

# SYLLABUS OF THE ODD SEMESTER COURSES FOR M.A. IN ENGLISH

University of Kalyani  
JULY – NOVEMBER/DECEMBER  
2016

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## **About the Course:**

Each Semester Course will consist of two units to be studied in detail. Each unit is divided into two sub-units. Therefore each course comprises of four sub-units. Each course will be covered in 60 lectures (approximately). Hence each unit will be covered in  $(60 \times 2) = 30$  lectures. Minimum requirement for a student to appear in the exam is 45 lectures.

One sub-unit is equivalent to:

### **Prose:**

(a) One Novel or (b) Five Short Stories or (c) Three Essays or (d) Three Speeches

**or**

### **Drama:**

(a) One Full-length Play or (b) Three One-Act Plays

**or**

### **Poetry:**

(a) One Long Poem or (b) One Book/Canto of an Epic or (c) Three Mid-Length Poems or (d) Ten Short Poems

**or**

### **Others:**

(a) Three Films or (b) Three Operas or (c) Three Musicals or (d) Ten Lyrics or (e) One Book-length Text.

The course content should be an adequate combination of all these.

**M.A. 3<sup>rd</sup> Semester 2016**  
**Assignment at a glance, Semester – III**

<b>CORE COURSE VII Twentieth Century: Poetry and Drama</b>					
Unit I Poetry at least two poets			Unit II Drama at least two playwrights		
<b>Sub-unit I</b>	One considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	<b>SM</b>	<b>Sub-unit I</b>	One full length plays or three one-act plays	<b>KB</b>
<b>Sub-unit II</b>	One considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	<b>SM</b>	<b>Sub-unit II</b>	One full length plays or three one-act plays	<b>KB</b>
<b>CORE COURSE X Literary Criticism up to the Nineteenth Century</b>					
Unit I Classical & Neo-Classical at least two authors			Unit II Nineteenth Century at least two authors		
<b>Sub-unit I</b>	One full book-length texts or three essays	<b>DS</b>	<b>Sub-unit I</b>	One full book-length texts, or three essays	<b>BH</b>
<b>Sub-unit II</b>	One full book-length texts or three essays	<b>DS</b>	<b>Sub-unit II</b>	One full book-length texts, or three essays	<b>BH</b>
<i>Any two of the following five courses will be chosen by students</i>					
<b>OPTIONAL COURSE (XII) ii European Poetry and Short Stories</b>					
Unit I Poetry			Unit II Short Stories		
<b>Sub-unit I</b>	One epic and a set of ten short or three medium-length 18 <sup>th</sup> , 19 <sup>th</sup> or 20 <sup>th</sup> Century poems	<b>NC</b>	<b>Sub-unit I</b>	Five 19 <sup>th</sup> century short stories	<b>SM</b>
<b>Sub-unit II</b>	One epic and a set of ten short or three medium-length 18 <sup>th</sup> , 19 <sup>th</sup> or 20 <sup>th</sup> Century poems	<b>NC</b>	<b>Sub-unit II</b>	Five 20 <sup>th</sup> century short stories	<b>SM</b>
<b>OPTIONAL COURSE (XII) iv American Drama, Non-Fictional Prose, Latin American Literature</b>					
Unit I Drama and Non-Fictional Prose			Unit II Latin American Literature any two authors		
<b>Sub-unit I</b>	One Play or three one act plays	<b>SML</b>	<b>Sub-unit I</b>	One novel or five short stories	<b>AS</b>
<b>Sub-unit II</b>	One Play or three one act plays	<b>SML</b>	<b>Sub-unit II</b>	One novel or five short stories	<b>AS</b>
<b>OPTIONAL COURSE (XII) vi. Indian Literature in English: Poetry and Drama</b>					
Unit I Poetry at least two poets			Unit II Drama at least playwrights		
<b>Sub-unit I</b>	One long poem and three mid-length poems or ten short poems	<b>BH</b>	<b>Sub-unit I</b>	One full-length play or three one-act plays	<b>MI</b>
<b>Sub-unit II</b>	One long poem and three mid-length poems or ten short poems	<b>BH</b>	<b>Sub-unit II</b>	One full-length play or three one-act plays	<b>MI</b>
<b>OPTIONAL COURSE (XII) xi. Postcolonial Writing: Literature</b>					
Unit I Fiction by at least two authors			Unit II Poetry by at least two poets		
<b>Sub-unit I</b>	One novel or five short stories from the Asia Pacific the Americas	<b>IR</b>	<b>Sub-unit I</b>	One long poem or three mid-length poems or ten short poems from the Asia Pacific the Americas	<b>AB</b>
<b>Sub-unit II</b>	One novel or five short stories from Africa	<b>IR</b>	<b>Sub-unit II</b>	One long poem or three mid-length poems or ten short poems from Africa	<b>AB</b>
<b>OPTIONAL COURSE (XII) xv. New Gender Studies</b>					
Unit I Theory			Unit II Literature		
<b>Sub-unit I</b>	One book length texts or three essays	<b>NC</b>	<b>Sub-unit I</b>	Sub-unit-1: One novel or five short stories	<b>STM</b>
<b>Sub-unit II</b>	One book length texts or three essays	<b>NC</b>	<b>Sub-unit II</b>	Sub-unit-1: One novel or five short stories	<b>STM</b>

**M.A. 3<sup>rd</sup> Semester 2016**  
**Assignment for Semester – III**

<b>CORE COURSE VII Twentieth Century: Poetry and Drama</b>					
Unit I Poetry at least two poets			Unit II Drama at least two playwrights		
<b>Sub-unit I</b>	One considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	<b>SM</b>	<b>Sub-unit I</b>	One full length plays or three one-act plays	<b>KB</b>
<b>Sub-unit II</b>	One considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	<b>SM</b>	<b>Sub-unit II</b>	One full length plays or three one-act plays	<b>KB</b>

**CORE COURSE VII (TWENTIETH CENTURY: POETRY AND DRAMA)**

**Unit I. Sub unit I. Poetry. Sharmila Majumdar**

**Course Content:** W. B. Yeats (1865 – 1939): ‘Under the Moon’ (June 1901), ‘The Circus Animals’ Desertion’ (January 1939), ‘Leda and the Swan’ (June 1924), ‘The Second Coming’ (November 1920), ‘Parnell’s Funeral’ (October 1934); **Phillip Larkin** (1922-1985): ‘Church Going’ (from *The Less Deceived* 1955), ‘Ambulances’ (from *The Whitsun Weddings* 1964), Ted Hughes (1930-1998), ‘The Thought fox’ (from *The Hawk in the Rain* 1957); **Seamus Heaney** (1939-2013): ‘Follower’ & ‘The Barn’ (from *The Death of a Naturalist* 1966)

**Unit I. Sub unit II. Poetry. Sharmila Majumdar**

T. S. Eliot (1888-1965), *The Waste Land* (1922).

**Unit II. Drama. Sub-Unit I. Kuntal Bag**

**Course Content:** Harold Pinter, *Birthday Party*

**Course Description:** The text will be taught in relation to the following topics:

1. Theatre of Absurd and Existentialism
2. Comedy of Menace
3. Pinter’s style: ‘Words and silence’
4. Theatrical context and Sociopolitical dimensions.
5. Character analysis

**Unit II. Drama. Sub-Unit II. Kuntal Bag**

**Course Content:** Samuel Beckett, *Waiting for Godot*

**Course Description:** The text will be taught in relation to the following topics:

1. European culture and theatre after World War II: Existence on stage
2. Absurdity: Trap(s) of reason and/or of religion
3. Memory, time and space
4. Stagecraft
5. Language: pattern of negativity; all or nothing?

<b>CORE COURSE X (Literary Criticism up to the Nineteenth Century)</b>					
Unit I Classical & Neo-Classical at least two authors			Unit II Nineteenth Century at least two authors		
<b>Sub-unit I</b>	One full book-length texts or three essays	<b>DS</b>	<b>Sub-unit I</b>	One full book-length texts, or three essays	<b>BH</b>
<b>Sub-unit II</b>	One full book-length texts or three	<b>DS</b>	<b>Sub-unit II</b>	One full book-length texts, or	<b>BH</b>

	essays			three essays	
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## **CORE COURSE X (LITERARY CRITICISM UP TO THE NINETEENTH CENTURY)**

### **Unit - I. Classical & Neo-Classical Criticism. Sub-Unit- I . Drama. Dhrubajyoti Sarkar**

#### **Course Content:**

- i. Section VII -XI. *Poetics*. Aristotle. (Translated by Stephen Halliwell). pp. 57-67. \* {5<sup>th</sup> C. BCE} - **Plot**
- ii. Section XIII- XV. *Poetics*. Aristotle. (Translated by Stephen Halliwell). pp. 69-83. \* {5<sup>th</sup> C. BCE} -**Hero**
- iii. “On *Natya* and *Rasa*: Aesthetics of Dramatic Experience”. Bharatamuni.(From the *Natyasastra*. Translated by G.K.Bhatt). pp 3-15. {3<sup>rd</sup> C. or older}
- iv. “On *Santarasa*: Aesthetic Equipoise”. Abhinavagupta. (From the *Abhinavabharati*. Translated by J.H.Mason and M.V.Patwardhan). pp 61-73.\*\*{early 11<sup>th</sup> C.}
- v. “Definitions and Descriptions in Drama”. Dhananjaya. (From the *Dasarupa*. Translated by Goerge Hass). pp 41-45.\*\* {10<sup>th</sup> C.}

### **Unit - I. Classical & Neo-Classical Criticism. Sub-Unit- II . Poetry. Dhrubajyoti Sarkar**

#### **Course Content:**

- i. Sections 5 -10. *On the Sublime*. “Longinus”. (Translation by W. H. Fyfe. Revised by Donald Russell). pp. 177-205. \* {1<sup>st</sup> C}
- ii. “*Dhvani*: Structure of Poetic Meaning”. Anandavardhana. (Translated by K. Krishnamoorthy). pp. 31-40.\*\*{9<sup>th</sup> C.}
- iii. Excerpts on poetry as mimesis and types of poetry (“Poesy, therefore, is an art iof imitation ... ere themselves beaware, as if they took a.medicine of cherries”. The Defense of Poesy. {ca. 1579/1595}
- iv. “Kinds of Poetry and Defects of Poetry”. Keshavadasa.(From the *Rasikapriya*. Translated by K.P.Bahadur). pp. 100-107. \*\*{early 17<sup>th</sup> C.}

\* From *Loeb Lcassical Library.XXIII.LCL 199*. Edited by G.P.Goold. Harvard University Press. 1995.

\*\* From *Indian Literary Criticism. Theory and Interpretation*. 2<sup>nd</sup> Ed. Ed. G. N. Devy. Hyderabad: Orient Blackswan. 2010.

**Course Description:** Reading list and a detailed course plan will be made available during the teaching weeks at the following link <https://sites.google.com/site/dsatclass/plans>

### **Unit - II. Nineteenth Century Criticism. Sub-Unit- I . Baishali Hui**

**Course Content:** *Preface to Lyrical Ballads* by William Wordsworth

#### **Course Description:**

This course focuses on the development of the Romantic creed of criticism in the first half of the 19<sup>th</sup> century in England. Contemporary socio-political and literary-philosophical contexts are discussed with reference to

- (i) The line of development in Romantic theorization on literature –*Preface to Lyrical Ballads* as a manifesto/ defence of the romantic creed of creativity
- (ii) Poet- poetry-readership interface—the poet’s responsibility to the reader and the society—Wordsworth on criticism and the criticism of *Preface*.

- (iii) Wordsworth on the language, style, form and metre of poetry—challenging ‘poetic diction’, foregrounding the use of ‘a selection of the language really spoken by men’
- (iv) The interrelation between knowledge, aesthetic pleasure and poetry—nuances of imaginative reconstruction of lived experience

**Unit – II. Nineteenth Century. Sub-Unit- II . Baishali Hui**

**Course Content:** Three essays by Matthew Arnold - “The Study of Poetry”, “Wordsworth”, and “The Function of Criticism at the Present Time”

**Course Description:**

This course focuses on the development of literary criticism in the latter half of the nineteenth century, i.e. the Victorian period with special reference to

- (i) Arnold’s perception regarding the nature and function of criticism in England—the critical vs. creative faculty —the French Revolution and its impact— ‘disinterested’ criticism
- (ii) Arnold’s use of the touchstone method to establish the ‘real estimate’ of poetry— assessment of the true ‘classic’ nature of the English poets down the centuries
- (iii) Reasons for the lack of popularity of Wordsworth over decades—Arnold’s assessment of Wordsworth the poet
- (iv) The moral responsibility of the poet to his/her readership in particular and to his society in general—poetry alone capable of ‘forming, sustaining, and delighting us’
- (v) Language use, style and form of the essays

<b>OPTIONAL COURSE (XII) ii (European Poetry and Short Stories)</b>					
<b>Unit I Poetry</b>			<b>Unit II Short Stories</b>		
<b>Sub-unit I</b>	One epic and a set of ten short or three medium-length 18 <sup>th</sup> , 19 <sup>th</sup> or 20 <sup>th</sup> Century poems	<b>NC</b>	<b>Sub-unit I</b>	Five 19 <sup>th</sup> century short stories	<b>SM</b>
<b>Sub-unit II</b>	One epic and a set of ten short or three medium-length 18 <sup>th</sup> , 19 <sup>th</sup> or 20 <sup>th</sup> Century poems	<b>NC</b>	<b>Sub-unit II</b>	Five 20 <sup>th</sup> century short stories	<b>SM</b>

**OPTIONAL COURSE (XII) ii (European Poetry and Short Stories)**

**Unit I. Poetry. Sub-Unit I. Niladri Ranjan Chatterjee**

**Course Content:**

1. “Longing for Death” – Novalis (1800)
2. “When I was a boy” – Holderlin
3. “The Middle of Life” – Holderlin (1802)
4. “The Infinite” – Giacomo Leopardi (1819)
5. “The Crime took place in Granada” – Antonio Machado (1936)
6. “The Afternoon of the Faun” – Mallarme (1876)
7. “Archaic Torso of Apollo” – Rilke
8. “The Drunken Boat” – Arthur Rimbaud (1871)
9. “Langueur” – Paul Verlaine
10. “Zone” – Guillaume Apollinaire

**Unit I. Poetry. Sub-Unit II. Niladri Ranjan Chatterjee**

**Course Content:**

1. "Roman Elegies V" – Goethe
2. "The Ideal" – Baudelaire
3. "Beatrice" – Baudelaire
4. "Waiting for the Barbarians" – C. Cavafy
5. "Their Beginning" – C. Cavafy
6. "Mr. Cogito Thinks of Suffering" – Z. Herbert
7. "The Vanishing Lung Syndrome" – M. Holub
8. "The Women of Titian" – W. Szymborska
9. "Theatre Impressions" – W. Szymborska
10. "We Are All Drunkards" – Anna Akhmatova

**Course Description:** The poems will be discussed with respect to the socio-cultural contexts in which they were written, the biographical significance of the poems with respect to the poet concerned, along with thematic discussions on topics such as the figure of the Poet, the body, sexuality, gender, the state, allied arts, and society.

**Unit II. Short Story. Sub-Unit I. Nineteenth Century Short Stories. Sharmila Majumdar**

**Course Content:** Guy de Maupassant (1850-1893): 'Ball of Fat' (from *Ball of Fat and Other Stories of the War* 1880), 'Simon's Papa'; Anton Chekov (1860-1904): 'Death of a Clerk' (1883), 'The Butterfly' (1892), 'The Lady with the Dog' (1899).

**Unit II. Short Story. Sub-Unit II. Twentieth Short Stories. Sharmila Majumdar**

**Course Content:** Thomas Mann (1875-1955): 'The Infant Prodigy' (1903), 'The Blood of the Walsungs' (1905); Hermann Hesse (1877-1962): 'The Poet' (from *The Strange News from Another Star and Other Stories* 1913); Italo Calvino (1923-1985): 'The Daughters of Moon' (from *Cosmicomics* 1968); Milan Kundera (1929 - ): 'The Hitchhiking Game' (from *The Laughable Loves* 1969)

OPTIONAL COURSE (XII) iv (American Drama, Non-Fictional Prose, Latin American Literature)					
Unit I American Drama and Non-Fictional Prose			Unit II Latin American Literature any two authors		
<b>Sub-unit I</b>	One Play or three one act plays	<b>SML</b>	<b>Sub-unit I</b>	One novel or five short stories	<b>AS</b>
<b>Sub-unit II</b>	One Play or three one act plays	<b>SML</b>	<b>Sub-unit II</b>	One novel or five short stories	<b>AS</b>

**OPTIONAL COURSE (XII) iv (American Drama, Non-Fictional Prose, Latin American Literature)**

**Unit I. American Drama. Sub-Unit I. Sandip Mondal**

**Course Content:** *The Glass Menagerie* – Tennessee Williams

**Course Description:** The reading of the play will cover the following topics

- a) Memory play
- b) Characters
- c) Symbols
- d) Stagecraft
- e) Structure
- f) Critique of capitalism

**Unit I. American Non-Fictional Prose. Sub-Unit II. Sandip Mondal**

**Course Content:**

- i) The American Scholar – Ralph Waldo Emerson

- ii) Reading (From *Walden*) – Henry David Thoreau
- iii) Solitude (From *Walden*) – “

**Course Description:** The reading of the play will cover the following topics

- a) Transcendentalism
- b) European Influences
- c) Relation between man and nature
- d) Historical Context

**Unit II. Latin American Literature. Sub-Unit I. Ashok Sengputa**

**Course Content:** The following selection from Spanish Short Stories:

- (i) Jorge Luis Borges’s “Emma Zunz”;
- (ii) Mario Benedetti’s “The Budget”;
- (iii) H.A.Murena’s “The Calvalry Colonel”;
- (iv) Gordon Brotherston’s “The Romeria”;
- (v) Carlos Martinez Moreno’s “The Pigeon”.

**Course Description:** A close reading of the above stories with particular attention to:

- (a) Short story form distinctive to these stories;
- (b) Major themes of the stories;
- (c) Analysis of the structure of individual stories;
- (d) Comparative analysis of the stories;
- (e) Any new ideas which become part of the study of these stories in class will be part of the course content.

Students are expected to acquire a text of the stories and bring the text to class. They are also requested to read all the stories before attending the course study.

**Unit II. Latin American Literature. Sub-Unit II. Ashok Sengputa**

**Course Content:** Gabriel Garcia Marquez’s *One Hundred Years of Solitude*

**Course Description:** The following topics will be discussed in class:

- (i) Brief historical survey of the Modern Latin American novel;
- (ii) Theme of time in *One Hundred Years...*;
- (iii) *One Hundred Years* as a postcolonial novel;
- (iv) Magic Realism in *One Hundred Years...*
- (v) Any other ideas which may emerge while studying the novel can be included in the topic list.

Students are expected to acquire a copy of the novel and to read it before coming to attend the course.

<b>OPTIONAL COURSE (XII) vi. (Indian Literature in English: Poetry and Drama)</b>					
<b>Unit I Poetry at least two poets</b>			<b>Unit II Drama at least playwrights</b>		
<b>Sub-unit I</b>	One long poem and three mid-length poems or ten short poems	<b>BH</b>	<b>Sub-unit I</b>	One full-length play or three one-act plays	<b>MI</b>
<b>Sub-unit II</b>	One long poem and three mid-length poems or ten short poems	<b>BH</b>	<b>Sub-unit II</b>	One full-length play or three one-act plays	<b>MI</b>

**OPTIONAL COURSE (XII) vi. (Indian Literature in English: Poetry and Drama)**

**Unit- I. Poetry. Sub-Unit I. Baishali Hui**

**Course Content:** ‘To My Fairy Fancies’, ‘If You Call Me’, ‘Caprice’ and ‘The Soul’s Prayer’ by Sarojini Naidu

‘Enterprise’, ‘Marriage’ and ‘Poet, Lover, Birdwatcher’ by Nissim Ezekiel  
‘The Dance of the Eunuchs’, ‘In Love’ and ‘Forest Fire’ by Kamala  
Das

**Course Description:** This course focuses on the development of Indian English poetry through time vis-à-vis the changing perspectives of socio-cultural reality in post-independence India with reference to

- (i) Determining the cultural paradigm—the question of ‘Indian’ identity in poetry—representation and interpretation of the Indian milieu with its class-caste patterns
- (ii) The construction and representation of the female ‘speaking voice’ in Sarojini Naidu and Kamala Das—comparison and contrast
- (iii) The thematic concerns and structural nuances in Nissim Ezekiel’s poetry
- (iv) Use of humour, irony and satire in the poems of Kamala Das and Nissim Ezekiel
- (v) The form, structure and language of the poems—echoes and influences of regional literatures/cultures as well as canonical British poetry

### **Unit- I. Poetry. Sub-Unit II. Baishali Hui**

**Course Content:** ‘Wolf’, ‘Suddenly the Tree’, ‘Migrations’, ‘Fish’, ‘Before the Word’, ‘Bars’ by Keki N. Daruwalla  
‘Sea Breeze, Bombay’, ‘Nine Poems on Arrival’, ‘Evening on a Mountain’, ‘Turning Seventy’ by Adil Jussawalla

**Course Description:** This sub-unit continues to trace the development of Indian English poetry through time and the changing facets of socio-cultural and psychological realities in modern India with reference to

- (i) The growing awareness of the state of existence of the modern man in contemporary India—probing into and exploration of the self vis-à-vis the changing realities around
- (ii) Journey, displacement, migration as recurrent thematic concerns, especially in Adil Jussawalla’s poetry—the search for the soul, the search for an identity
- (iii) Return to nature in Daruwalla’s poetry—a new creed of nature-awareness that continuously posits the realm of human material endeavours against the primitive/pristine beauty of the world of nature and the latter’s consequent destruction
- (iv) The past-present interface – memory, history, myth in the poems
- (v) Style, structure and language use—imagery and symbolism in the poems—the poems on language and the language of the poems

### **Unit- II. Drama. Sub-Unit I. Manirul Islam**

**Course Content:** Mahesh Dattani’s *Final Solutions*

**Course Description:** The aim is to read the text keeping in view the following themes and issues:

- a. Partition and religious/national border,
- c. Secularism and religion in post-partition India
- c. Role of music/art/theatre in bridging the religious divide.
- d. Dattani’s art of characterization,
- e. Role of the Chorus in the play

### **Unit- II. Drama. Sub-Unit I. Manirul Islam**

**Course Content:** Manjula Padmanabhan’s *Harvest*



**Course Description:** The text of Manjula Padmanavan’s *Harvest* will be read keeping in view the following issues:

- a. Global technoscapes: bio-politics and the Third-World body
- a. The desire to transcend the limits of the body and neo-cannibalism.
- c. Sci-fi and dystopia

<b>OPTIONAL COURSE (XII) xi. (Postcolonial Writing: Literature)</b>					
<b>Unit I Fiction by at least two authors</b>			<b>Unit II Poetry by at least two poets</b>		
<b>Sub-unit I</b>	One novel or five short stories from the Asia Pacific & the Americas	<b>IR</b>	<b>Sub-unit I</b>	One long poem or three mid-length poems or ten short poems from the Asia Pacific the Americas	<b>AB</b>
<b>Sub-unit II</b>	One novel or five short stories from Africa	<b>IR</b>	<b>Sub-unit II</b>	One long poem or three mid-length poems or ten short poems from Africa	<b>AB</b>

**OPTIONAL COURSE (XII) xi. (Postcolonial Writing: Literature)**

**Unit- I. Asia Pacific & the Americas: Fiction. Sub-Unit I. Short Story. Ishita Roy**

**Course Content:**

1. "Lihaaf" or "Quilt" by Ismat Chughtai. trans. Syeda Hameed and Tahira Naqvi
2. "Blossom " by Dionne Brand
3. "Mother" by Baburao Bagul
4. "Cow and Company" by Parashar Kulkarni
5. "Black Milk" by Tina Makareti

**Course Description:** Each story, in its respective cultural, social, political context, compels a complex, subtle and richly suggestive reading of issues like identity formation, gender construction, 'metissage', societal taboos, politics of representation, agency, cultural cross-overs, and religious orthodoxy among others in the post colonial world.

**Unit- I. Fiction: Africa. Sub-Unit II. Novel. Ishita Roy**

**Course Content:** Chinua Achebe's *Things Fall Apart*.

**Course Description:** Achebe's novel remains a seminal piece of fiction, representative of a critique to colonialism and its various political maneuvers. It is said that post colonial literatures are a result of the interaction between colonial culture and complex indigenous cultural practices. Achebe's *Things Fall Apart* reflects upon the tension ensuing from this problematic and contested encounter between the colonial forces and the indigenous traditions. Two broad perspectives may be employed while reading the novel: anti colonial and feminist.

Study materials and other readings for reference shall be announced later.

The texts for short stories shall be distributed by the teacher.

**Unit- II. Poetry. Sub-Unit I. Asia Pacific & the Americas. Anirban Bhattacharjee**

**Course Content:** Henry Kendall: "The Last of His Tribe"

A D Hope: "Australia", "Pygmalion"

Oodgeroo Noonuccal (Kath Walker): "We are Going By"

Dorothy Porter: "Hot Date"

Robin Hyde: "Silence"

Allen Curnow: "House and Land"

James Baxter: “On the Death of Her Body”

Margaret Atwood: “In the Secular Night”, “Helen of Troy Does Countertop Dancing”

**Course Description:**

- From ‘Historicality’ to ‘Historilessness’: Nativism and Coloniality of Power
- Re-fashioning Myth: Thinking Alienation, Incompleteness and Displacement
- Silence: ‘A Dangerous Supplement’?
- Atwood, Hyde and Porter: New Femininities and Sexual Agencies
- The Gift of Love, The Gift of Death

**Unit- II. Poetry. Sub-Unit II. Africa. Anirban Bhattacharjee**

**Course Content:**

Kwame Dawes: “If You Know Her”

Wole Soyinka: “Hamlet”, “Telephone Conversation”

Lucille Clifton: “Poem in Praise of Menstruation”

Chinua Achebe: “A Mother in a Refugee Camp”

Ben Okri : “An African Elegy” , “Mental Flight”

Ingrid Jonker: “The Child is not Dead”

June Jordan: “If You Saw a Negro Lady”

Yusef Komunyakaa: “My Father’s Love Letters”

**Course Description:** Poetic Imagination in “Black” Africa

- Impact of Colonialism and the ‘Writing Back’ Strategies
- Re-locating the Black Female Subject: the Landscape of the Body
- The African Woman as Transgressive/ Transformative Subject: the Politics of Self-representation
- Thinking the ‘Excess’: the Body Construed as a Sign of Racial Difference
- Toward a Phenomenology of *Eros*: Love ‘that has no bottom and no top’

OPTIONAL COURSE (XII) xv. (New Gender Studies)					
Unit I Theory			Unit II Literature		
<b>Sub-unit I</b>	One book length texts or three essays	<b>NC</b>	<b>Sub-unit I</b>	Sub-unit-1: One novel or five short stories	<b>STM</b>
<b>Sub-unit II</b>	One book length texts or three essays	<b>NC</b>	<b>Sub-unit II</b>	Sub-unit-1: One novel or five short stories	<b>STM</b>

**OPTIONAL COURSE (XII) xv. (New Gender Studies)**

**Unit I. Theory. Sub-Unit I. Niladri Ranjan Chatterjee**

**Course Content:** “Sex/ Gender/ Desire” from *Gender Trouble* by Judith Butler; “The Perverse Implantation” from *The History of Sexuality Vol. I* by Michel Foucault; “Hegemonic Masculinity: Re-Thinking the Concept” by R.W. Connell and Messerschmidt

**Unit I. Theory. Sub-Unit II. Niladri Ranjan Chatterjee**

**Course Content:** “Introduction: Ancient Indian Materials”; “Introduction: Medieval Materials in the Sanskrit Tradition”; “Introduction: Medieval Materials in the Perso-Urdu Tradition” from *Same-Sex Love in India* ed. Ruth Vanita and Saleem Kidwai

**Course Description:** The Unit will cover the broad theoretical positions relevant to New Gender Studies and an introduction to the queering of history as a politics of anti-patriarchal reading of mythology and literature.

## **Unit II. Literature. Sub-Unit I. Sagar Taranga Mandal**

**Course Content:** Amruta Patil, *Kari*

**Course Description:** The course will seek to engage with Patil's deployment of visual-verbal images representing a member of a sexual minority in an urban landscape. It will go on to focus on the intermediality implicated within the act of flaneuring between the streets of Mumbai and the columns of the graphic novel. *Kari* records the minutiae of the city of Mumbai as Benjamin does in Paris. This, and the text's double magical template, the embedded fairytale and the framing navigation myth, serving revisionary agendas, will constitute the primary focus of the course.

## **Unit II. Literature. Sub-Unit II. Sagar Taranga Mandal**

**Course Content:** Alison Bechdel, *Fun Home: A Family Tragicomic*

**Course Description:** The course will look at how the graphic narrative medium engages with complex and historical issues through its representation of time *as* space as it creates perspectives through serialised panels, and concomitantly places the reader as an actor-collaborator in participative readings alongside the storyteller-illustrator. The course will attempt through a reading of Alison Bechdel's *Fun Home: A Family Tragicomic* to offer new and provocative ways of approaching human histories and bodies, and to further understand how dissident bodies and pleasures operate in the face of pathologizing "othering" practices that have habitually subjected homosexuals to dismissal and persecution as either perverse or diseased. By creating a series of views, and constructing meaning over and through the space of the gutter, and diverse image functions, Bechdel's autographic narrative invites us to engage affectively and ethically with its overlapping worlds. Besides, aspects like the interplay of the personal and the political, use of photographs, journal entries, and literary allusions to quiz the space of the family/home and its heteronormative strategies, the memoir's renegotiation of urban legends, will define the broader compass of the present engagement.

Students are expected to familiarise themselves with the following reading materials and web resources:

Eisner, Will. *Comics and Sequential Art*. Tamarac, FL: Poorhouse Press, 1994.

McLaughlin, Jeff. Ed. *Comics as Philosophy*. Jackson: Univ. Press of Mississippi, 2005.

Web:

<http://www.comic-art.com/history/history1.htm> :: history of comic art

<http://www.nypl.org/research/chss/grd/resguides/comic/controv.html> :: New York Public Library

<http://www.comics.org/>:: Grand Comic Book Database

<http://rpi.edu/~bulloj/comxbib.html> :: Comics Research Bibliogra