*. New Delhi: Kali for Women.
Tharu, S and K. Lalita. 1991. ed. *Women Writing in India, 600 B.C. to the
Present*. Delhi: Oxford University Press.
S&F Online: The Scholar and Feminist XXX: Past Controversies, Present
Challenges and Future Feminisms. 3.3-4.1, Fall 2005

OPTION II

CITY AND VILLAGE IN INDIAN LITERATURE: IDEOLOGY AND
REPRESENTATIONS

Marks: 70+30 (Internal)

Taking the theme of city and village in Indian literature, the course attempts to study the representation of human habitat in Indian literature. As a background the nature of relationship between ideology and representations has been explored from ecological and

social perspectives. The problematic of understanding representation of the place of culture and the relationship between ideology and landscape are discussed. A terminological exploration of the concepts and terms associated with the city and village in Indian literature and the archaeological evidences will try to reconstruct the heritage of city and villages in Indian culture. A survey of different points of view, the Greek, Chinese, Persian and the European, about cities in India will be discussed to demonstrate variance that exists at the perception levels and ideological positions. A detailed analysis of the cities as depicted in different Indian literary traditions will be undertaken to show the continuities and changes. In the light of the entire discussion the texts chosen for the course will be discussed in detail in a comparative perspective.

1. Ideology and Representations:
 - Human habitat system and ecology
 - Modernist model: city and country
 - Continuum model: *grama, kheda, khrvata, nagara, pattana, dronamukha*
 - Representing the place of culture
 - Ideology and landscape (15 marks)
2. Cities and Villages in Indian Culture:
 - Concepts and Terms
 - Archaeological evidences (15 marks)
3. City and Village in the Accounts of Travellers
 - Greek: Megasthenes
 - Chinese:
 - Persian: Alberuni
 - Portuguese: Vasco de Gama / Nunez (15 marks)
4. Cities and Village in Literary Representations
 - Ideal city: *ayodhya*
 - Heterogenetic and Orthogenetic cities: *pukār and madurai puravarnanam* in the *mahākāvya* tradition
 - Arthashastra and Archeological Evidences
 - shahar-E-Ashoob*: the Muslim city (25 Marks)

Prescribed Texts:

Mailā āñcal - Rajendra Singh Bedi.

Paraja -Gopinatha Mohanty.

Maheś - Premchand.

Cakra - Jaywant Dalvi.

Mahāmasānam - Putumai Pittan.

Reading List:

Allchin, F.R. 1995. *The Archaeology of the Early Historic South Asia: The*

- Emergence of Cities and States*. Cambridge: Cambridge University Press.
- Apte, Mahadeo L. 1970. Reflections of Urban Life in Marathi Literature. In *Urban India: Society, Space, and Image*, ed. by Richard Fox. Durham: Duke University Press.
- Pike, Burton. 1982. *The Image of City in Modern Literature*. Princeton: Princeton University Press.
- Ramanujan, A.K. 1970. Towards an Anthology of City Images. In *Urban India: Society, Space, and Image*, ed. by Richard Fox. Durham: Duke University Press.
- Zelliot, Eleanor. 1970. Literary Images of the Modern Indian City. In *Urban India: Society, Space, and Image*, ed. by Richard Fox. Durham: Duke University Press.

COURSE 303

SOCIOLOGY OF INDIAN LITERATURE (Course with Options)

OPTION I

SOCIAL DIMENSIONS OF INDIAN LITERATURE

Marks: 70+30 (Internal)

The course attempts to provide a platform for the study of literature in the context of the society in which it is produced. The students are expected to study literature in relation to society and enter the investigation area of sociology of literature. Change and continuity within the Indian representations will be the primary focus of the course. The course provides scope for the study of literature under three major headings as follows:

- I. Literature in Society
- II. Society in Literature
- III. Literature and Society

Under the above mentioned categories, the sub-areas it is expected to explore:

- 1 Canon Formation (20 Marks)
- 2 Dissemination of Literary Texts (10 Marks)
- 3 The Role of Literary Intermediaries (10 Marks)
- 4 Readership and Literary Sensibilities (10 Marks)
- 5 Literature and other Arts (10 Marks)
- 6 Literature and Ideologies (10 Marks)

Reading List:

- Burns Elizabeth. ed. *Sociology of Literature and Drama*, England: Penguin Books, 1973
- Chattopadhyay, D. ed. *History, Science and Society*. New Delhi; the Asiatic Society, 2005
- Diana, Laurenson, and Alan Swingewood. *Sociology of Literature*, London: Macgibbon & K, 1971
- Diana, Laurenson. ed. *The Sociology of Literature: Applied Studies*, England: University of Keele, 1978
- Escarpit, R. *Sociology of Literature* trans. by E. Pick , London: Frank Cass and Co, 1971.
- Goldman, Jucien. *Sociology of the Novel*, 1964. Trans. Alan Sheridan, New York: Tavistock Publication, 1975.
- Gopal,Priyamvada. *Literary Radicalism in India: Gender, Nation and the Transition to Independence*. London: Routledge, 2005.
- Graff, Gerald. *Literature Against Itself: Literary Ideas in Modern Society*, Chicago University Press, 1979.
- Joshi, Priya. *In Another Country: Colonialism, Culture and the English Novel in India*. Delhi: Oxford University Press, 2002
- Kosambi, D. D. *The Culture and Civilization of Ancient India in Historical Outline*. Delhi, 1978.
- Lowenthal, Leo. *Literature and Mass Culture*, Transactions Books, 1948, transcribed by Andy Blunden, 1984.
- Lowenthal, Leo. *Literature, Popular Culture and Society*, Pacific Book Publication, 1985.
- Nisbet, Robert. *The Sociological Tradition*. Heinemann, 1977.
- Schram Dick and Gerard J Steen, *The Psychology and Sociology of Literature*, USA: John Benjamins Publishing Company, 2001.
- Rooms, Joanathan. *The Society of the Poem*. Harper and Row, 1971.
- Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.

OPTION II

FOLK AND POPULAR CULTURE

Marks: 70+30 (Internal)

The course offers the scope to know the culture specific sense of space and time. It also attempts to emphasize in looking inward, without referring to the outside world that separate 'folk culture' and 'popular culture'; folk culture refers to the localized life style and popular culture as the totality of distinct ideas, perspectives and attitudes. Besides, it aims at looking folk culture and popular

culture separately and trying to establish their links in Indian socio-cultural context. It has the scope of highlighting, how the popular culture changes constantly and occurs uniquely in a particular place and time, when the folk culture retains its core at different places and times. The course would be of immense help to the students interested in investigation areas like: folklore, popular culture and the cultural studies as a whole. It is expected to be a unique course, in its own merit, in multi-lingual, multi-cultural and multi-ethnic setups that our country provides.

The course has the following sections:

- (1) Folkloristics and Cultural theory (15 marks)
- (2) Folklore, Tribal lore and Folk culture (15 marks)
- (3) Material folklore and Material culture (10 marks)
- (4) Migrant culture and Urban culture (10 marks)
- (5) Popular culture and Mass culture (10 marks)
- (6) Patterns of Folk and Popular Interactions (10 marks)

Reading List:

- Archer, William G. *Songs for Bride: Wedding Rites of Rural India*, New York: Columbia University of Press, 1985
- Bagwe, Anjali. *Of Woman Caste: The Experience of Gender in Rural India*, London: Zed Books, 1995
- Dundes, Alan. 1980. *Interpreting Folklore*, Bloomington: Indian University Press.
- Flueckiger, Joyce, *Gender and Genre in the Folklore of Middle India*, Ithaca: Cornell University Press, 1996
- Guins, Raiford, *Popular Culture: A Reader*, Routledge, 2005
- Gokulsing, K. Moti and Wimal Dissanayake, *Indian Popular Cinema: A Narrative of Cultural Change*, 2nd Ed., Stylus Publishing, 2008
- Henry H. Glassie, *Pattern in the Material Folk Culture of the Western United States*, Philadelphia: University of Pennsylvania Press, 1969
- Kakar, Sudhir. *The Inner world: A Psycho-analytic Study of Child-hood and Society in India*, Delhi: Oxford University Press, 1978
- Claude, Levi-Strauss, 1963. *Structural Anthropology*. New York: Basic Books.
- Manuel, Peter Lamarche, *Cassette: Culture Popular Music and Technology*, University of Chicago Press, 1993
- Mc Robbie, Angela, *Postmodernism and Popular Culture*, Routledge, 1994
- O'Flaherty, Wendy Doniger. *Women, Androgynies, and Other Mythical Beasts*, Chicago: The University of Chicago Press, 1980
- Rao, V. V. Prakasa, and V. Nandini Rao, *Marriage, the Family and Women in India*, New Delhi: Heritage Publisher, 1982
- Storey, John, *Cultural Theory and Popular Culture: An Introduction*, Georgia: University of Georgia Press, 2006
- Toelken, Barre. 1966. *The Dynamics of Folklore*, Revised ed. Logan: Utah State University Press.

- Uberoi, Patricia, ed. *Family, Kinship and Marriage in India*, Delhi: Oxford University Press, 1982
- Willamson, Tim, *National Identity, Popular Culture and Everyday Life*, Oxford England: Burg Publisher, 2002

COURSE 304

BHAKTI MOVEMENTS IN INDIAN LITERATURE

Marks: 70+30 (Internal)

This course undertakes a survey of Bhakti Movements in historical, regional and social perspectives. It analyses the role of prominent saint poets in propagating the *bhakti* cults, and also their philosophies and agendas recorded in Indian Literature from the earliest times to modern period i.e. from the sixth century to the twentieth century. It aims at looking Bhakti literature in Indian languages as a pluralistic epistemology and as manifesting in literary, musical and performative traditions.

1. Bhakti as pluralistic epistemology. (10 Marks)
 - 2.1. Literary, musical, performative and sculptural aspects of Bhakti poems.
 - 2.2. Historical, regional and social dimensions of Bhakti.
 - 2.3. A sectarian view of Bhakti: Shaivism, Vaishnavism, Shaktism and Sufism.(20 marks)
 - 3.1. A chronological development of Bhakti: Bhakti movements in Tamil, Kannada, Telugu, Marathi, Gujarati, Hindi, Maithili, Bengali, Oriya and Assamese.
 - 3.2. Bhakti of the women saint poets: Andal, Karaikkal Ammaiyar, Akka Mahadevi, Mira, Janabai and Lal Ded.
 - 3.3. Bhakti poems from courtesans (*Devadasis*). (20 marks)
4. Bhakti hagiography: Study of the hagiographic tradition of a Saint poet. (20 marks)

Prescribed Texts:

- Poems to Siva*. 1991. Tamil Saiva Saints. Translator: Indira Viswanathan Peterson. Delhi: Motilal Banarsidass Publishers Private Ltd.
- Speaking of Siva*. 1973. Virasaiva Saints. Translator: A.K. Ramanujan. New Delhi: Penguin Books India (P) Ltd.
- Slaves of the Lord: The Path of the Tamil Saints*. 1988. Vidya Dehejia. Delhi: Munshiram Manoharlal Publishers Private Ltd.

- Says Tuka*. 1991. Tukaram. Translator: Dilip Chitre. New Delhi: Penguin Books India (P) Ltd.
- Jnaneshvari*. 1987. Jnaneshvar. V.G. Pradhan. tr. Albany: State University of New York Press.
- The Life and Teachings of Saint Ramalingar*. 1988. Sp. Annamalai. Bombay: Bharatiya Vidya Bhavan.
- Ramcaritmanasa. Complete works of Goswami Tulsidas (Vol.I). Tulsidas*. S.P.Bahadur. tr. 1979/1994. Delhi: Munshiram Manoharlal Publishers Private Ltd.
- The Guru Granth Sahib*. Pashaura Singh. 2000. New Delhi: Oxford University Press.
- The Gita Govinda of Jayadeva*. 1984. Barbara Stoler Miller, ed. & tr. Delhi: Motilal Banarsidass Publishers Private Ltd.
- Lal Ded: The Great Kashmiri Saint-Poetess*. 2000. S.S. Toshkhani. ed. New Delhi: Kashmir Education, Culture and Science Society.

Reading List:

- Daheja, Vidya. 1988. *Slaves of the Lord: The Path of Tamil Saints*. Delhi: Munshiram Manoharlal.
- Ramanujan, A.K. 1981. *Hymns for the Drowning*. New Delhi: Penguin Books India (P) Ltd.
- Ganapathy, T.N. 2004 (2nd ed). *The Philosophy of the Tamil Siddhas*. New Delhi: Indian Council of Philosophical Research.
- Srinivasachari, S.M. 2005 (Reprint). *Vaisnavism*. Delhi: Motilal Banarsidass Publishers Private Ltd.
- French, W. Hal. 1981. *Religious ferment in Modern India*. New Delhi: Heritage Publishers.
- Nandimath, S.C. 1979. *A Handbook of Virasaivism*. Delhi: Motilal Banarsidass Publishers Private Ltd.
- Bhandarkar, R.G. 1983 (Reprint). *Vaisnavism, Saivism and Minor Religion*. New Delhi: Asian Educational Services.
- Bhattacharya, N.N. 1989. ed. *Medieval Bhakti Movements in India*. New Delhi: Munshiram Manoharlal.
- Hardy, F.E. 1983. *Viraha-Bhakti: The Early History of Krishna Devotion in South India*. Delhi: Oxford University Press.
- Ramanujan, A.K., V. Narayana Rao and D. Shulman. ed. 1994. *When God is a Customer: Telugu Courtesan Songs by Kshetrappa and Others*. Delhi: Oxford University Press.
- Eck, D.K and F. Malison 1991. ed. *Devotion and Divine: Bhakti Traditions from the Regions of India*. Paris: Groningen.
- Marulasiddaiah, H.M 1998. ed. *Dimensions of Bhakti Movement in India*. Mysore: Akhila Bharata Sharana Sahitya Parishat.
- Sreenivasa Murthy, H.V. 1973. *Vaisnavism of Samkaradeva and Ramanuja*. Delhi: Motilal Banarsidass Publishers Private Ltd.
- Sreenivasa Murthy, H.V.. 1966. *Alvars of South India*. Bombay: Bharatiya Vidya Bhavan.

- Sivaraman, K. 1973. *Saivism in Philosophical Perspective: A Study of the Formative Concepts, Problems and Methods of Saiva Siddhanta*. Delhi: Motilal Banarsidass Publishers Private Ltd.
- Malik, S.C. 1978. ed. *Indian Movements: Some Aspects of Dissent Protest and Reform*. Simla: Indian Institute of Advanced Studies.
- Sharma, Krishna. 1987. *Bhakti and Bhakti Movement: A New Perspective*. Delhi: Munshiram Manoharlal Publishers Private Ltd.
- Bhattacharyya, N.N. 1989. *Medieval Bhakti Movements in India*. Delhi: Munshiram Manoharlal Publishers Private Ltd.
- Ray, Bidyut Lata. 1993. *Studies in Jagannatha Cult*. New Delhi: Classical Publishing Company.
- Goswami, Kesavananda Dev. 1982/1999. *Life and Teachings of Mahpurusa Sankaradeva*. Guwahati: Forum for Sankaradeva Studies.
- Mishra, Kamalakar. 1999. *Kashmir Saivism*. Delhi: Sri Satguru Publications.
- Chatterjee, A.N. 1983. *Srikrnsna Caitanya: A Historical study on Gaudiya Vaisnavism*. New Delhi: Associated Publishing Company.
- Singh, Daljeet and Kharak Singh. 1996. ed. *Sikhism: Its Philosophy and History*. Chandigarh: Institute of Sikh Studies.
- Bailey, G.M. and I. Kesarcodi-Watson. 1991. ed. *Bhakti Studies*. New Delhi: Sterling Publishers.
- Bhandarkar, R.G. 1983 (Reprint). *Vaisnavism, Saivism and Minor Religion*. New Delhi: Asian Educational Services.
- Fraser. J. Nelson and K.B. Maratha. 1909/2000. tr. *The Poems of Tukarama* (The first 97 Hymns only). Delhi: Motilal Banarsidass Publishers Private Ltd.
- McLeod, W.H. 1968. *Guru Nanak and Sikh Religion*. Oxford: Oxford University Press.

SEMESTER II - 2

COURSE – 401

MODERNISM, POSTMODERNISM AND POST COLONIALISM (Course with Options)

OPTION I

MODERNISM, POSTMODERNISM AND POST COLONIALISM IN INDIAN POETRY

Marks: 70+30 (Internal)

Two most important theoretical orientations in contemporary Literary and Cultural studies are Postmodernism and Post-colonialism. Though developed in the western centers of literary and theoretical production, these theories have received attention of the

Indian intellectuals as well, specially so in the case of Post-colonial studies, which includes India as one of its area of analysis. This paper aims at offering a general understanding of the production and circulation of these theories in the Western and Non-Western cultural fields. Within the background outlined here a detailed study of Modern Indian Poetry is going to be discussed.

1. Indian Literature and Literary Thought: Pre-colonial Trend (10 Marks)
2. Cultural Consequences of Colonial Encounter and Globalization (10 marks)
3. Post Modernism in Western, Indian and Other Literatures (15 Marks)
4. Postcolonial Cultures and Post-colonial Studies (15 marks)
5. Modern, Postmodern and Post-colonial aspects of Indian Poetry (20 marks)

Reading List:

- Ahmed, Aijaz. 1992. *In Theory: Classes, Nations, Literatures*. Oxford: Oxford University Press.
- Bertens, Hans and Douwe Fokkema. 1997. ed. *International Postmodernism: Theory and Literary Practice*. Amsterdam: John Benjamin Publishing Company.
- Chakraborty, Dipesh. 2002. *Habitations of Modernity: Essays in the Wake of Subaltern Studies*. Delhi: Permanent Black.
- Dube, Saurabh and Ishita Bannerjee-Dube. 2006. ed. *Unbecoming Modern: Colonialism, Modernity, Colonial Modernities*. New Delhi: Social Science Press.
- Eagleton, Terry. 1996. *The Illusion of Postmodernism*. Oxford: Blackwell.
- Ferro, Marc. 1997. *Colonization: A Global History*. London: Routledge.
- Hans and Natoli, Joseph. 2002. *Postmodernism: The Key Figures*. Oxford: Blackwell.
- Jain, Jasbir and Veena Singh. 2000. ed. *Contesting Postcolonialisms*. New Delhi: Rawat Publications.
- Kearney, Richard and David Rasmussen. 2001. *Continental Aesthetics: Romanticism to Postmodernism*. Oxford: Blackwell.
- Loomba, Ania, et. al. 2006. ed. *Postcolonial Studies and Beyond*. New Delhi: Permanent Black.
- Niyogi, Chandreyee. 2006. ed. *Reorienting Orientalism*. New Delhi: Sage.
- Radhakrishnan, R. 2003. *Theory in an Uneven World*. Oxford: Blackwell.
- Sim, Stuart. 2002. *Irony and Crisis: A Critical History of Postmodern Culture*. London: ICON Books.

OPTION II

MODERNISM, POSTMODERNISM AND POST-COLONIALISM IN INDIAN THEATRE

Marks: 70+30 (Internal)

The aim of the course is to discuss Indian theatre in a wide perspective to understand the theatre scene in the nineteenth century and in contemporary India, including the post-modern scenario. It also includes the study of the theatre movement and development in Indian languages in terms of various trends, changes and ideological positions. The study also takes a closer look at some regional language theatres such as Marathi, Bengali, Gujarati and Kannada. Experiments and the impacts from important theatre traditions of the world would also be undertaken.

- 1.1. Introduction to Indian Theatre: history, themes and maestros of Indian theatre.
 - 1.2. Impact of European Theatre: Shakespeare and British contemporary theatre.
 - 1.3. Early Developments of Indian Theatre: The nineteenth century experiments and the Parsi Theatre.
 - 1.4. Indian Theatre: musical operas, company operas, travelling theatre, elements of folk and mythological theatre. (15 Marks)
2. Twentieth Century Developments: Nationalism and Theatre in Marathi, Gujarati, Bengali and Kannada Traditions. (15 marks)
 3. Modern Indian Theatre: experiments, street/political theatre, professional theatre, absurd and other modern ideas in Indian theatres; impact of Beckett, Pinter, Ionesco and other European dramatists/playwrights. (20 marks)
 4. Postmodern Indian Theatre: themes, experiments and the grammar of post modern theatre; transcriptions, adoptions and reconsidering folk elements. (20 marks)

Reading List:

- Baradi, Hasmukh. 1997. *History of Gujarati Theatre*, tr. By. Vinod Meghani. New Delhi: National Book Trust.
- Bharucha, Rustom. 1993. *Theatre and the World: Performance and The Politics Of Culture*. London: Routledge.
- Fraley, Richmond P, Darius L Swann and Philip B Zarrilli. 1993. ed. *Indian Theatre: Traditions of Performance*. Delhi: Motilal Banarasidass.
- Gargi, Balwant. 1962. *Theatre in India*. New York: Theatre Arts.
- Gokhale, Shanta. 2000. *Playwright at the Centre*. Calcutta: Seagull.
- Hansen, Kathryn. 1992. *Grounds for Play: The Nautanki Theatre of North India*. Berkeley: University of California Press.
- Raha, Kironmoy. 1993. *Bengali Theatre*. New Delhi: National Book Trust.
- Rangacharya, Adya. 1971. *Theatre in India*. New Delhi: National Book Trust.
- Yarrow, Ralph. 2000. *Indian Theatre: Theatre of Origin, Theatre of Freedom*. London: Routledge.

COURSE - 402

STUDY OF A GENRE (Course with Options)

Marks: 70+30 (Internal)

Genre distinctions, though arbitrary, are useful heuristic devices for the study of various literary types and forms. Genre boundaries have been a subject of flux and fluidity in recent times, and it is often seen that a successful work will combine genres in some original way. Moreover, study of genres across literary traditions helps in assessing literary impacts and responses and leads to the development of comparative perspectives. Taking a comparative perspective of genres Indian literature, this paper undertakes the study of any one of the options given below.

OPTION I

INDIAN FICTION WITH SPECIAL REFERENCE TO PARTITION

Marks: 70+30 (Internal)

This course undertakes a survey of the representations pertaining to the theme of partition in Indian Literature. First portion discusses the role of colonial establishment in precipitating a communalistic discourse which eventually led to partition of India. The second portion takes up the violence, suffering and trauma during and immediately after partition. The third portion addresses the issues of cultural memories and their representation in literary and cultural narratives. This course centring on the above issues takes up the survey of the theme through prescribed texts.

1. Historical and political background of partition. (20 Marks)
2. Violence, trauma and displacement due to partition. (20 marks)
3. Cultural memories and representation of partition in literature, theatre and film. (30 marks)

Prescribed Texts:

Novel:

1. *Tamas* - Bhishma Sahani
2. *Ajho* - Hari Motwani
3. *Pinjar* - Amrita Pritam

Short Story:

1. *Gona Nayak* - Satinath Bhaduri
2. *Khol Do* - Sadat Hasan Manto
3. *Dastavez* - Narayan Bharati
4. *Israila* - Jayanti Dalal
5. *Sikka Badal Gaya* - Krishna Sobti
6. *Ladhe Wala Warraich* – Mahendra Singh Sarana

Film:

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

Reading List:

- Ahmad, Aijaz. 1997. 'Tryst with destiny' -- free but divided. *India* (15 August 1997), Special Number, pp. 21-28.
- Bhalla, Alok. 1994. *Stories about the Partition of India*. 3 vols. New Delhi: HarperCollins.
- Bhalla, Alok. 1997. *The Life and Works of Saadat Hasan Manto*. Simla: Indian Institute of Advanced Study.
- Butalia, Urvashi. 1998. ed. *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Penguin.
- Cowasjee, S. and Duggal, K. S., 1995. eds. *Orphans of the Storm: Stories on the Partition of India*. New Delhi: UBS Publishers.
- Das, Veena and Nandy, Ashis. 1986. Violence, Victimhood and the Language of Silence. In Veena Das (ed), *The Word and the World: Fantasy, Symbol and Record*. New Delhi: Sage Publications.
- Hasan, Mushirul, ed. 1995. *India Partitioned: The Other Face of Freedom*. 2 vols. New Delhi: Roli Books.
- Chatterji, Joya. 1994. *Bengal Divided: Hindu Communalism and Partition, 1932-1947*. Cambridge: Cambridge University Press.
- Hasan, Mushirul, 2000. ed. *Inventing Boundaries: Gender, Politics and the Partition of India*. Delhi: Oxford University Press.
- Menon, M. U. 1998. *An Epic Unwritten: The Penguin Book of Partition Stories*. New Delhi: Penguin.
- Menon, Ritu and Bhasin, Kamla. 1998. *Borders and Boundaries: Women in India's Partition*. New Delhi: Kali for Women.
- Nandy, Ashis. 1999. The Invisible Holocaust and the Journey as an Exodus. *Postcolonial Studies* 2, no. 3.
- Philips, C. H. and Wainwright, M. D., 1970. eds. *The Partition of India: Policies and Perspectives 1935-47*. London: Allen and Unwin.
- Ravikant and Tarun K. Saint. 2001. ed. *Translating Partition*. New Delhi: Katha.
- Talbot, Ian. 1996. *Freedom's Cry: The Popular Dimension in the Pakistan Movement and Partition Experience in Northwest India*. Karachi: Oxford University Press.
- Talbot, Ian and Gurharpal Singh, 1999. eds. *Region and Partition: Bengal, Punjab and the Partition of the Subcontinent*. Karachi: Oxford University Press.

OPTION II

TRAGEDY IN INDIAN LITERATURE

Marks: 70+30 (Internal)

This course looks at the emergence of tragedy as a genre in Modern Indian literature. As tragedy is conspicuously absent in ancient and medieval Indian literature, the attempts to introduce tragedy as a concept and as a genre by early Indian writers will be discussed. This constitutes a four-fold strategy, namely, the writing of tragic plays, a search for tragic themes in ancient Indian literature, translations and adaptations from the West and finally the emergence of tragedy in Indian literature.

1. The absence of tragedy in Indian literature and attempts to introduce the concept and genre: early adaptations.
The terms for tragedy in Indian languages.
Early tragedies on in Indian theatre.
Recasting mythological and historical characters as tragic heroes. (15 marks)
2. Nationalism and tragedy.
Post-independence dissolution and tragedy. (15 marks)
3. Urban experience and tragedy.
Theatrical experimentations with tragedy.
Film and tragedy. (15 marks)
4. A study of texts: (30 marks)
Meghnadvadh Kavya – Michael Madhusudan Dutt
Tughlaq- Girish Karnad
Ghasiram Kotwal – Vijay Tendulkar

Reading List:

- Bhatia, Nandi. 2009. ed. *Modern Indian Theatre: A Reader*. Delhi: Oxford University Press.
- Bhatia, Nandi. 2004. *Acts of Authority/Acts of Resistance: Theatre and Politics in Post-colonial India*. Delhi: Oxford University Press.
- Chatterjee, Sudipto. 1999. The Nation Staged: Nationalist Discourse in Late Nineteenth-Century Bengali Theatre. In *(Post) Colonial Stages: Creative and Creative Views on Drama, Theatre and Performance*, ed. By Helen Gilbert, pp. 10-25. London: Dangaroo Press.
- Dalmia, Vasudha. 2005. *Poetics, Plays and performances: The Politics of Modern Indian Theatre*. Delhi: Oxford University Press.

- Dharwadkar, Aparna, Bhargava. 2005. *Theatres of Independence: Drama, Theory and Urban Performance in India since 1947*. Iowa: University of Iowa Press.
- Lal, Anand. 2004. ed. *The Oxford Companion to Indian Theatre*. Delhi: Oxford University Press.
- Mee, Erin. 2001. ed. *Drama Contemporary: India*. Baltimore: Hopkins University Press.
- Varadpande, Manohar Laxman. 1992. *History of Indian Theatre*, 2 vols. New Delhi: Abhinav Publications.

COURSE - 403

RECEPTION AND INTERTEXTUALITY (Course with Options)

OPTION I

RAMAYANA IN INDIAN LITERATURE

Marks: 70+30 (Internal)

It is generally observed that classical traditions continue to exist changing themselves continually. In this sense, the course looks at the continuity and change in the Ramayana tradition as evident in regional Indian languages. However, the concept has so far been that it is the Sanskrit *Ramayana* of the Valmiki that is the perennial source for all other Indian Ramayanas. Contrary to such an approach, this course argues that Indian literature provides examples of multiple renderings of a text that are radically different from the purported original. Scholars have suggested that it is better to call them 'tellings' and 'renderings', since they have a symbolic relationship with different versions of the *Ramayana* story. In fact, medieval Indian tellings and renderings could be called cultural transactions with an intertextuality of a complex nature between them. Taking scripto-centric (literary traditions), phono-centric (oral traditions) and body-centric (performing traditions), the course attempts to understand the processes and methods that were operating in cultural transactions that produced such multiple tellings and renderings of *Ramayanas*. In addition, multiple tellings and renderings as cultural transactions are conceived as pluralistic epistemologies for categories such as gender, caste, religion, sect and language, not only interconnecting them but also protecting the rights of these categories over their versions, constituting the knowledge and information systems of the communities. The course looks at a variety of representations of Ramayana themes such as literary texts, oral narratives, music and performing traditions, theatre, films and sculpture and painting.

- 1.1 Reception, survival and intertextuality - Concepts: texts, co-texts, contexts, counter-texts, hybrid-texts and inter-textuality.
- 1.2 Textual, Recitation and Performing traditions as cultural transactions and pluralistic epistemologies. (15 Marks)

2. The *Ramayana* story: Hindu, Buddhist, Jaina and other sectarian versions. (15 marks)
3. The *Ramayana* story in Multiple Representations: Scripto-centric, Phono-centric and Body-centric traditions: literary, oral, performing and sculptural/painting representations. (20 Marks)
4. A comparative study of a chosen theme form the *Ramayana* story in different representations. (20 marks)

Reading List:

- Banerjee, P. 1986. *Rama in Indian Literature, Art and Thought*, 2 vols. Delhi: Sundeeep Prakashan.
- Blackburn, S., A.K. Ramanujan and Peter J. Clause. 1989. ed. *Oral Epics of India*. Berkeley: University of California Press.
- Blackburn, S. 1996. *Inside the Drama-House: Rama Stories and Shadow Puppets in South India*. Berkeley: University of California Press.
- Brockington, J.L. 1984. *Righteous Rama: The Evolution of an Epic*. Delhi: Oxford University Press.
- Bulcke, Camille. 1971. *Ram-Katha: Utpatti aur Vikas*. Allahabad: Allahabad University.
- Chandra, K.R. 1970. *A Critical Study of Paumacariyam*. Muzaffarpur: Research Institute of Prakrit, Jainalogy and Ahimsa.
- Evans, Kristi. 1997. *Epic Narratives in Hoysala Temples*. Leiden: E.J. Brill.
- Flueckiger, Joyce Burkhalter and Laurie Sears. 1990. ed. *The Boundaries of Tradition: Ramayana and Mahabharata Performances in South and Southeast Asia*. Ann Arbor: University of Michigan Center for South and Southeast Asian Studies.
- Gopala Krishna Rao, T. 1984. ed. *Folk Ramayanas in Telugu and Kannada*. Nellore: Saroja Publications.
- Hess, Linda. 1983. Ramlila: The Audience Experience. In *Bhakti in Current Research, 1979-1982*, ed. by Monika Thiel-Horstmann, pp. 171-94. Berlin: Dietrich Reimer Verlag.
- Junghare, Indira. 1976. The Ramayana in Maharashtra Women's Folk Songs. *Man in India*, 56.4: 285-305.
- Kapoor, Anuradha. 1993. Deity to Crusader: The Changing Iconography of Ram. In *Hindus and Others: The Question of Identity in India Today*, ed. by Gyanendra Pandey, pp. 74-109. New Delhi: Penguin India.
- Kulkarni, V.M. 1959/1960. The Origin and Development of the Rama Story in Jaina Literature. *Journal of the Oriental Institute of Baroda*, 9.2: 189-204 and 9.3: 284-304.
- Lutgendorf, Phlip. 1991. *The Life of a Text: Performing the Ramacharitamanas of Tulsidas*. Berkeley: University of California Press.
- Narasimhachar, D.L. 1939. Jaina Ramayanas, *Indian Historical Quarterly*, 15.4: 575-94.
- Pandurangan, A. 1982. Ramayana Versions in Tamil. *Journal of Tamil Studies*, 21: 58-67.
- Pollock, Sheldon. 1993. *Ramayana and Political Imagination in India*. *Journal of Asian Studies*, 52.2.

- Raghavan, V. ed. 1980. *The Ramayana Tradition in South Asia*. New Delhi: Sahitya Akademi.
- Richman, Paula. 2000. ed. *Questioning Ramayanas: A South Asian Tradition*. Delhi: Oxford University Press.
- Richman, Paula. 1992. ed. *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*. Delhi: Oxford University Press.
- Sarkar, Amal. 1987. *A Study of the Ramayanas*. Calcutta: Rddhi-India.
- Sarma, C.R. 1973. *The Ramayana in Telugu and Tamil: A Comparative Study*. Madras: Lakshminarayana Granthamala.
- Smith, W.L. 1995. *Ramayana Tradition in Eastern India: Assam, Bengal, Orissa*. Delhi: Munshiram Manoharlal.
- Thiel-Horstmann, Monika. 1991. ed. *Contemporary Ramayana Traditions: Written, Oral and Performed*. Wiesbaden: Otto Harrassowitz.
- Whaling, Frank. 1980. *The Rise of the Religious Significance of Rama*. Delhi: Motilal Banarasidass.
- Williams, Joanna. 1996. *The Two-Headed Deer: Illustrations of the Ramayana in Orissa*. Berkeley: University of California Press.

OPTION II

SHAKESPEARE IN INDIAN LITERATURE

Marks: 70+30 (Internal)

This course looks at the reception and intertextuality of Shakespeare in Modern Indian theatre. The early responses to Shakespeare are by the profession theatre groups who had to keep in the cultural sensibilities of the viewers in mind and resulted in adaptations. However the incorporation of Shakespearian plays into university curriculum led to a series of new translations that could be really called literal translations. Subsequent developments witnessed localizing Shakespeare to various regional and folk performing traditions of India. Finally the theme of romantic love and tragic elements, two conspicuous themes from the period of colonial modernity, are going to be explored in detail.

- 1.1 Colonial modernity and Shakespeare: Theatrical adaptations of Shakespeare.
- 1.2 A survey of Shakespearian translations in Indian languages. (15 marks)
- 2 Literary translations: aesthetic, moralistic, national and comparative studies of Shakespeare. (15 marks)
- 3 Shakespeare in regional and folk performing traditions of India. (20 marks)
- 4 A detailed study of a comedy and a tragedy: adaptations and translations of *Romeo and Juliet* and *Macbeth*. (25 marks)

Reading List:

- Bhatia, Nandi. 2009. ed. *Modern Indian Theatre: A Reader*. Delhi: Oxford University Press.
- Bhatia, Nandi. 2004. *Acts of Authority/Acts of Resistance: Theatre and Politics in Post-colonial India*. Delhi: Oxford University Press.
- Chatterje, Sudipto. Moor or Less? *Othello Under Surveillance*, Calcutta, 1848.
<http://sia.stanford.edu/india/Othello%20Paper%20Stanford.doc>.
- Chaudhuri, Sukhanta. Shakespeare in India.
internetshakespeare.uvic.ca/Library/.../shakespearein/india1.htm
- Dalmia, Vasudha. 2005. *Poetics, Plays and performances: The Politics of Modern Indian Theatre*. Delhi: Oxford University Press.
- Dharwadkar, Aparna, Bhargava. 2005. *Theatres of Independence: Drama, Theory and Urban Performance in India since 1947*. Iowa: University of Iowa Press.
- Hasan, Nazmul. 1995. *Shakespeare Translations in Nineteenth Century Bengali Theatre*. Dhaka: Bangla Academy.
- Hasen, Kathryn. 1983. Indian Folk Traditions and the Modern Theatre. *Asian Folklore Studies*, 42.1: 77-79.
- Indian Literature*. 1964. New Delhi: Sahitya Akademi.
- Shankar, D.A. 1991. ed. *Shakespeare in Indian Languages*. Shimla: Indian Institute of Advanced Studies.
- Trivedi, Poonam, and Dennis Bartholomeusz, 2005. eds. *India's Shakespeare: Translation, Interpretation, and Performance*. Newark: University of Delaware Press.

COURSE - 404

INTERDISCIPLINARY COURSE – II

Marks: 70+30 (Internal)

This course will be taken from within any of the courses offered by the Faculty of Arts or Social Sciences.

OPTIONS

1. History of Western Philosophy.
2. Introduction to Persian Literature.

Course contents and reading list will be obtained from the departments where these courses are taught.

Some more choices will be offered, time to time, in consultation with other departments.