

Course Title	CULTURAL ENCOUNTERS : TRANSLATION AND INTERLITERARY RELATIONS
INTERDISCIPLINARY COURSE	OPEN TO ALL STUDENTS WHO REQUIRE 5 IDC CREDITS IN SEMESTER 2
Course Code	CL 140
Semester	2
Class Hours	Monday and Thursday, 9-11 am;
No. of Credits	5
Name of Faculty Member(s)	I.CHANDA
Course Description: 150/200 words	<p>This course addresses various approaches to the ‘problem’ of cross-cultural understanding, through a comparative approach, focusing on a willingness to engage with alterity across cultural difference. Translation as a practice brings to the self as a concrete, finite embodied being, the precarious possibilities of encounters with alterity. The ethics of crosscultural encounters can be explored through literary texts that give us glimpses of various aspects of meetings between ‘others’. Situating the practices of reading, writing and interpretation that comprise interliterary activity in the context of cultural difference and linguistic plurality, we attempt, in this course, to understand the ethical implications of the ‘willingness ’ to engage with alterity and difference. The phenomena of interliterariness, intertextuality and intermediality will help us to understand the construction and transmission of affective power, theorised by Reception Studies. We aim to develop a model of literary translation as a practice based on the ethics of dialogue and conversation distinct from those assumed by linguistic and cultural views of translation. Thus, we propose to study and put into practice translation as a dialogical mode of crosscultural understanding, which do not aim to provide final solutions to any ‘problem’, but facilitate practices of active engagement with cultural difference.</p>
Evaluation Scheme	40 marks in semester presentation and defence; 60 marks end semester assignment

Course Title	INDIAN LITERARY TRADITION(S): GENRES AND FORMS – 1
Course Code	CL105
Semester	II
Time	Tuesday and Wednesday (11:00am – 1:00pm)
No. of Credits	5
Name of Faculty Member(s)	Prof. Amith Kumar P V
Course Description:	<p>The literary tapestry termed as “Indian Literature” has a history of over four thousand years, dating back to the <i>Rgveda (2000 BC)</i>, the earliest accounted work. The literatures of the ancient periods initially flourished in Vedic Sanskrit and that later evolved into classical Sanskrit which prevailed in the subcontinent for nearly fifteen centuries. The literatures after Panini gave rise to a large variety of textual traditions ranging from <i>purana, campu, nataka, itihasa, gadya etc.</i> <i>Kavya</i> form of literature composed both in Sanskrit and Prakrit languages, set the tradition in a new direction in both form and content. The prose/narrative traditions - genre of tale and fable - especially from the Buddhist tradition of story-telling served an entirely different purpose. Meanwhile in the south, Tamil literary traditions rose to challenge what appeared to be the hegemony of sankritic traditions. The course aims to survey variegated forms of literature produced in the subcontinent in the ancient period. The uniqueness of genres peculiar to India will be studied with an intention to comprehend the distinct socio-cultural and spatio-temporal dimensions in which the respective forms emerged and flourished.</p> <p>Essential Readings for the Course:</p> <p>MacDonell, Arthur A. <i>A History of Sanskrit Literature</i>. Alpha Editions, 2019. Maurice. Winternitz. <i>A History of Indian Literature</i>. Vol 1, 2 and 3. New Delhi" Motilal Banarasidas, 1996. Muller, Max. <i>A History of Ancient Sanskrit Literature</i>. London: Williams and Norgate, 1995. Warder, A K. <i>Indian Kavya Literature</i>. Vol 1 and 2., New Delhi: Motilal Banarasidas, 2009. Zvelebil, Kamil V. <i>Companion Studies to the History of Tamil Literature</i>. E J Brill. Leiden, (Netherlands), 1992.</p>

	<p>Course Outcome:</p> <ul style="list-style-type: none"> A. Familiarity with the ancient Indian literary modes and forms with a view to develop a comparative understanding of literary genres across cultures B. Gaining conceptual knowledge with regard to Kavya traditions of the ancient past – its origin, evolution and classification C. Comprehending the distinctions that existed with regard to <i>kavyashastra</i> and <i>shastrakavya</i> D. An ability to scrutinise the Indian literatures of the past from a pluralistic standpoint as against a homogenous understanding that highlights one particular form of literature E. Understanding the synchronous co-existence of Sanskrit poetics, along with Pali, various forms of Prakrit and Tamil poetics.
Evaluation:	40 Marks internal assignment 60 marks end semester assignment

Course Title	Indian Literary Traditions: Genres and Forms-3
Course Code	No. CL 130
Semester	Compulsory course for M.A. Comparative Literature (Sem 2) , open to M.A. Cafeteria and other MA programmes. The course comes under the rubric of Literary Studies
Time	Monday 2-4, Thursday 11-1
No. of Credits	5
Name of Faculty Member(s)	Dr. Sherin B.S.
Course Description: 150/200 words	The course deals with trends in Indian Literary traditions from 19 th century onwards when nation as an entity begins as a political and ideational concept in literature. While debates related to nation addressed the context of colonial modernity, redefining the modern also heavily drew upon what the nation chose to define as tradition, routed through narratives reflecting the ethos of a cultural past, maintaining its hierarchies and tensions. A close reading of the culture of the period also reflects the play of gender, caste and religion in nationalism, invariably etching the contours of the national modern. Beginning with emerging questions pertaining to the nation in 19 th century, the course continues to explore the extension of these redefined values and their implications in the postcolonial nation state. The theoretical frame work of the course draws on i) the critiques of colonial modernity and nationalism and ii) the revisiting of the 'national' through regional histories and plural modernities. The course follows seminar format, where a prior reading of the course material is compulsory for each session.
Evaluation:	The internal evaluation (40) consists of one written test (10) one assignment (10) and one presentation (15). 5 percentage of the internals will be given to class participation. The end semester evaluation for 60/ will be a term paper.

Course Title	INDIAN PHILOSOPHICAL TRADITION(S): SANKHYA AND YOGA
Multi Disciplinary Course	OPEN TO ALL STUDENTS WHO REQUIRE 3 MDC CREDITS IN SEMESTER 2
Course Code	CL 270
Semester	II
Time	Thursday (2-4 p.m)
No. of Credits	3
Name of Faculty Member(s)	Nilakantha Dash
Course Description:	<p>Out of the six Astika schools of Indian Philosophy, Sankhya and Yoga schools are given the first place. Students will be introduced to these systems along with close reading of a basic text.</p> <p>A) Sankhya-karika B) Yogasutras.</p>
Evaluation:	40 Marks internal assignment 60 marks end semester assignment

Course Title	Erasures of the Narrative
Course Code	CL 285
Semester	I
Class Hours	Wednesday and Friday 9-11am
No. of Credits	
Name of Faculty Member(s)	Prof. D. Venkat Rao
Course Description: 150/200 words	<p>Narrative is assumed to be a universal cultural norm in the institution of literature. Narrative is said to ‘translate’ ‘knowing’ into ‘telling’; it ‘fashions’ experience meaningfully – makes the ‘self’ narratable, especially that self which is caught in a conflict between ‘law’ and ‘desire’. Narrativization is said to be at work in <i>storiain</i> general – be it literary or historical. In this reckoning, the narrative imperative is ultimately filiated to the question of morality (be it in ethical and/or political context).</p> <p>What if the narrative is not a universally valorized imperative across cultures? What if the ‘self’ is non-narratable and irreducible to verbalization? The root of ‘knowing’ and ‘narration’ can be traced back to the Sanskrit <i>jna/gna</i> – to know. Contrary to the established dogma, it should be possible to show that in the Sanskrit traditions the narrative mode does not gain an exclusively privileged status in addressing the question of <i>jnana</i>. <i>Jnana</i> seems eminently related to the non-narrative mode. Such an exploration, if pursued, will have serious consequences for the questions of ‘meaning’, ‘ethics’, ‘politics’ and ‘life’ (let alone literature, philosophy or theory and history) today.</p> <p>This semester’s course introduces the problem of narrative as it unfolds in the reflective cultural contexts of India and Europe. This is a research-oriented course. Students interested in exploring cultural difference between India (Sanskrit traditions) and Europe (Semitic religions) are encouraged to register. Prior knowledge of Sanskrit is not a requirement.</p> <p>Readings for the course include Aristotle, Giorgio Agamben, Paul Ricoeur, Adriana Caverero, Hayden White and others. Thematics of <i>itihasa</i>, <i>arthavada</i>, <i>jnana</i>, <i>sabda</i> from the Sanskrit traditions will be discussed. The course will</p>

focus specifically on two works: *Rajatarangini* of Kalhana and *Victory City* of Salman Rushdie.

Course evaluation will be based on regular classroom participation, presentations, written assignments and an end-semester (digital) project work on the mnemocultural *katha* traditions of India.

Evaluation Scheme	40 marks in semester presentation and defence; 60 marks end semester assignment
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Course Title	INTRODUCTION TO PANINI'S GRAMMAR AND INDIAN LOGIC-II
Multi Disciplinary Course	OPEN TO ALL STUDENTS WHO REQUIRE 5 IDC CREDITS IN SEMESTER 2
Course Code	IND 304
Semester	II
Time	Monday and Wednesday 2.00 p.m to 4.00 p.m
No. of Credits	3
Name of Faculty Member(s)	Nilakantha Dash
Course Description:	<p>This course is about the tradition of the Indian Logic and a commentary on the text of Astadhyayi.</p> <p>In Indian Logic discussion will be on means of knowing: inference, analogy and verbal understanding.</p> <p>In Mahabhasya commentary discussion will be on nature of word, utility of grammar, nature of signified, purpose of knowledge of word etc.,</p> <p>There will be a close reading of texts.</p> <ol style="list-style-type: none"> a. Portion of Tarkasangraha b. Portion of first chapter of Mahabhasya
Evaluation:	40 Marks internal assignment 60 marks end semester assignment