

M.A. in English – Semester IV
Assignments and Course Description 2022
University of Kalyani

<u>CORE COURSE 401 TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE</u>					
Unit I Fiction (at least two authors)			Unit II Non-fictional prose (at least two authors)		
Sub-unit I	One novel or five short stories	STM	Sub-unit I	One full book-length text or three essays	STM
Sub-unit II	One novel or five short stories	STM	Sub-unit II	One full book-length text or three essays	STM
<u>CORE COURSE 402 LITERARY CRITICISM: TWENTIETH CENTURY AND AFTER</u>					
Unit I Literary Criticism (at least two authors)			Unit II Schools of Criticism		
Sub-unit I	One book-length text or three essays	IR	Sub-unit I	Any three schools	IR
Sub-unit II	One book-length text or three essays	IR	Sub-unit II	Any three schools	IR
<u>OPTIONAL COURSE 507. FILM AND LITERATURE: ADAPTATION AND THEORY</u>					
Unit I Film Adaptation of European & American Texts			Unit II Film Adaptation of Asia-Pacific & African Texts		
Sub-unit I	Any three texts and their film adaptation	KB	Sub-unit I	Any three texts and their film adaptation	KB
Sub-unit II	One book length text or three essays on theory of film	KB	Sub-unit II	One book length text or three essays on theory of film	KB
<u>OPTIONAL COURSE 510. WOMEN'S WRITING: LITERATURE AND THEORY</u>					
Unit I Literature (at least two authors)			Unit II Theory and Criticism (at least two authors)		
Sub-unit I	One novel or five short stories	DS	Sub-unit I	17 and 18 th Century	DS
Sub-unit II	Poetry (One long poem or three mid-length poems or ten short poems) or Drama (one full-length play or three one-act plays)	DS	Sub-unit II	19 th Century to the present	DS

OPTIONAL COURSE 537. DALIT STUDIES					
Unit I Theories (At least two authors)			Unit II Literary Texts (At least two authors)		
Sub-unit I	One book length text or three essays	IR	Sub-unit I	One novel or five short stories	IR
Sub-unit II	One book length text or three essays	IR	Sub-unit II	Poetry (One long poem or three mid-length poems or ten short poems) or Drama (one full-length play or three one-act plays)	IR

CORE COURSE 401 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

Sub-unit-1: Select essays from V.S Naipaul's *Literary Occasions*

'Reading and Writing'

'East Indian'

'Conrad's Darkness and Mine'

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

Sagar Taranga Mandal

Select essays from Salman Rushdie's *Step Across This Line*

'Influence'

'Crash'

'On Being Photographed'

Suggested themes for discussion:

1. The craft and design of fiction
2. The politics of seeing
3. Semiotics of vision
4. Borders and barriers

CORE COURSE 402 LITERARY CRITICISM: TWENTIETH CENTURY AND AFTER**Unit I. Sub-unit I.****Ishita Roy****Course Content:**

- i. Walker Gibson. "Speakers, Readers, and Mock Readers", *College English* Vol. 11, No. 5
- ii. Stanley Eugene Fish. "Is There a Text in This Class?", Chapter 13, *Is There a Text in This Class?: The Authority of Interpretative Communities*
- iii. Wolfgang Iser. "The Reading Process: a phenomenological approach" From *Modern Criticism and Theory: A Reader*

Unit I. Sub-unit II**Ishita Roy****Course Content:**

- i. Ania Loomba. "Introduction" & Selected Excerpts from *Colonialism/Postcolonialism*
- ii. Marcus E.Green. "Gramsci Cannot Speak: Presentations and Interpretations of Gramsci's concept of the subaltern" from *Rethinking Gramsci*
- iii. Arun P. Mukherjee. "The Exclusions of Postcolonial Theory and Mulk Raj Anand's Untouchable: A Case Study" from *Postcolonialism: My Living*

Unit II. Sub-unit I. Schools of Criticism**Ishita Roy****Course Content:**

1. Reader-Response Theory
2. Structuralism
3. Post-Structuralism

Unit II. Sub-unit II. Schools of Criticism**Ishita Roy****Course Content:**

1. Postcolonial Theory
2. Subaltern Studies
3. Dalit Studies

OPTIONAL COURSE 507 -- FILM AND LITERATURE: ADAPTATION AND THEORY**Unit I. Sub-unit I. Film Adaptation of European & American Texts** Kuntal Bag**Course Content:**

1. Baz Lurhman- *Romeo and Juliet* (1996) [based on William Shakespeare's *Romeo and Juliet*]
2. Bernardo Bertolucci- *Il Conformista* (1970) [based on *Il Conformista* (1951) by Alberto Moravia]
3. Francis Ford Coppola- *Apocalypse Now* (1979) [based on *The Heart of Darkness* (1899) by Joseph Conrad]

Unit I. Sub-unit II. Theory of Film and Adaptation

Kuntal Bag

Course Content:

1. 'Defining the terms' (What is Adaptation? What is Appropriation?) [*Adaptation and Appropriation* (2007) by Julie Sanders, Routledge new Critical Idiom Series]
2. 'Dickens, Griffith and The Film Today' [*Film Form, Essays in Film Theory* (1977) by Sergei Eisenstein, Ed. & Trans. Jay Leyda, Harvest/HBJ]
3. 'Trying Harder: Probability, Objectivity and Rationality in Adaptation Studies' [*The Literature/Film Reader, Issues of Adaptation* (2007), ed. James M. Welsh & Peter Lev, the Scarecrow Press, Inc.]

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

Kuntal Bag

1. Danny Boyle- *Slumdog Millionaire* (2008) [based on *Q&A* (2005) by Vikas Swarup]
2. Mira Nair- *The Namesake* (2006) [based on *The Namesake* (2003) by Jhumpa Lahiri]
3. Govin Hood – *Tsotsi* (2005) [based on *Tsotsi: A Novel* by Athol Fugard] or Marwan Hamed- *The Yacoubian Building* (2006) [based on *The Yacoubian Building* (2002) by Alaa Al Aswany]

Unit II. Sub-unit II. Theory of Film and Adaptation

Kuntal Bag

1. 'Introduction: The Screenplay and Authorship in Adaptation' [*Authorship in Film Adaptation* (2008) ed. Jack Boozer, University of Texas Press]
2. 'What's in a Name? Or, Something like an Introduction' [*Shakespeare, Film Studies and the Visual Cultures of Modernity* (2008) by Anthony R. Guneratne, Palgrave Macmillan]
3. Chapter 3, Chapter 4, Chapter 5 [*A Theory of Adaptation* (2006) by Linda Hutcheon, Routledge]

OPTIONAL COURSE 510 -- WOMEN'S WRITING: LITERATURE & THEORY**Unit I. Sub-unit I. Prose****Dhrubajyoti Sarkar***The Golden Notebook*. Dorris Lessing. 1962.

[For focus topics and direction of discussion refer to the teaching website mentioned below]

Unit I. Sub-unit II. Poetry or Drama**Dhrubajyoti Sarkar***Three Sisters*. Anton Chekhov. 1900-01 [Norton Critical Edition of *Anton Chekhov's Selected Plays* translated by Laurence Senelick. 2004]**Unit II. Sub-unit I Theory & Criticism: 17th & 18th century****Dhrubajyoti Sarkar***A Vindication of the Rights of Woman*. (1792) Mary Wollstonecraft. [Any edition will do as long as it is complete and unabridged]**Unit II. Sub-unit II Theory & Criticism: 19th century to the present****Dhrubajyoti Sarkar***A Room of One's Own*. Sections Two, Five and Six. (1928-29) Virginia Woolf.

- A detailed course-plan and reading lists to accompany each class and assignment/assessments will be available at <https://sites.google.com/klyuniv.ac.in/courses-taught/home> during teaching weeks
- The course will use <https://www.remind.com/> as the official channel of communication for the course. Class code will be shared with the class during teaching weeks. Should a student face difficulty in accessing the app/ website; she should contact the instructor right at the beginning of course for an alternative mode.

OPTIONAL COURSE 537 -- DALIT STUDIES**Unit I. Sub-unit I. Theories****Ishita Roy**

1. Ambedkar, B.R. (2013) *Annihilation of Caste, The Annotated Critical Edition*, Navayana Publishing.

Unit I. Sub-unit II. Theories**Ishita Roy**

1. "What is Dalit Literature?", *The Poisoned Bread*, ed. Arjun Dangle
2. Guru, Gopal (2012) 'Experience, Space and Justice', *The Cracked Mirror: An Indian Debate on Experience and Theory*, Gopal Guru and Sundar Sarukkai (eds), Oxford University Press

3. Pala, Mauro. 'Hegemony and consciousness-building processes in Dalit Literature', *The Political Philosophies of Antonio Gramsci and B. R. Ambedkar: Itineraries of Dalits and subalterns*

Unit II. Sub-unit I. Literary Texts: Prose

Ishita Roy

Valmiki, Omprakash. *Joothan*

Unit II. Sub-unit II. Literary Texts: Poetry or Drama

Ishita Roy

1. {'The Dalits are coming'}
2. 'Thousands of Rivers'} by Siddalingaiah, trans. (from Kannada) by M.Madhava Prasad, *The Exercise of Freedom, An Introduction to Dalit Writing* (2013), (eds). K Satyanarayan and Susie Tharu, Navayana
3. {'The natural law insist'}
4. 'Again and again we sweep with our hands'
5. 'There is a great battle'} by N. D. Rajkumar, trans. (from Tamil) by Anushiya Ramaswamy, *Give Us This Day a Feast of Flesh* (2010). Navayana
6. {'Kamatipura'}
7. 'Cruelty'} by NamdeoDhasal, trans. (from Marathi) by DilipChitre, *A Current of Blood* (2010), Navayana
8. {'Massacre of the Innocents'}
9. Facing the Music'
10. 'Nailed'} by Meena Kandasami, from: *Ms. Militancy* (2010) Navayana

DISSERTATION PAPER (Classroom Lectures by Niladri R. Chatterjee)

The Classroom lectures will consist of teaching how to write a research paper following the MLA Style Sheet 8th Edition. Students will be taught not only how to form a research question but also how to arrange the information and analysis in a paper. In addition to this the students will be taught how to compose a Work Cited List and/or a Bibliography.