

**M.A. in English – Semester IV**  
**Assignments and Course Description 2023**  
**University of Kalyani**

[Subject to the approval of the PG Board of Studies in English]

<b>COR 410 --TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE</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>STM</b>
<b>COR 411 -- LITERARY CRITICISM: TWENTIETH CENTURY AND AFTER</b>					
<b>Unit I Literary Criticism (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>IR</b>	<b>Sub-unit I</b>	Any three schools	<b>IR</b>
<b>Sub-unit II</b>	One book-length text or three essays	<b>IR</b>	<b>Sub-unit II</b>	Any three schools	<b>IR</b>
<b>DSE 406 -- FILM AND LITERATURE: ADAPTATION AND THEORY</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>	One book length text or three essays on theory of film	<b>KB</b>	<b>Sub-unit II</b>	One book length text or three essays on theory of film	<b>KB</b>
<b>DSE 407 -- WOMEN'S WRITING: LITERATURE AND THEORY</b>					
<b>Unit I Literature (at least two authors)</b>			<b>Unit II Theory and Criticism (at least two authors)</b>		
<b>Sub-unit I</b>	One novel or five short stories	<b>DS</b>	<b>Sub-unit I</b>	17 and 18 <sup>th</sup> Century	<b>DS</b>
<b>Sub-unit II</b>	Poetry (One long poem or three mid-length poems or ten short poems) or Drama (one full-length play or three one-act plays)	<b>DS</b>	<b>Sub-unit II</b>	19 <sup>th</sup> Century to the present	<b>DS</b>

DSE 408 -- NEW GENDER STUDIES					
Unit I Theories (At least two authors)			Unit II Literary Texts and/or Films (At least two authors/directors)		
<b>Sub-unit I</b>	One book length text or three essays	NRC	<b>Sub-unit I</b>	One novel or five short stories or three films	NRC
<b>Sub-unit II</b>	One book length text or three essays	NRC	<b>Sub-unit II</b>	One novel or five short stories or three films	NRC

## COR 410 -- 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

**COR 411 -- 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

**DSE 406 -- 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]

- 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:**

- ‘Defining the terms’ (What is Adaptation? What is Appropriation?) [*Adaptation and Appropriation* (2007) by Julie Sanders, Routledge new Critical Idiom Series]
- ‘Dickens, Griffith and The Film Today’ [*Film Form, Essays in Film Theory* (1977) by Sergei Eisenstein, Ed. & Trans. Jay Leyda, Harvest/HBJ]
- ‘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**

- Danny Boyle- *Slumdog Millionaire* (2008) [based on *Q&A* (2005) by Vikas Swarup]
- Mira Nair- *The Namesake* (2006) [based on *The Namesake* (2003) by Jhumpa Lahiri]
- 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**

- ‘Introduction: The Screenplay and Authorship in Adaptation’ [*Authorship in Film Adaptation* (2008) ed. Jack Boozer, University of Texas Press]
- ‘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]
- Chapter 3, Chapter 4, Chapter 5 [*A Theory of Adaptation* (2006) by Linda Hutcheon, Routledge]

**DSE 407 -- WOMEN’S WRITING: LITERATURE AND 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: 17<sup>th</sup> & 18<sup>th</sup> 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: 19<sup>th</sup> 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.

**DSE 408 -- NEW GENDER STUDIES**

**Unit I. Sub-Unit I**

**Niladri Ranjan Chatterjee**

**Course content:**

“The Perverse Implantation” from *History of Sexuality Vol.1* by Michel Foucault

“Sex/Gender/Desire” from *Gender Trouble* by Judith Butler

“Complicating Gender: Rights of Transsexuals in India” by Ashwini Sukthankar from *Because I Have a Voice* Ed. Arvind Narrain and Gautam Bhan

**Unit I. Sub-Unit II**

**Niladri Ranjan Chatterjee**

**Course content:**

“Introduction: Ancient Indian Materials”

“Introduction: Medieval Materials”

“Introduction: Perso-Urdu Materials” from *Same-Sex Love in India* Ed. Ruth Vanita and Saleem Kidwai

**Unit II. Sub-Unit I**

**Niladri Ranjan Chatterjee**

**Course Content:** *Maurice* by E. M. Foster

**Unit II. Sub-Unit II.**

**Niladri Ranjan Chatterjee**

**Course content:**

*Moonlight* (2016) Dir. Barry Jenkins

*Margharita with a Straw* (2014) Dir. Sonali Bose, Nilesh Maniyar

*Transamerica* (2005) Dir. Duncan Tucker

**Course Description:** The novel and the films will be discussed along the axes of gender, sexuality, culture, disability, and race.

The course hopes to challenge as many of the numerous normativities that congeal to create the “male”, the “female”, and the “trans” as possible. Through an engagement with theory and fictional narratives, the course hopes to understand how language creates identities that are difficult to neatly separate from one another. The course will seek to understand how terms marking gendered categories both liberate and imprison our efforts to think about identity. It also hopes to understand how gender studies, in order to be effective as knowledge production, has to be intersectional.

**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 9<sup>th</sup> 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.