

**Assignments and Course Description 2018**  
**Department of English**  
**University of Kalyani**

**Semester II (JANUARY-JUNE 2018)**

<b><u>CORE COURSE V ROMANTIC &amp; VICTORIAN (1789-1900): POETRY AND DRAMA</u></b>					
<b>Unit I Poetry (at least two poets)</b>			<b>Unit II Drama (at least two playwrights)</b>		
<b>Sub-unit I</b>	One long poem or three mid-length poems or ten short poems	<b>STM</b>	<b>Sub-unit I</b>	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	<b>MI</b>
<b>Sub-unit II</b>	One long poem or three mid-length poems or ten short poems	<b>STM</b>	<b>Sub-unit II</b>	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	<b>MI</b>
<b><u>CORE COURSE VI ROMANTIC &amp; VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE</u></b>					
<b>Unit I Fiction (at least two authors)</b>			<b>Unit II Non-fictional prose (at least two authors)</b>		
<b>Sub-unit I</b>	One novel or five short stories	<b>AB</b>	<b>Sub-unit I</b>	One book-length text or three essays or three speeches or three letters	<b>IR</b>
<b>Sub-unit II</b>	One novel or five short stories	<b>MI</b>	<b>Sub-unit II</b>	One book-length text or three essays or three speeches or three letters	<b>IR</b>
<b><u>CORE COURSE IX STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS</u></b>					
<b>Unit I Phonetics, Phonology and English Language Teaching</b>			<b>Unit II Morphology, Syntax and Stylistics</b>		
<b>Sub-unit I</b>	Phonetics & Phonology of English	<b>BH</b>	<b>Sub-unit I</b>	Morphology and Syntax of English	<b>BH</b>
<b>Sub-unit II</b>	English Language Teaching	<b>BH</b>	<b>Sub-unit II</b>	Stylistics	<b>BH</b>
<b><u>OPEN COURSE INDIAN LITERATURE IN ENGLISH</u></b>					
<b>Unit I Poetry and Drama (at least two authors)</b>			<b>Unit II Prose (at least two authors)</b>		
<b>Sub-unit I</b>	One long poem or three mid-length poems or ten short poems	<b>SM</b>	<b>Sub-unit I</b>	One novel or five short stories or three essays or three speeches or three letters	<b>SMk</b>
<b>Sub-unit II</b>	One full-length play or three one-act plays (two authors in case of one-act plays)	<b>SM</b>	<b>Sub-unit II</b>	One novel or five short stories or three essays or three speeches or three letters	<b>SM</b>

**M.A. 2<sup>nd</sup> Semester 2018**  
**Course Description for Semester – II**

<b><u>CORE COURSE V ROMANTIC &amp; VICTORIAN (1789-1900): POETRY AND DRAMA</u></b>					
<b>Unit I Poetry (at least two poets)</b>			<b>Unit I Drama (at least two playwrights)</b>		
<b>Sub-unit I</b>	One long poem or three mid-length poems or ten short poems	<b>STM</b>	<b>Sub-unit I</b>	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	<b>MI</b>
<b>Sub-unit II</b>	One long poem or three mid-length poems or ten short poems	<b>STM</b>	<b>Sub-unit II</b>	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	<b>MI</b>

**CORE COURSE V ROMANTIC & VICTORIAN (1789-1900): POETRY AND DRAMA**

**Unit I. Sub-unit I. Poetry**

**Sagar Taranga Mandal**

**Course Content:** *Hyperion* by John Keats

**Course Description:**

- Topics for discussion:
1. Poetic growth
  2. Interpreting genres
  3. Mythic scheme
  4. Miltonic echoes
  5. Change, evolution and the Keatsian design
  6. Imagery

**Unit I. Sub-unit II. Poetry**

**Sagar Taranga Mandal**

**Course Content:** *In Memoriam*, Alfred Lord Tennyson

**Course Description:** Discussions on select sections of the text will cover the following topics:

1. Natural Theology of *In Memoriam*
2. Theory of predation in *In Memoriam*
3. Beatrice: A Victorian Muse
4. Pattern of Consolation and loss
5. Recovery of friendship and marriage
6. Elegiac conventions

A tentative selection of verse sequences will include: 1–8, 9–21, 28–39, 40–49, 78–83, 90–95, 115–124.

**Unit II Sub-unit I.Drama****Md. Monirul Islam****Course Content:** *Remorse*, S.T. Coleridge**Course Description:** The text will be read in detail and some of the issues that will be part of the discussion are:

1. British drama in the Romantic period
2. Gothic conventions and *Remorse*
3. Coleridge's syncretism in *Remorse*
4. Coleridge, Spinoza and *Remorse*
5. Combination of the dramatic and the poetic in *Remorse*.
6. The title of the play/ as a play on passion

**Unit II Sub-unit II.Drama****Md. Monirul Islam****Course Content:** *Mrs. Warren's Profession*, George Bernard Shaw**Course Description:***The discussion of the play will include, but will not be limited to, the following issues:*

1. *Problem of Genre: Shaw, Ibsen and Mrs. Warren's Profession*
2. *Shaw and Feminism ('A Feminist in spite of himself?')*
3. *Socialism, Money and Morality*
4. *Vivie as New Woman*

<b><u>CORE COURSE VI ROMANTIC &amp; VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE</u></b>					
<b>Unit I Fiction (at least two authors)</b>			<b>Unit II Non-fictional prose (at least two authors)</b>		
<b>Sub-unit I</b>	One novel or five short stories	<b>AB</b>	<b>Sub-unit I</b>	One book-length text or three essays or three speeches or three letters	<b>IR</b>
<b>Sub-unit II</b>	One novel or five short stories	<b>MI</b>	<b>Sub-unit II</b>	One book-length text or three essays or three speeches or three letters	<b>IR</b>

**CORE COURSE VI ROMANTIC & VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE****Unit I. Sub-unit I. Fiction****Anirban Bhattacharya****Course Content:** Mary Shelley, *Frankenstein*

**Course Description:**

- a) *Myth, Monstrosity and English Romanticism*
- b) Gothic Versus Romantic: A Philosophical Enquiry
- c) *Frankenstein* and the Subversion of the Masculine Voice
- d) *Frankenstein*; or, the Modern Narcissus: A Freudian Take

**Unit I. Sub-unit II. Fiction****Md. Monirul Islam****Course Content:** *Great Expectations* by Charles Dickens**Unit II. Sub-unit I. Non-fictional Prose****Ishita Roy****Course Content:** P.B. Shelley's *A Defence of Poetry***Course Description:**

The 'romantic' preoccupation with nature of poetry or art as a whole (theorisation on aesthetics), its concomitant relation to the human mind and other human concerns (social and political criticism) has made a significant contribution to the entire tradition of literary criticism. In this section we will read Shelley's *Defence* as an important contribution to this tradition.

Background and accompanied texts: Selections from the following texts

1. *The Mirror and the Lamp*, M. H. Abrams
2. "On the Discrimination of Romanticisms", Arthur O. Lovejoy
3. "The Case of Shelley", Frederick A. Pottle

**Unit II. Sub-unit II. Non-fictional Prose****Ishita Roy****Course Content:** J.S. Mill, *On Liberty***Course Description:**

In this section J.S. Mill's *On Liberty* shall be read for introducing students to one of the most influential English political philosophers in nineteenth century, and his thoughts on the understanding of that elusive idea called 'freedom'. Mill's conception of freedom, his understanding of the nature of political authority, his defence of liberty against the state, his idea of a protected private sphere and the two schools of criticism devoted to Mill's *On Liberty*, namely the traditional school and the revisionary school are some of the topics of discussion that will serve as points of departure for a deeper analysis of freedom in aspects social, political and intellectual.

Note: Reference texts, texts for background discussion are subject to change. Other reference materials obtained from database like Jstor may be distributed by the teacher in class or students may be encouraged to do the same, as and when the course shall so require.

**CORE COURSE IX STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS**

<b>Unit I Phonetics, Phonology and English Language Teaching</b>			<b>Unit II Morphology, Syntax and Stylistics</b>		
<b>Sub-unit I</b>	Phonetics & Phonology of English	<b>BH</b>	<b>Sub-unit I</b>	Morphology and Syntax of English	<b>BH</b>
<b>Sub-unit II</b>	English Language Teaching	<b>BH</b>	<b>Sub-unit II</b>	Stylistics	<b>BH</b>

**CORE COURSE IX STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS**

**Unit I. Sub-unit I. Phonetics & Phonology of English**

**Baisali Hui**

**Course Content & Course Description:**

Organs of speech and speech mechanism—Segmental phonemes of English and their allophonic variations -- Syllable formation and syllable structure -- Suprasegmental features of British RP –Word accent, rhythm and intonation –Connected speech and weak forms – Phonemic transcription

Fluency and accuracy in English pronunciation – Difficulty areas of the Indian learners of English with special reference to Bengali learners – The concept of General Indian English (GIE)

**Unit I. Sub-unit II. English Language Teaching**

**Baisali Hui**

**Course Content & Course Description:**

Principles and problems of language teaching – Theories of language and language acquisition – The Behaviorist, Innatist and Interactionist schools

Language teaching approaches and methods – Grammar-Translation Method, Reform Movement and Direct Method, Audiolingual Approach, Communicative Language Teaching and various other methods

Teaching of English as a second language – The classroom, syllabus and teaching materials, teacher-learner interface, interlanguage and errors, testing and evaluation -- The teaching of English in post-colonial India

**Unit II. Sub-unit I. Morphology & Syntax of English**

**Baisali Hui**

**Course Content & Course Description:**

Notions of grammar, grammaticality and acceptability—Descriptive and prescriptive approaches to language study – Different paradigms of linguistics

Morphology – Morphemes and allomorphs – Derivation and inflection –Morphological analysis –Morphophonemic processes

Syntactic analysis – IC analysis—Basics of Transformational Generative Grammar—the Noun Phrase, Verb phrase and the relationals

Surface structure and deep structure configuration of sentences – *Aspects* model – Linguistic competence and Universal Grammar

**Unit II. Sub-unit II. Stylistic**

**Baisali Hui**

**Course Content & Course Description:**

Theories and strategies of stylistic analysis—Style, context, register – Functions of language and language use – Practical stylistic analysis

<b><u>OPEN COURSE INDIAN LITERATURE IN ENGLISH</u></b>					
<b>Unit I Poetry and Drama (at least two authors)</b>			<b>Unit II Prose (at least two authors)</b>		
<b>Sub-unit I</b>	One long poem or three mid-length poems or ten short poems	<b>SM</b>	<b>Sub-unit I</b>	One novel or five short stories or three essays or three speeches or three letters	<b>SMk</b>
<b>Sub-unit II</b>	One full-length play or three one-act plays (two authors in case of one-act plays)	<b>SM</b>	<b>Sub-unit II</b>	One novel or five short stories or three essays or three speeches or three letters	<b>SM</b>

**OPEN COURSE INDIAN LITERATURE IN ENGLISH**

**Unit I. Sub-unit I. Poetry --**

**Sharmila Majumdar**

**Course Content:**

K. Ramanujan (1929 – 1993)

- a) On the Death of a Poem
- b) Self-Portrait
- c) Elements of Composition

R. Parthasarathy (1934 - )

- a) The Stones of Bamiyan
- b) Homecoming
- c) Exile
- d) Tamil

Jayanta Mahapatra (1928 - )

- a) Myth
- b) Deaths in Orissa
- c) Traveller

There will be close reading of the poems with reference to the Indian poet's negotiation of an alien tongue and indigenous cultural root; structure, style and language of the poems.

**Unit I. Sub-unit II. Drama --**

**Sharmila Majumdar**

**Course Content:** *Chitrangada* – Rabindranath Tagore

Students are advised to watch on YouTube the Santiniketan 2016 production before coming to class as the dance drama will be discussed both as a text and as a performance on stage.

**Unit II. Sub-unit I. Prose**

**Sudipto Mukhopadhyay**

**Course Content:** *Kanthapura* - Raja Rao

The novel will be read with reference to Gandhian ideas, treatment of class and caste, structure and style, use of folk narrative.

**Unit II. Sub-unit II. Prose**

**Sharmila Majumdar**

Three Essays

- a) Dancing in Cambodia
- b) At Large in Burma
- c) Stories in Stone

The essays can be found in *Dancing in Cambodia* by Amitav Ghosh

These essays will be read both as travelogues and political essays.

**Assignments and Course Description 2018**  
**Department of English**  
**University of Kalyani**  
**Semester IV (JANUARY-JUNE 2018)**

<b><u>CORE COURSE VIII TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE</u></b>					
<b>Unit I Fiction (at least two authors)</b>			<b>Unit II Non-fictional prose (at least two authors)</b>		
<b>Sub-unit I</b>	One novel or five short stories	<b>STM</b>	<b>Sub-unit I</b>	One full book-length text or three essays	<b>STM</b>
<b>Sub-unit II</b>	One novel or five short stories	<b>STM</b>	<b>Sub-unit II</b>	One full book-length text or three essays	<b>SMk</b>
<b><u>CORE COURSE XI TWENTIETH CENTURY LITERARY CRITICISM</u></b>					
<b>Unit I Up to the 1960s(at least two authors)</b>			<b>Unit II Schools of Criticism</b>		
<b>Sub-unit I</b>	One book-length text or three essays	<b>NC</b>	<b>Sub-unit I</b>	Any three schools	<b>AB</b>
<b>Sub-unit II</b>	One book-length text or three essays	<b>NC</b>	<b>Sub-unit II</b>	Any three schools	<b>NC</b>
<b><u>OPTIONAL COURSE XII. ix. FILM AND LITERATURE: ADAPTATION</u></b>					
<b>Unit I Film Adaptation of European &amp; American Texts</b>			<b>Unit II Film Adaptation of Asia-Pacific &amp; African Texts</b>		
<b>Sub-unit I</b>	Any three texts and their film adaptation	<b>KB</b>	<b>Sub-unit I</b>	Any three texts and their film adaptation	<b>KB</b>
<b>Sub-unit II</b>	Any three texts and their film adaptation	<b>KB</b>	<b>Sub-unit II</b>	Any three texts and their film adaptation	<b>SMk</b>
<b><u>OPTIONAL COURSE XII. xii. POSTCOLONIAL WRITING: THEORY</u></b>					
<b>Unit I Postcolonial Theory from the Asia Pacific and the Americas(at least two theorists)</b>			<b>Unit II Postcolonial Theory from Africa (at least two theorists)</b>		
<b>Sub-unit I</b>	One book length text or three essays	<b>IR</b>	<b>Sub-unit I</b>	One book length text or three essays	<b>IR</b>
<b>Sub-unit II</b>	One book length text or three essays	<b>AB</b>	<b>Sub-unit II</b>	One book length text or three essays	<b>IR</b>
<b><u>OPTIONAL COURSE XII. xiii. WOMEN'S LITERATURE: THEORY &amp; HISTORY</u></b>					
<b>Unit I Feminist Theory &amp; Criticism</b>			<b>Unit II History of Women's Writing: 17<sup>th</sup> Century to the Present</b>		
<b>Sub-unit I</b>	One book length text or three essays	<b>DS</b>	<b>Sub-unit I</b>	17 and 18 <sup>th</sup> Century	<b>DS</b>
<b>Sub-unit II</b>	One book length text or three essays	<b>DS</b>	<b>Sub-unit II</b>	19 <sup>th</sup> Century to the present	<b>DS</b>



**M.A. 4<sup>th</sup> Semester 2018**  
**Course Description for Semester – II**

<b><u>CORE COURSE VIII TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE</u></b>					
<b>Unit I Fiction at least two authors</b>			<b>Unit II Non-fictional prose (at least two authors)</b>		
<b>Sub-unit I</b>	One novel or five short stories	<b>STM</b>	<b>Sub-unit I</b>	One full book-length text or three essays	<b>STM</b>
<b>Sub-unit II</b>	One novel or five short stories	<b>STM</b>	<b>Sub-unit II</b>	One full book-length text or three essays	<b>SMk</b>

**CORE COURSE VIII TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE**

**Unit I. Sub-unit I. Fiction**

**Sagar Taranga Mandal**

**Course Content:** *Lord of the Flies* (1954) by William Golding

**Course Description:** The course seeks to understand Golding’s text in the context of the forces that go into the making of a human society. How for instance, or to what extent violence could be implicated in the foundation of a society? How violence and the lust for power are “constitutive” of both the state and the society? Again, could we see Golding’s text as a locus of the Simmelian “socializing conflicts” providing us roles or prototypes for social behaviour? To what extent the text mirrors the anxiety evoked by what could be seen as a civilizational crisis? What are the forms, in addition to literary expressions, such a crisis assumes? Besides probing these phenomena as central to *Lord of the Flies*, the lectures intended for this course will also look into the diverse themes populating this novel, like intertextuality, classical myths, and symbolism, redirecting our focus into the complex connections between psychology and material reality.

**Unit I. Sub-unit II. Fiction**

**Sagar Taranga Mandal**

**Course Content:** *Dubliners* (1914) by James Joyce

**Course Description:** Each Dubliner story sets its own tone and deals with its own particular issues, but there are moments in the volume where Joyce begins to approach techniques he developed and employed with far greater persistence in later works. The course will explore

these narrative techniques, and seek to understand how such narrative experiments are bound up with the author's moral and aesthetic design. Hence, the consideration would not be merely to view *Dubliners* as a step towards a more prolific creative oeuvre, but to situate the text within a culturally and politically productive phase in Joyce. As a text to be studied and analysed, *Dubliners* presents the student with an array of interesting questions. What is Joyce's attitude to Dublin and Ireland? Is he sick of it? Or is he obsessed and enchanted by it? What are the epiphanies, or revelations of truth in *Dubliners*, and what roles do they play? How does Joyce use symbols? Are Joyce's stories offering political views? Besides addressing these questions, the course plans to locate the text in the midst of the search for a cultural revival that was central to both Joyce and his contemporaries.

The unit intends to look at the following short stories from *Dubliners*:

'The Sisters', 'A Painful Case', 'Clay', 'Eveline', 'The Boarding House', 'The Dead'

**Unit II. Sub-unit I. Non-fictional prose**

**Sagar Taranga Mandal**

**Course Content:** Select essays from *Literary Occasions* by V.S Naipaul:

'Reading and Writing'  
'East Indian'  
'Conrad's Darkness and Mine'

**Course Description:** The course would carry out an enquiry into the mysteries of written expression and of fiction in particular. Situating Naipaul at the very centre of such an exploration, it would recover the vital links between self-knowledge, memory and literary endeavour. The engagement would also look at the evolving relation of particular literary forms to particular cultures and identities.

**Unit II. Sub-unit II. Non-fictional prose**

**Sudipto Mukhopadhyay**

**Course Content:** *On Photography* by Susan Sontag

**Course Description:**

Related areas to be discussed:

1. The photograph and its cultural production
2. The frame: bound-unbound
3. The mutual gaze and its polyphonic narratives
4. Censorship and photography

<b><u>CORE COURSE XI TWENTIETH CENTURY LITERARY CRITICISM</u></b>					
<b>Unit I Up to the 1960s(at least two authors)</b>			<b>Unit II Schools of Criticism</b>		
<b>Sub-unit I</b>	One book-length text or three essays	<b>NC</b>	<b>Sub-unit I</b>	Any three schools	<b>AB</b>
<b>Sub-unit II</b>	One book-length text or three essays	<b>NC</b>	<b>Sub-unit II</b>	Any three schools	<b>NC</b>

**CORE COURSE XI TWENTIETH CENTURY LITERARY CRITICISM**

**Unit I. Sub-unit I. Up to the 1960s**

**Niladri Ranjan Chatterjee**

**Course Content:**

1. Theodor Adorno and Max Horkheimer. From “The Culture Industry: Enlightenment as Mass Deception”
2. Walter Benjamin. “The Work of Art in the Age of Mechanical Reproduction”
3. Roland Barthes. “The Death of the Author”

**Unit I. Sub-unit II Up to the 1960s**

**Niladri Ranjan Chatterjee**

**Course Content:**

1. Jean-François Lyotard. “Defining the Postmodern”
2. Eve Kosofsky Sedgwick. From the Introduction to *Between Men: English Literature and Male Homosocial Desire*
3. Lennard J. Davis. From “Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso”

**Unit II. Sub-unit I. Schools of Criticism**

**Anirban Bhattacharya**

**Course Content:**

1. Russian Formalism
2. Post-Structuralism
3. Postmodernism

The students may consult with the following books and essays:

- a) Shklovskij, Viktor. “Art as Technique”. *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. Malden: Blackwell Publishing Ltd, 1998.
- b) Margolin, Uri. “Russian Formalism”. *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden, Martin Kreiswirth, and Imre Szeman. Baltimore, Maryland: The Johns Hopkins University Press, 1994.
- c) Derrida, Jacques (1976). *Of Grammatology*, Translated by Gayatri Chakravorty Spivak, Baltimore: The Johns Hopkins University Press.

- d) Bakhtin M.M. (1994). ‘‘The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, and Voloshinov’’, ed. Pam Morris, Academic Press.
- e) Sibaji Bandyopadhyay, ‘‘Atha Binirman’’ , *Alibabar Guptabhandar*, Gangchil, Kolkata, 2010.
- f) Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. 1979, English Translation by Geoffrey Bennington and Brian Massumi. Manchester University Press, 1984.
- g) Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*, Durham, NC: Duke University Press, 1991.

**Unit II. Sub-unit II. Schools of Criticism**

**Niladri Ranjan Chatterjee**

**Course Content:**

- 1. Postcolonial Theory
- 2. Queer Theory
- 3. Disability/ Body Studies

**Course Description:**

The course attempts to introduce students to the broad directions in which critical theory developed in the twentieth century and how the theorist was no longer a transcendental critical voice but one marked by various determinants of identity in society. Questions about the corporeal, the gendered, the geo-political would be signalled in the course alongside attempts to gesture towards productive and critically valuable instabilities and incompleteness. Questions about power with respect to class and gender (to mention two) would be brought to the course through a close reading of the prescribed texts and acquaintance with some of the many schools of critical hermeneutics.

<b><u>OPTIONAL COURSE XII. ix. FILM AND LITERATURE: ADAPTATION</u></b>					
<b>Unit I Film Adaptation of European &amp; American Texts</b>			<b>Unit II Film Adaptation of Asia-Pacific &amp; African Texts</b>		
<b>Sub-unit I</b>	Any three texts and their film adaptation	<b>KB</b>	<b>Sub-unit I</b>	Any three texts and their film adaptation	<b>KB</b>
<b>Sub-unit II</b>	Any three texts and their film adaptation	<b>KB</b>	<b>Sub-unit II</b>	Any three texts and their film adaptation	<b>SMk</b>

**OPTIONAL COURSE XII. ix. FILM AND LITERATURE: ADAPTATION**

**Unit I. Sub-unit I. Film Adaptation of European Texts**

**Kuntal Bag**

**Course Content:**

- a) Source Text (Novel): *Tess of D’Urbervilles* (1891) by Thomas Hardy;

Film adaptation: *Tess* (1979)-Roman Polanski.

b) Source Text (Novella): Thomas Mann's *Death in Venice* (Der Tod in Venedig), 1912;

Film Adaptation: *Death in Venice* (Morte a Venezia), 1971- Luchino Visconti.

c) Source Text (Novel): Alberto Moravia's *The Conformist* (Il Conformista) 1951;

Film Adaptation: *The Conformist* (Il Conformista), 1970- Bernardo Bertolucci.

**Course Description:** In this subunit three major European novels, and their screen adaptations will be studied. A comparative interpretation of the source texts and their film adaptations in the light of specificity of literary and cinematic discourse will be aimed at while contextualizing both the works in terms of their social, historical and political provenances.

### **Unit I. Sub-unit II. Film Adaptation of American Texts**

**Kuntal Bag**

#### **Course Content:**

a) Source Text (Novel): *The Great Gatsby* (1925) by F. Scott Fitzgerald;

Film Adaptation: *The Great Gatsby* (2013) - Baz Luhrmann

b) Source Text (Novel): *One Flew Over the Cuckoo's Nest* (1962) by Ken Kesey

Film Adaptation: *One Flew Over the Cuckoo's Nest* (1975) - Milos Forman

c) Source Text (Novel): *The Shining* (1977) by Stephen King;

Film Adaptation: *The Shining* (1980) – Stanley Kubrick

#### **Course Description:**

The above mentioned American novels and their film adaptations will be studied with reference to the following topics:

a) An essentially American classic, F. Scott Fitzgerald's *The Great Gatsby* (1925) had been adapted into five feature films respectively in 1926, in 1949, in 1974, in 2000, and recently in 2013. This part of the course will concern the recent one by Baz Luhrmann (2013) while considering the earlier ones as references in an attempt to understand the dynamic nature of film production as a site subject to constant changes and shifts conforming to the consumer based capitalist mode of production.

b) Both the novel and its film adaptation are to be studied by taking the following topics into consideration: Disability and Native American counter culture, madness and misogyny, hipster and psychic frontier.

c) Both the source text and the screen adaptation of the same will be scrutinised closely by taking the following topics into account: Nostalgia, Pastiche, Motion picture industry, High culture, Consumer society, Science fiction, Death, Ghost stories, Desire

### **Unit II. Sub-unit I. Film Adaptation of Asia-Pacific & African Texts**

**Kuntal Bag**

#### **Course Content:**

a) *Charulata* (*Nashtoneer*) – Satyajit Ray

b) *The Namesake*- Mira Nair

c) *Maqbool* – Vishal Bhardwaj

**Unit II. Sub-unit II. Film Adaptation of Asia-Pacific & African Texts**  
**Mukhopadhyay**

**Sudipto**

**Course Content:**

1. *Throne of Blood*, by Akira Kurosawa (Japan)
2. *Tatsumi*, by Eric Khoo (Singapore)
3. *The Battle of Algiers*, by Gillo Pontecorvo- Saadi Yacef (Italy-Algeria)

**Course Description:**

The related areas to be discussed:

- a) Adaptation of Canon: The Post-Colonial gaze
- b) The postmodern phenomenon in cinema
- c) Trauma and history: Documentary mode in cinema

<b><u>OPTIONAL COURSE XII. xii. POSTCOLONIAL WRITING: THEORY</u></b>					
<b>Unit I Postcolonial Theory from the Asia Pacific and the Americas(at least two theorists)</b>			<b>Unit II Postcolonial Theory from Africa (at least two theorists)</b>		
<b>Sub-unit I</b>	One book length text or three essays	<b>IR</b>	<b>Sub-unit I</b>	One book length text or three essays	<b>IR</b>
<b>Sub-unit II</b>	One book length text or three essays	<b>AB</b>	<b>Sub-unit II</b>	One book length text or three essays	<b>IR</b>

**OPTIONAL COURSE XII. xii. POSTCOLONIAL WRITING: THEORY**

**Unit I. Sub-unit I. Postcolonial Theory from the Asia Pacific and the Americas**      **Ishita Roy**

**Course Content:**

1. Mukherjee, Arun (1998) ‘First World Readers, Third World Texts: Some Thoughts about Theory and Pedagogy’, *PostColonialism, My Living*, Toronto: Tsar Publications.
2. Sharpe, Jenny (1989) ‘Figures of Colonial Resistance’, *Modern Fiction Studies* 35, 1 (Spring)
3. Ilaiah, Kancha (2009) ‘Childhood Formations’, *Why I am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*, Kolkata: Samya.

**Unit I. Sub-unit II. Postcolonial Theory from the Asia Pacific and the Americas**      **Anirban Bhattacharya**

**Course Content:**

1. Baldrige, William (1996) ‘Reclaiming Our Histories’ in James Treat (ed.) *Native and Christian: Indigenous Voices on Religious Identity in the United States and Canada*, New York: Routledge.
2. Mackenthun, Gesa ‘America’s Troubled Postcoloniality: Some Reflections from Abroad’, *Discourse*, 22.3 (Fall), Wayne State University Press.

3. Donaldson, Laura E. (2002) *God, Gold, And Gender Postcolonialism, Feminism, and Religious Discourse*, Laura E. Donaldson and Kwok Pui-Lan (eds), London and New York: Routledge

**Unit II. Sub-unit I. Postcolonial Theory from Africa**

**Ishita Roy**

**Course Content:**

Fanon, Frantz. *The Wretched of the Earth*

**Unit II. Sub-unit II. Postcolonial Theory from Africa**

**Ishita Roy**

**Course Content:**

Ngugi, Wa' Thiongo, *Decolonising The Mind*

**Course Description:**

This course consisting of essays and texts involves a critical discussion of post colonial theory at large. It aims to have some of the basic questions regarding post colonial theory answered through different theoretical readings and attempts to situate post colonial studies in contemporary political, social and literary discursive politics and practices. What is post colonial theory (its origin, development)? What conceptual orientations does it involve towards various perspectives of knowledge? How far can it be called a self conscious political philosophy? What are the debates and deliberations informing its body? How is it in itself an area of contestation? Through addressing such questions the course shall further deliberate upon both the revolutionary impact post colonial theory had on literary criticism( history forming an essential part of textual meaning), historical study( for historical writing is not devoid of hierarchies, strategies that are involved in other narratives), cultural studies and also the problems attendant upon the growing institutionalisation of its perspectives.

<b><u>OPTIONAL COURSE XII. xiii. WOMEN'S LITERATURE: THEORY &amp; HISTORY</u></b>					
<b>Unit I Feminist Theory &amp; Criticism</b>			<b>Unit II History of Women's Writing: 17<sup>th</sup> Century to the Present</b>		
<b>Sub-unit I</b>	One book length text or three essays	<b>DS</b>	<b>Sub-unit I</b>	17 <sup>th</sup> and 18 <sup>th</sup> Century	<b>DS</b>
<b>Sub-unit II</b>	One book length text or three essays	<b>DS</b>	<b>Sub-unit II</b>	19 <sup>th</sup> Century to the present	<b>DS</b>

**Unit I Sub-unit I: Feminist Theory & Criticism**

**Course Content:** Virginia Wolf. *A Room of One's Own*. 1929.

### **Course Description:**

Following list of topics to be discussed in the class is not an exhaustive one, but constitutes the baseline for discussion.

- a) Narrative voice and questions of autobiography
- b) Title
- c) Materialist critique
- d) Various notions of poverty
- e) History of women's writing and critique of major women writers
- f) Modernism and feminism
- g) Androgyny

A thorough and direct acquaintance with the text is a necessary component of this course and the discussion on the class will require prior reading of the text as well as class-specific reference material (during the teaching semester a detailed class-by-class plan and reference list can be found at the following link <https://sites.google.com/site/dsatclass/plans>). Since it is an optional course the discussion in the classroom will be completely dependent on students' response.

### **Unit I. Sub-unit II. Feminist Theory & Criticism**

#### **Course Content:**

- a. Wollstonecraft, Mary. Ch. IV of *Vindication of the Rights of Woman*. "Observations On The State Of Degradation To Which Woman Is Reduced By Various Causes". 1792.
- b. Engels, Friedrich. "Family". *The Origin of the Family, Private Property and the State*. 1884.
- c. Gilbert, Sandra and Susan Gubar. "Infection in the Sentence: The Woman Writer and the Anxiety of Authorship". *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 1979, 2000.

### **Unit II. History of Women's Writing: 17<sup>th</sup> Century to the Present**

**Course Description:** This historical survey will try to strike a balance between theorization and factual enumeration of a tradition of women's writing in Britain. Broadly speaking, four centuries of women's writing will be treated as structurally equivalent to four subunits.

Reading List: Excerpts from various sources will be used during the course. Students are not required to buy/acquire entire books, but relevant portions of the following books will be helpful for referencing. Encyclopaedic *History of British Women's Writing* (in ten volumes) should also come handy while checking up on facts and ideas.

1. *A Literary History of Women's Writing in Britain 1660-1789*. Susan Staves. U of Cambridge P. 2006.



2. *Weaker Vessel: Woman's Lot in Seventeenth-century England*. Antonia Fraser. Phoenix. 2002.
3. *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1920*. Catherine Gallagher. U of California P. 1995.
4. *Women and the Enlightenment*. Margaret Hunt. Haworth Press. 1984.
5. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Sandra Gilbert, Susan Gubar. Yale UP. 1979.
6. *The Oxford Guide to British Women Writers*. Joanne Shattock. Oxford UP. 1994.
7. *Modern British women writers*. Vicki K. Janik and Del Ivan Janik (Eds.). Greenwood Press. 2002.

### **Unit II. Sub-unit I (17<sup>th</sup> & 18<sup>th</sup> Century)**

Topics in focus

1. Beginning and growth of a private network of letters of women
2. Civil War Narratives by Women
3. Women and the lyric tradition
4. Problems and negotiations: Enlightenment, Empiricism and Gendered division of the literary sphere
5. Women Playwrights of the Eighteenth Century; Eliza Haywood, Elizabeth Inchbald, Delarivier Manley, Hannah Cowley, Catherine Trotter
6. Cambridge Platonists and Women Philosophers
7. Author emphasis: Margaret Cavendish, Katherine Philips, Aphra Behn, Mary Montagu, Elizabeth Rowe Singer, Mary Astell, Mary Wollstonecraft, Damaris Cudworth Masham

### **Unit II. Sub-unit II (19<sup>th</sup> & 20<sup>th</sup> Century)**

1. Critical contour: three phases: (a) feminine, (b) feminist and (c) female
2. Critical issues: (A) Philosophical impossibility of Female Authority/authorship; (B) Sense of lack, inferiority, subjectivity; Electra Complex Anxiety of Authority; (C) Double Standard of nineteenth-century literary criticism: pseudonyms, male/+female authority
3. Victorian Women Novelists: Brontë Sisters, George Eliot, Elizabeth Gaskell
4. Victorian Women Poets: Browning, Rossetti, Augusta Webster, Edith Nesbit
5. Suffragists and Women's Writing
6. Author emphasis (Nineteenth century) : Margaret Oliphant, Mary Elizabeth Braddon, Rosa Nouchette Carey, Charlotte Mary Yonge, Rhoda Broughton, Ellen Wood, Harriet Martineau, Frances Milton Trollope, Florence Nightingale, Olive Schreiner
7. A chronology of aesthetic evolution: (A) The Female Aesthetic; (B) Woolf and the Androgynous Flight; (C) Beyond the Female Aesthetic
8. Major Feminist Theorists: Simone de Beauvoir, Kate Millet, Juliet Mitchell, Eli Zaretsky, Ellen Moor, Luce Irigaray, Hélène Cixous, Michelle Barrett
9. Author emphasis (Twentieth century): Dorothy Richardson, Edith Sitwell, Doris Lessing