

Programme Name	MA Literary and Cultural Studies
Course Name	Psychoanalysis for Cultural Studies[Elective]
Course Number	LCS 124
Course Tutors	Prof. M. Madhava Prasad
Timings	Tuesdays & Thursdays 2-4pm
Venue	Room no. 2, First Floor, New Academic Block
Prerequisite	NIL
Credits	5
Course Description	<p>This course will introduce students to psychoanalytic theory and its philosophical and cultural studies extensions. Course texts will be drawn from Sigmund Freud, Jacques Lacan, Slavoj Zizek and a few other commentators. The course will cover the origins of psychoanalysis, the breakthrough texts on dream interpretation, the centrality of language to psychoanalytic practice, sexuality, the individual and society, and the relation between science and truth as these have been discussed in the psychoanalytic literature. Original texts will be supplemented by commentaries.</p> <p>The following is an indicative list of readings:</p> <p>S. Freud: Selections from <i>The Interpretation of Dreams</i></p> <p style="text-align: center;"><i>Jokes and Their Relation to the Unconscious</i></p> <p style="text-align: center;"><i>Beyond the Pleasure Principle</i></p> <p style="text-align: center;"><i>Civilization and its Discontents</i></p> <p style="text-align: center;"><i>Three Essays on Sexuality</i></p> <p style="text-align: center;"><i>Totem and Taboo</i></p> <p style="text-align: center;"><i>The Future of an Illusion</i></p> <p>Other selected essays.</p> <p>J. Lacan: Select chapters from Seminars 1, 2, 3, 7, 11, 17 and 20</p> <p>Selections from <i>Ecrits</i>.</p> <p>S. Zizek: Selections from <i>Less Than Nothing Absolute Recoil</i></p>

	<p style="text-align: center;"><i>How to Read Lacan</i></p> <p>B. Fink: Selections from <i>Against Understanding</i> (vols 1 and 2)</p>
Learning Outcomes	<p>1. Students will learn the basics of psychoanalytic theory from its Freudian origins to its Lacanian recasting.</p> <p>2. The course will also familiarize students with some of important theorists who use psychoanalytic theory in literary and cultural studies.</p> <p>3. Students will learn to use psychoanalytic theory to make sense of cultural texts in practical sessions.</p>
Evaluation Scheme	<p>Specifics of evaluation will be worked out at the beginning of the course but will include short assignments, presentations (40%) and a final paper (60%)</p> <p>This course is meant for senior students who have been introduced to critical cultural theory.</p>

Programme Name	MA Literary and Cultural Studies
Course Name	Contemporary Indian Fiction[Elective]
Course Number	LCS 156
Course Tutors	Prof. Satish Poduval
Timings	Monday 2-4pm and Thursday 11-1 pm
Venue	Room no. 2, First Floor, New Academic Block
Prerequisite	NIL
Credits	5
Course Description	<p>This course seeks to familiarize you with some of the key texts and tendencies in the field of contemporary Indian fiction. We will read a selection of literary texts and debates that have firmed up ideas about “Indian” ways of thinking and living together, and draw on relevant discussions from other fields of study—in particular: political economy, urban studies, and social anthropology. Careful textual analysis of literary works will be supplemented with a trans-disciplinary exploration of India as a modern republic and as a sign-system.</p> <p>The course will comprise of three modules. The first module (“Orientations”) will focus on the conceptual horizons within which India has been imagined/actualized. The second module (“Temporalities”) will engage with questions of historicity through a focus on the <i>pedagogic</i> and the <i>performative</i> dimensions of national politics. The final module (“Spatialities”) will explore contemporary re-imaginings of India from the centre as well as interstices/margins of the nation. The overall aim is to enable the student to grapple with what Foucault terms the regularities and discontinuities which hinge the actual and the imagined configuration named India.</p>
Learning Outcomes	<p>At the end of the course, students will:</p> <ol style="list-style-type: none"> a) Have a fairly deep familiarity with important literary texts and debates in post-1980s India; b) Be able to analyse and respond to recent Indian short-stories and novels with a grounding in contemporary literary and cultural theory; <p>Be able to associate the interpretation of fictional texts to the contexts or horizons of making sense.</p> <p>Primary Texts: We will discuss a wide range of fictional texts during</p>

	<p>the semester, including those by: Salman Rushdie, Mahasweta Devi, Amitav Ghosh, HansdaSowvendra Shekhar, Devanoora Mahadeva, Anand (P. Sachidanandan),C. Ayyappan,Imayam, Anjum Hasan, Janice Pariat, K.R. Meera, Geetanjali Shree, HusainulHaq, Ajay Navaria, Deepak Unnikrishnan, Rana Dasgupta, and Aravinda Adiga.Discussion of these texts will draw on relevant essays from contemporary literary and cultural theory.</p>
<p>Evaluation Scheme</p>	<p>Student performance in this course will be evaluated on the basis of the following tasks—relative grade weight is also indicated:</p> <ul style="list-style-type: none"> (i) Mid-term assignment 40 % (ii) End-term assignment 60 %.

Programme Name	MA Literary and Cultural Studies
Course Name	Introduction to Indian Cultural History [CORE]
Course Number	LCS 108
Course Tutors	Dr. M. ParthasarathiMuthukkaruppan
Timings	Mondays & Wednesdays 9 am – 11 am
Venue	Room no. 2, First Floor, New Academic Block
Prerequisite	NIL
Credits	5
Course Description	<p>This is a survey course in the cultural history of India, meant to serve as a general introduction to Indian culture and as a background course for those interested in pursuing further studies in Cultural Studies. The course employs a combination of historical documents, scholarly writings and cultural texts including literary texts, paintings and sculpture, films, photographs and other items of popular culture to present a vivid picture of India's cultural history from ancient times to the present. Thus it serves as an introduction to the cultural history of India, covering the most important aspects as already established by common scholarly consent. While texts from the earliest times to the colonial era are included to give the student a concrete idea of the extant textual tradition, the emphasis is on contemporary readings of India's cultural pasts.</p> <p>The course will consist of three Modules:</p> <p>Module 1: Ancient</p> <p>Module 2: Medieval and Pre-colonial</p> <p>Module 3: Colonial and Nationalist</p>
Course Objectives	1. The course will provide an introduction to the rich cultural histories of India.

	<p>2. The readings will cover ancient, medieval and pre-colonial, and the colonial and nationalist periods of Indian past.</p> <p>3. The course will focus on the contemporary readings of India's cultural pasts</p> <p>4. The course will enable students to engage with range of texts including scholarly writings, documents; cultural texts; and debates on Indian culture and history.</p>
Course Outcomes	<p>1. Students will develop the knowledge to appreciate Indian cultural past and discuss literature, other arts, thought and religious traditions.</p> <p>2. Students will acquire a good grasp of the ancient medieval and modern period and their cultural history.</p> <p>3. Students will develop critical skills to deploy contemporary theoretical frameworks to understand the cultural past.</p> <p>4. Students will familiarize with historical documents, scholarly writings and cultural texts, paintings, sculpture, films and photographs that emerged from the different regional /language cultures of India</p>
Evaluation Scheme	<p>Assessment on this course will be based on the following criteria:</p> <p>1. Active participation in classroom discussions, one class room presentation and two short written responses 40%</p> <p>2. Final presentation and end-term assignment 60%</p>

Programme Name	MA Literary and Cultural Studies
Course Name	Gender and Popular Indian Cinema[CORE]
Course Number	LCS 163
Course Tutors	Dr. Uma Bhrugubanda
Timings	Tuesdays & Fridays 11 am-1 pm
Venue	Room no. 2, First Floor, New Academic Block
Prerequisite	NIL
Credits	5
Course Description	<p>The course aims to study popular Indian cinema through the lens of gender. Drawing primarily upon Hindi cinema but also other language films we will explore how cinema is a major site for the construction, elaboration and reconfiguration of gendered identities. Drawing upon the rich body of work on Indian cinema, we will examine how cinematic narratives over time have aligned the question of gender with class, caste, religious, national or other identities. Our readings will be grouped around the following themes:</p> <ol style="list-style-type: none"> 1) Femininities and Masculinities in Cinema 2) Gender and Genre 3) Love, Romance and Family 4) Gendered Spectators 5) Working in the Industry <p>Reading List:</p> <p>Rosie Thomas. “Sanctity and Scandal: The Mythologization of Mother India” in <i>Bombay Before Bollywood: Film City Fantasies</i>.</p> <p>Rosie Thomas on Not Quite (Pearl) white: Fearless Nadia , Queen of Stunts in <i>Bombay Before Bollywood: Film City Fantasies</i>.</p> <p>AnustupBasu. “ ‘The Face that Launched a Thousand Ships’: Helen and Public Femininity in Hindi Film in <i>Figurations in Indian Film</i> ed. Meheli Sen and AnustupBasu</p>

Ravi Vasudevan. "You cannot live in society and ignore it: Nationhood and Female Modernity in Andaz"

Ranjani Mazumdar. "Desiring Women" in *Bombay Cinema: An Archive of the City*

EPW Lata Mangeshkar debate—Sanjay Srivastava and Ashwini Deshpande

Amanda Weidman. "Neoliberal Logics of Voice: Playback Singing and Public Femaleness in South India"

Madhava Prasad. "The Absolutist Gaze" and "The Aesthetic of Mobilization" in *Ideology of the Hindi Film: A Historical Construction*

Valentina Vitali. The 1960s Dara Singh in *Hindi Action Cinema*

Meheli Sen. Haunted Havelis and Hapless Heroes: Gender, Genre and the Hindi Gothic Film in *Figurations in Indian Film* ed. Meheli Sen and AnustupBasu

Love, Romance and Family

Moinak Biswas. "The couple and their Spaces: Harano Sur as Melodrama Now" in Ravi Vasudeva ed. *Making Meaning in Indian Cinema*

Tejaswini Niranjana. "Nationalism Refigured: Contemporary South Indian Cinema and the Subject of Feminism" In P. Chatterjee & P. Jeganathan (Eds.), *Community, gender and violence: Subaltern studies XI* (pp. 138-166).

Monika Mehta "Dilwale Dulhania Le Jayenge :Certifying a "Family Love" Story" in *Censorship and Sexuality in Bombay Cinema*

Madhava Prasad. "Guardians of the View: The Prohibition of the Private" from *Ideology of the Hindi Film: A Historical Construction*

NavaneethaMokkil. Shifting Spaces, frozen frames: trajectories of queer politics in contemporary India

Brinda Bose. The Desiring Subject: Female Plesures and Feminist Resistance in Deepa Mehta's *FireinThe phobic and the Erotic: The Politics of Sexualities in Contemporary India* ed. By Brinda Bose

	<p>&Shubhabrata Bhattacharya.</p> <p>Shohini Ghosh. “False Appearances and mistaken identities: The phobic and the erotic in Bombay cinema’s queer vision” in <i>The phobic and the Erotic: The Politics of Sexualities in Contemporary India</i> ed. By Brinda Bose &Shubhabrata Bhattacharya.</p> <p>--The Wonderful World of Queer Cinephilia. <i>Bioscope</i> 1 (1). 17-20</p> <p>Gendered Spectators</p> <p>SV Srinivas. Fans, Families and Phantoms: <i>AlludaMajaka</i> Revisited from Megastar: Chiranjeevi and Telugu Cinema after N. T. Rama Rao</p> <p>Monika Mehta. “Tracking the Twists and Turns in the Khalnayakdebates on Censorship” in <i>Censorship and Sexuality in Bombay Cinema</i></p> <p>TejaswiniGanti. “Pleasing Both Aunties and Servants: The Hindi Film Industry and its Audience Imaginaries”</p> <p>Working in the Industry</p> <p>Debashree Mukherjee “Notes on a Scandal: Writing Women’s Film History Against an Absent Archive”</p> <p>Neepa Majumdar “The Morality and Machinery of Stardom” and “Real and Imagined Stars” from <i>Wanted Cultured Ladies Only! Female Stardom and Cinema in India 1930s-1950s</i></p> <p>TejaswiniGanti. Casting Respectability from <i>Producing Bollywood: Inside the Contemporary Hindi Film Industry</i></p>
Course Outcomes	<ol style="list-style-type: none"> 1) Students will gain an in-depth understanding of the gender question in Indian cinema as it intersects with other identities 2) They will learn to identify the shifts in the representation of gendered identities in the history of Indian cinema 3) They will acquire the skills to review and critically analyse any film, old or new, from a gender perspective
Evaluation Scheme	Assessment on this course will be based on the following criteria:

	<ol style="list-style-type: none">1) Active participation in classroom discussions and short written responses 40%2) Final exam/assignment 60%
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