

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

MA COMPARATIVE LITERATURE

Course 1

Course title	COMPARATIVE POETICS
Category (Mention the appropriate category (a/b/c) in the course description.)	B. Existing course with revision. Mention the percentage of revision and highlight the changes made.
Course code	MACOMLC520 (MACOMPLIT)/ MACOMLE520 (OTHER PROGRAMMES)
Semester	Sem II
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Mon and Tue: 11:00 am – 1:00 pm
Name of the teacher/s	Amith Kumar P V and Nilakantha Dash
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course The course aims to inquire into the theories of poetry/literature(s) emanating from different cultural platforms with a view to compare and analyse the principles that govern the act of creating and writing literature(s). The chief concern is to familiarize the students with concepts and devices that highlight ‘literariness’ and ‘interliterariness’ – characteristic features that equip us with methods and approaches for cross –cultural literary comparisons. Another crucial concern is to investigate the relevance of Indian literary theories for an analysis of texts produced by western/global authors. The course encourages students to undertake practical comparisons and application of the postulates of literary theories so as to enhance our understanding and appreciation of poetry/literature.</p> <p>ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p>

	<p>The course seeks to fulfill the following Programme Specific Outcomes approved by the BoS and the Academic Council.</p> <p>PO1: Understand the philosophical, aesthetic and social relevance of literature and situate textual processes within language-cultures from a multidimensional perspective : as art form, as textual practice, as expression and communication .</p> <p>PO2: Analyse the condition of plurality resulting from the phenomenon of transcultural contact, exchange and reception, synchronically and diachronically, between Indian, Asian and western literary traditions</p> <p>PO3: Understand India’s unique plural heritage through theoretical and aesthetic engagement with the constituents and basics of diverse Indian-language literary-cultures, oratures and scriptal traditions, in relation to her own.</p> <p>PO7: Develop pluralist, ethical research frameworks and categories of understanding to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia .</p> <p>iii) Learning outcomes—</p> <p>a) domain specific outcomes</p> <p>a) Familiarity with the ancient Indian literary modes and forms with a view to develop a comparative understanding of literary genres across cultures</p> <p>b) Gaining conceptual knowledge with regard to Kavya traditions of the ancient past – its origin, evolution and classification</p> <p>c) Comprehending the distinctions that existed with regard to <i>kavyashastra</i> and <i>shastrakavya</i></p> <p>c) skill-enhancement</p> <p>i) 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</p>
Course delivery	Lectures and Seminar
Evaluation scheme	Internal (modes of evaluation): 40% End-semester (mode of evaluation): 60%
Reading list	Additional reading:

	<p>Chan, Leo Tak-Hung. "The Poetics of Recontextualization: Intertextuality in a Chinese Adaptive Translation of the Picture of Dorian Gray." <i>Comparative Literature Studies</i> 41.4 (2004): 464-81.</p> <p>Chi, Ch'iu-lang. "The Concept of Sincerity and Impersonality: An Essay in Comparative Poetics." <i>Tamkang Review</i> 21.1 (1990): 75-91.</p> <p>Dash, Kshirod Chandra. "Reorienting Genre Division in Sanskrit Poetics." <i>Journal of Comparative Literature and Aesthetics</i> 28.1-2 (2005): 43-8.</p> <p>Davidson, Olga. <i>Comparative Literature and Classical Persian Poetics: Seven Essays</i>. California. Mazda Publishing, 1999</p> <p>Ghazoul, Ferial J. <i>Nocturnal Poetics: The Arabian Nights in Comparative Context</i>. Cairo: The American U in Cairo P, 1996</p> <p>Allan, Jonathan A., and Rachel F. Stapleton. "The Poetics and Politics of Reading [Special Issue]." <i>Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée</i> 38.4 (2011): 439-529.</p>
--	--

Course 2

Course title	INDIAN LITERARY TRADITIONS: GENRES AND FORMS-2
Category (Mention the appropriate category (a/b/c) in the course description.)	A. Existing course without changes.
Course code	MACOMLC605 (FOR COMP LIT)/ MACOMLE605 (FOR OTHER PROGRAMMES)
Semester	Second Semester MA students (CORE Course for MA Comparative Literature students)
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wed and Thurs: 11: 00 am – 1: 00 pm

Name of the teacher/s	Amith Kumar P V & Nilakantha Dash
Course description	<p>iv) A brief overview of the course: This course aims to introduce the literary forms and genres that prevailed in the medieval India (from 1000 AD till 1800 AD). The chief concern is to understand the manner in which the socio-political scenario of the time had a crucial impact on the literary expression(s). The Bhakti and Sufi saints brought out drastically altered genological paradigms for the expression of their philosophical tenets and literary sensibilities. The course deals with the Alwars and the Nayanars, the poets of the Veerashaiva movement, the Varkari tradition, the Bhakti poets of North India such as Kabir, Meera, Sur and Tulsi, the Sufi saints such as Baba Farid, Amir Khusro and Bulleh Shah, and Guru Nanak and the Saakhi tradition(s).</p> <p>v) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered):</p> <p>The course seeks to fulfill the following Programme Specific Outcomes approved by the BoS and the Academic Council.</p> <p>PO1: Understand the philosophical, aesthetic and social relevance of literature and situate textual processes within language-cultures from a multidimensional perspective : as art form, as textual practice, as expression and communication .</p> <p>PO2: Analyse the condition of plurality resulting from the phenomenon of transcultural contact, exchange and reception, synchronically and diachronically, between Indian, Asian and western literary traditions</p> <p>PO3: Understand India’s unique plural heritage through theoretical and aesthetic engagement with the constituents and basics of diverse Indian-language literary-cultures, oratures and scriptal traditions, in relation to her own.</p> <p>PO7: Develop pluralist, ethical research frameworks and categories of understanding to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia .</p>

	<p>vi) Learning outcomes—</p> <p>a) domain specific outcomes</p> <p>d) Familiarity with the ancient Indian literary modes and forms with a view to develop a comparative understanding of literary genres across cultures</p> <p>e) Gaining conceptual knowledge with regard to Kavya traditions of the ancient past – its origin, evolution and classification</p> <p>f) Comprehending the distinctions that existed with regard to <i>kavyashastra</i> and <i>shastrakavya</i></p> <p>c) skill-enhancement</p> <p>i) 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</p>
Course delivery	Lectures, Seminars and Presentations
Evaluation scheme	<p>Internal (modes of evaluation): 40%</p> <p>End-semester (mode of evaluation): 60%</p>
Reading list	<p>Essential reading:</p> <p>Grewal, Harjeet Singh. "Bhagti (Bhakti), Sikhism." In <i>Encyclopedia of Indian Religions</i>, 69–73. Dordrecht: Springer Netherlands, 2017. http://dx.doi.org/10.1007/978-94-024-0846-1_437</p> <p>Holt, Amy-Ruth, and Karen Pechilis. "Contemporary Images of Hindu Bhakti: Identity and Visuality." <i>Journal of Hindu Studies</i> 12, no. 2 (August 1, 2019): 129–41. http://dx.doi.org/10.1093/jhs/hiz007.</p> <p>Khangai, Ravi. "Bhakti." In <i>Hinduism and Tribal Religions</i>, 1–7. Dordrecht: Springer Netherlands, 2020. http://dx.doi.org/10.1007/978-94-024-1036-5_522-1.</p> <p>Maharishi, Ramana. "Bhakti." <i>International Journal of Yoga Therapy</i> 6, no. 1 (January 1, 1995): 45. http://dx.doi.org/10.17761/ijyt.6.1.6j655677g4321841.</p> <p>Pandit, Shilpa Ashok. "Bhakti." In <i>Decolonizing Consciousness</i>, 134–58. London: Routledge India, 2023. http://dx.doi.org/10.4324/9781003336204-7.</p>

	<p>Pillai, P. Govinda. "Sufism and Bhakti." In <i>The Bhakti Movement</i>, 156–64. London: Routledge, 2022. http://dx.doi.org/10.4324/9781003332152-25.</p> <p>Pillai, P. Govinda. "Surdas: The Blind Singer." In <i>The Bhakti Movement</i>, 101–4. London: Routledge, 2022. http://dx.doi.org/10.4324/9781003332152-19</p> <p>Pillai, P. Govinda. "The Cult and Movement." In <i>The Bhakti Movement</i>, 3–8. London: Routledge, 2022. http://dx.doi.org/10.4324/9781003332152-2.</p> <p>Sah, H. P. <i>Understanding bhakti</i>. Delhi: Kalpaz Publications, 2007.</p>
--	---

Course 3

Course title	LITERARY MODES
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with reading list updates
Course code	MACOMLC515 (For MA Comp Lit Sem 2) MACOMLE515 (For students of MA programs other than Comp Lit)
Semester	2 (MA Comp Lit students) 2 and 4 (students of MA Programs from other depts)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tues and Thurs 9am
Name of the teacher/s	I.Chanda
Course description	<p>i) A brief overview of the course. The literary works to be read in this course will help us understand that mode does not imply prescriptions for content and/or form. "Literary" mode indicates particular and concrete ways of being made present in and through speech utterance, rather than linguistic structures created by isolated manipulation of symbols. This course outlines the located poetics of textualisation and addresses questions arising from the discursive construction of literature as a linguistic structure, like the form content dualism, the nature of the literary work and assumptions underlying our categorical ideas of literary genre. In this course we attempt to understand the literary modes as concrete phenomena that emerge and are experienced through the event of literature. The</p>

	<p>phenomenon of literature binds together in an experiential whole the modes of givenness and performativity of the literary work and the appropriative stance of the reader. So we attempt to understand literature as characterized by a dialogic intentionality: it does not operate as logically or formally structured, but can be concretely conceived only through the relation between reader and text, ie., experientially</p> <p>ii) Objectives of the course in terms of Programme Specific Outcomes:</p> <p>PO1. Understand the philosophical, aesthetic and social relevance of literature and situate textual processes within language-cultures from a multidimensional perspective: as art form, as textual practice, as expression and communication.</p> <p>PO2: Analyse the condition of plurality resulting from the phenomenon of transcultural contact, exchange and reception, synchronically and diachronically, between Indian, Asian and western literary traditions</p> <p>PO3: Understand India’s unique plural heritage through theoretical and aesthetic engagement with the constituents and basics of diverse Indian-language literary-cultures, oratures and scriptal traditions, in relation to her own.</p> <p>PO4 : Analyse the conditions of production, circulation and reception of literary, artistic and performance forms, in new and old media (through translation and intermediality) and across social stratifications, belief systems and knowledge systems.</p> <p>iii) Learning outcomes –</p> <p>a) Domain specific outcomes : This course would encourage the student to understand literary mode as poesis, an act of creating affect through an intersubjective medium, ie language, through modal and generic across time and space.</p> <p>c) Skill enhancement – Ability to construct and understand modal differences across media, building upon Literature & Other Arts core course taught in Semester 1</p>
Course delivery	Lecture and Seminar
Evaluation scheme	<p>Internal assessment: Presentation and submission (epic of choice) 40%</p> <p>End-semester examination: Project submission (genre of choice; diachronic and synchronic formation) 60%</p>
Reading list	Aristotle, Poetics (selection) Rhetoric (Selection)

	<p>Borges "Averroes' Doubt" Jackson & Prins ed <i>Lyric Theory Reader</i> John Fowler ed <i>Cambridge Companion to Homer</i> David Herman ed <i>Cambridge Companion to Narrative Theory</i> Ralph Cohen "Genre and History" Todorov "The Origin of Genres" Jonathan Culler, "Lyric History and Genre" Lloyd Bitzer "The Rhetorical Situation" Borges <i>This Craft of Verse</i> Kamil Bulcke <i>Ram Katha ki Utpatti Aur Vikas</i> Chanda <i>Tracing the Charit as a Genre</i> Cervantes Introduction to Don Quixote; Borges : "The Don Quixote of Pierre Menard"</p>
--	--

Course 4

Course title	READING ALTERITIES
Category (Mention the appropriate category (a/b/c) in the course description.)	New course
Course code	MACOMLE666
Semester	II & IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 11am; Wednesday 11am
Name of the teacher/s	I Chanda
Course description	<p>i) A brief overview of the course</p> <p>How is difference "made" through intentional language-use, and as readers and scholars of the Humanities, how do we understand and participate in this "making"? Our attempt in this course would be to understand the making present visible and invisible, mediated and imagined difference in and through literature.</p> <p>The comparative approach is generically predicated upon alterity, ie the existence of "difference" constitutive of human being. In this course, we consider</p> <ol style="list-style-type: none"> 1. the experience of alterity and Selfhood manifested through language 2. the existence of difference as a mode of being and a relation between things, objects and entities. <p>We have hitherto relied on geographical boundaries and representative identification as categories of comparison resulting from difference. Moving from the inclination in theory towards identity in its fixed, representative or mechanically reductive form, we attempt to place</p>

	<p>“difference” as a concrete relation between beings and world(s).</p> <p>ii) Objectives of the course in terms of Programme Specific Outcomes</p> <p>PO 4. Engage, through literature and art practices, with plurality as a condition of social existence, and assess the role of Indian and western philosophies of plurality and ethics in social integration and empowerment.</p> <p>PO 6. Utilise analytical and integrative skills developed by understanding textual process and linguistic intersubjectivity for transdisciplinary scholarship, pedagogy and research in literatures and language-cultures</p> <p>iii) Learning outcomes —</p> <p>a) Domain specific outcomes :</p> <ol style="list-style-type: none"> 1. Analyse the conditions of production, circulation and reception of literary, artistic and performance forms, in new and old media (through translation and intermediality) and across social stratifications, belief systems and knowledge systems. 2. Develop pluralist, ethical research frameworks and categories of understanding to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia 3. To understand the textual practices, across media, which make and manifest alterity present. <p>c) Skill-enhancement: By contextualising the relation between textual practice and mediation, to discern interpretive practices responsive and responsible to difference and reflect upon the form and ethics of language-use as the medium of our intersubjectivity.</p>
Course delivery	Lecture/Seminar/Experiential learning
Evaluation scheme	<p>Internal (modes of evaluation): Abstract + Defence (40%)</p> <p>End-semester (mode of evaluation): Proposal + Submission (60%)</p>
Reading list	<p>Simone de Beauvoir <i>The Ethics of Ambiguity</i> (selections)</p> <p>Hannah Arendt : From “Labour, Work, Action”, “ The Public Realm (The Common)”</p> <p>“The Life of the Mind”</p> <p>B.R.Ambedkar : “<i>Annihilation of caste</i>” Sections 14, 24-26.</p> <p>Tara Sethia “<i>Ahimsa, Anekantvad and Jainism</i>” (selections)</p>

	<p>Merleau Ponty : From <i>Visible and Invisible</i></p> <p>Borges “The House of Asturias” / “The Minotaur”</p> <p>Melville : “Bartleby The Scrivener”</p> <p>St John Perse : Birds, Winds, Amer, Exiles</p> <p>Calvino: selections from <i>Cosmicomics</i></p> <p>Kafka: “The Family Man”</p> <p>Maupassant “Horla”/ Poe “Man in the Crowd”, “The telltale heart”</p> <p>Bulgakov <i>The Master and Margarita</i></p> <p>Mahasweta : “The Witch”/ “Seeds” (from Bitter Soil)</p> <p>Selections from OUP India anthologies of Dalit Writing (translated from different languages)</p>
--	--

Course 5

Course title	COMPARATIVE FEMINISMS: NEW DEBATES IN THEORY AND POLITICAL PRACTICE
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Existing course with 5%revision.
Course code	MACOMLE555
Semester	2 and 4
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 2pm to 4pm, Friday 11am to 1 pm
Name of the teacher/s	SHERIN B S
Course description	<p>i) A brief overview of the course</p> <p>The course intends to engage with latest developments in feminist practices. The concept of feminism from non-western contexts and non-mainstream western locations will be explored. The introductory sessions plan to give an overview of feminist scholarship introducing movements and classics. Further the focus will shift to gender and politics in the contemporary world. Starting with a briefing on decolonial feminism, new trends in feminist theory will be introduced. Some of the authors include, Saba Mahmood, Sara Farris, Lila Abu Lughod, Janet Hally, Sara Ahmed, bellhooks, Jasbir Puar and Jennifer Nash. There will also be a</p>

module on feminism in India that discusses history, context, politics and identity. Emphasis on contemporary feminist movements including #metoo movement, conflicts between sexuality debates and feminism, and feminism's interactions with other marginalised identities will be the highlight of the course. The course may be useful for students as an entrée to gender related research in a post-feminist context of cultural diversity.

ii) **Programme Specific Outcome:**

The course seeks to fulfill the following Programme Specific Outcomes approved by the BoS and the Academic Council.

PO1 . Through literature and art practices, with plurality as a condition of social existence, and assess the role of Indian and western philosophies of plurality and ethics in social integration and empowerment.

PO2. Analyse the conditions of production, circulation and reception of literary, artistic and performance forms, in new and old media (through translation and intermediality) and across social stratifications, belief systems and knowledge systems.

PO3. Develop pluralist, ethical research frameworks and categories of understanding to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia.

PO4. Professional Skilling : educational, social and human resource development sectors.

iii) **Learning Outcome**

a) **Domain Specific Outcomes**

It is expected that students will acquire the following skills:

- Help students in developing skills for an *entree* to gender related research in any discipline.
- Develop refined skills in intersectional and interdisciplinary feminist research
- Awareness of the intersectional effects of sexuality, religion, ethnicity, class and other identity aspects on social structures.
- Understanding of the diversity of feminist approaches evolving from diverse gendered experiences
- Examine the everyday situations of gendered practices and develop an awareness on the concept of self in relation to this
- Understand the constraints on individuals due to systems of gendered oppression

	<ul style="list-style-type: none"> • Develop a political understanding of systems of oppression and work towards just and egalitarian social practices • A nuanced understanding of feminism as a way of life <p>b) value addition: Proficiency in gender-sensitive analysis and policy development.</p> <p>c)skill enhancement: gender sensitivity in language, every day practices, interactions, work space ethics</p> <p>d)employability quotient: may obtain jobs in fields related to Gender and law, gender and health etc.</p>
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	Internal (modes of evaluation): Assignment and Presentation End-semester (mode of evaluation): Research Paper, on a topic with prior approval of the tutor
Reading list	<p>Post Feminism: Conceptual Framework Women as the Subject of feminism: Judith Butler Cultural Feminism versus Post-Structuralism: The Identity Crisis in Feminist Theory: Linda Alcoff Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color: Kimberle Crenshaw <i>Feminism is for Everybody: Passionate Politics</i>: bell hooks Feminism, Ethics, and History, or What Is the "Post" in Post feminism? Misha Kavka Third-Wave Feminism and the Defense of "Choice": R. Claire Snyder-Hall Multiracial Feminism: Recasting the Chronology of Second Wave Feminism: Becky Thompson "Killing Joy: Feminism and the History of Happiness": Sara Ahmed "Re-thinking Intersectionality": Nash, Jennifer C "The Vexed Relationship of Emancipation and Equality.": Joan Wallach Scott "Problems for a Contemporary Theory of Gender.": Susie Tharu and Tejaswini Niranjana. "Femonationalism and the 'Regular' Army of Labor Called Migrant Women": Sara R. Farris</p> <p>Queer Theory, Sexuality and Conflicts with Feminism and Nationalism</p>

	<p>Feminism, Queer Theory, and the Racial Closet: Siobhan B. Somerville Epistemology of the Subject: Queer Theory's Challenge to Feminist Sociology: Hannah McCann Agency and Alliance in Public Discourses about Sexualities: Janet R. Jakobsen The Sexual Economy of the Islamic Republic: Janet Afary From <i>Split Decisions</i>: Janet Halley Jasbir Puar, "Transnational Configurations of Power: The Nation and its White Closets Agency and Alliance in Public Discourses about Sexualities: Janet R. Jakobsen</p> <p>Islam, Feminism and Modern Nation State. Muslim Feminist Theology in the United States: Aysha Hidayatullah Is Another Language Possible?: Afsaneh Najmabadi Do Muslim Women need Saving? Lila Abu Lughod "Feminism, the Taliban, and Politics of Counter-Insurgency" Charles Hirschkind and Saba Mahmood "Intersections of Justice: Gender, Law Reform and the Muslim Question in India." Sherin B.S.</p>
--	---

Course 6

Course title	CITIES, SPACE AND CULTURE
Category (Mention the appropriate category (a/b/c) in the course description.)	c. Existing course with 5%revision. Mention the percentage of revision and highlight the changes made.
Course code	MACOMLE580
Semester	2 and 4
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	
Name of the teacher/s	AJAY MATHEW JOSE
Course description	<p>i) Brief overview of the Course: The objective of the course is to introduce students to the theoretical concept of space, focusing on urban studies on literary and visual culture. Important themes of analysis include the historical origins of urbanization; the political and ideological functions of cities; the city as a creative milieu; the economic significance of cities, relations between cities and states, and the</p>

globalization of cities. This interdisciplinary course is also concerned with the city and urban milieus with a focus on social and cultural questions and conflicts on identity. The student will be introduced to a number of basic concepts from the field of Urban Studies.

ii) Programme Specific Outcomes

The course seeks to fulfill the following Programme Specific Outcomes approved by the BoS and the Academic Council.

1. PO1. Understand the philosophical, aesthetic and social relevance of literature and situate textual processes within language-cultures from a multidimensional perspective: as art form, as textual practice, as expression and communication.
2. PO2. Analyse the condition of plurality resulting from the phenomenon of transcultural contact, exchange and reception, synchronically and diachronically, between Indian, Asian and western literary traditions
3. PO3. Understand India's unique plural heritage through theoretical and aesthetic engagement with the constituents and basics of diverse Indian-language literary-cultures, oratures and scripted traditions, in relation to her own.

iii) Learning outcomes—

a) domain specific outcomes

It is expected that students will acquire the following skills:

- Develop a liberal arts framework for understanding metropolitan spaces and issues related to development
- Develop a theoretical understanding of city spaces and spatiality
- Identify the interconnectedness of visual culture, literary studies and urban studies
- Understand socio-political and governmental implications of urban spaces
- Understand questions related to identity and diversity in the urban spaces and develop a sensitive understanding of social justice
- Imagine ways for the construction of humane, sustainable and efficient environments to improve urban futures.
- Role of literary and visual studies in city planning
- Conceptual framework to engage with museums, postcolonial and heritage cities
- A close reading of Indian cities in representation

b) value addition

	<p>It is expected that students will form a foundational knowledge of urban planning and urban studies. As part of the assignments, they will be asked to engage with urban realities of an Indian City</p> <p>c) Skill enhancement the course will open the learners to the field of Urban Studies</p> <p>d) employability quotient the students may able to work with urban planners, urban labs, NGOs related to Urban lives.</p>
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	Internal (modes of evaluation): Assignment and Presentation End-semester (mode of evaluation): Research Paper
Reading list	<p>Essential reading:</p> <p>Module 1. Conceptualizing Space and Cities Right to the City, from Writing on Cities- Lefebvre Walking in the City, Practice of Everyday life- Michel De Certeau David Harvey: "Space as a Keyword" Walter Benjamin: "Paris the capital of 19th Century Europe" Foucault: "Other Spaces" Berger, John. "Ten Dispatches about Place." Asking We Walk: the South as New Political Imaginary. Bangalore: Streelekha.201-208. "Six Discourses on the Post Metropolis" Edward W. Soja George Simmel: "The Berlin Trade Exhibition" Gaston Bachelard: The Poetics of Space (The House from Cellar to Garret: The significance of the Hut)</p> <p>Module 2. Indian Cities: History, everyday life and contestations Selections from Sarai: the New Media Initiative. 2002. Sarai Reader 02: The Cities of Everyday Life. 1. The Urban Turn: Gyan Prakash-pp2-7 2. Theatre of the Urban: The Strange case of Monkey Man- Aditya Nigam. Pp 22-30 3. Everyday Surveillance: Id cards cameras and a database of Ditties: Shuddabrata Sengupta</p> <p>An Equal Right to the City: Contests over Cultural Space in Calcutta. Partha Chatterji Time Travel to a Possible Self: Searching for the Alternative Cosmopolitanism of Cochin- Ashis Nandy</p>

Module 3.

Identity and the City

Selections from Hansen, Thomas Blom. 2001. *Wages of Violence : Naming and Identity in Postcolonial Mumbai.*

1. "Say with Pride That We Are Hindus": Shiv Sena and Communal Populism

Selections from Gayer, Laurent, and Christopher Jaffrelot, eds. 2012. *Muslims in Indian Cities: Trajectories of Marginalisation.* New Delhi: Harper Collins.

Unwanted in my City- The Making of a Muslim Slum in Mumbai- Qudsiya Contractor

Shilpa Phadke-Unfriendly Bodies, Hostile Cities: Reflections on Loitering and Gendered Public Space

Flaneusing- Lauren Elkin, from *Flaneuse: Women Walk the City* pp 3-23

Module 4.

Literary City

Gabriel Garcia Márquez, "The Woman Who Came at Six O'Clock," *The Penguin Book of the City.* Ed. Robert Drewe. London: Penguin Books.

Salman Rushdie, "The Free Radio," *The Penguin Book of the City.* Ed. Robert Drewe. London: Penguin Books.

Joan Didion, (1997) "L.A. Noir," *The Penguin Book of the City.* Ed. Robert Drewe. London: Penguin Books.

Umberto Eco, "The City of Robots," *Postmodernism: A Reader,*

Boey Kim Cheng's "The Planners" (poem)

Edgar Allan Poe, "The City in the Sea" (poem)

Ezra Pound, "In a Station of the Metro" (poem)

John Updike, "The City," *The Penguin Book of the City.* Ed. Robert Drewe. London: Penguin Books.

	<p>Allen Ginsberg, “A Supermarket in California” (poem)</p> <p>Invisible cities Italo Calvino</p> <p>Istanbul: Memories of a City, Orhan Pamuk</p> <p>Module 5.</p> <p>Visual City</p> <p>Essays from</p> <ol style="list-style-type: none"> 1. Kaarsholm, Preben, ed. 2007. City Flicks: Indian Cinema and the Urban Experience. Calcutta: Seagull. 1. Realism and fantasy in representations of metropolitan life in Indian cinema- Madhava Prasad 2. The Exhilaration of Dread: Genre, Narrative Form and Film Style in Contemporary Urban Action Films.- Ravi Vasudevan 2. Bombay Cinema :An Archive of the City, Ranjani Mazumdar, 2007 1. Desiring Women 3. Cities and Cinema: Routledge Critical Introductions to Urbanism and the City by Barbara Mennel. Cities in Global Cinema 4. Urban/the City: An Experiment Called the “Kochi Film” - Ratheesh Radhakrishnan <p>Films/ Documentary</p> <ol style="list-style-type: none"> 1. Bombay Hamara Shahar 2. Cities of Sleep
--	--

Course 7

Course title	De-Ciphering Cultures
Category (Mention the appropriate category (a/b/c) in the course description.)	a. New course
Course code	MACOMLE543

Semester	2&4
Number of credits	5
Maximum intake	10
Day/Time	Monday and Wednesday: 9.am-11am
Name of the teacher/s	D. Venkat Rao
Course description	<p>i) Brief Overview of the Course</p> <p><i>Cipher</i> → <i>cifra</i> (Latin) → <i>Sifr</i> (Arabic) → <i>Shunya</i> (Sanskrit)</p> <p>A culture comes forth and communicates through its cultural forms. Cultural forms provide access to how a culture and its people reflect and go about in the world. There are at least four major modes in which human cultures articulate themselves. These are: Image, Music, Text and Performance; permutations and combinations of these basic modes bring forth innumerable cultural forms. Cultural distinctions, specificities and differences can be measured by focusing on how cultures enumerate and represent their cultural forms. Classical Greek culture, for instance, assumed that all forms can be measured in terms of <i>number</i> and <i>shape</i> – and thus accorded mathematics (arithmetic and geometry) a distinctive and superior cognitive status. Whereas in the Indian (that is, Sanskrit) reflective traditions verbal and numeral modes were woven together in reckoning formations without privileging any single mode (verbal or numeral or figural). What are the consequence of such cultural preferences? How does one respond to their interface or confrontation? What kinds of cultural forms can one envision from such interface today? How were the cultural forms of India conceived?</p> <p>This course is an introduction to the cultural enigma of number in its relation to formations and modes of being – as it is grappled in the Indian and European traditions.</p> <p>ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>PO1) Understand the philosophical, (aesthetic and social) relevance of literature and situate textual processes within language-cultures from a multidimensional perspective : as art form, as textual practice, as expression and communication.</p>

P02) Analyse the condition of plurality resulting from the phenomenon of transcultural contact, exchange and reception, synchronically and diachronically, between Indian, (Asian) and western literary traditions

P03) Understand India's unique plural heritage through theoretical and (aesthetic) engagement with the constituents and basics of diverse Indian-language literary-cultures, oratures and scriptal traditions, in relation to her own.

P05) Analyse the conditions of production, circulation and reception of literary, artistic and performance forms, in new and old media (through translation and intermediality) and across social stratifications, belief systems and knowledge systems.

P07) Develop pluralist, ethical research frameworks and categories of understanding to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia .

iii) Learning outcomes—

a) Domain Specific Outcomes

- a) Helps students of the humanities in general and (Comparative literature and India studies students in particular to: (i) sense the range of cultural forms of India, the cultural technologies and cultural formations involved in making them. (ii) understand the status of numeration in different cultures (number, digit, algorithm etc.,). (iii) Outline the orientation and the livable learning modes of Sanskrit reflective traditions.
- b) Trains students to comprehend and grapple with the theme of cultural difference between India and Europe.

b) Value additions

- c) Provides the ability to learn about conceptual-historical analysis.
- d) Enables cultivation of comparative-contrastive analytical competence.
- e) Outlines the ways to contemporize ancient Sanskrit reflective modes.

d) Skill Development:

	f) Such learning is essential for professional development and preparing competent teachers and researchers.
Course Delivery	Classroom lectures, continuous reading, interactive discussions, online discussions through an email-group.
Evaluation scheme	Internal (modes of evaluation): 40% End-semester (mode of evaluation) Project work:60% *Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned
Reading list	Essential reading: Plato, Heidegger, Jacob Klein, Chitrasutra, Sarngadeva, Samkhyakarikas, Natyashastra and others. Additional reading: Selections from works of Cultural history and Theory of numeration and mathematics through the Internet sources.

Course 8

Course title	PROFICIENCY IN SANSKRIT -I
Category (Mention the appropriate category (a/b/c) in the course description.)	NEW COURSE
Course code	MACOMLE541
Semester	2&4
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday and Friday, 2-4
Name of the teacher/s	Nilakantha Dash
Course description	1) Brief Overview of the Course: The course intends to give beginner's level proficiency in Sanskrit language. Basic skills to engage with entry level texts in simple Sanskrit prose and Poetry will be taught. As Sanskrit is the language

	<p>used in all texts of Indian Purana, epics and Philosophy, this language will provide you with an access to Indian Knowledge Systems.</p> <p>2) Programme Outcome:</p> <p>PO1. Understand the philosophical, aesthetic and social relevance of literature and situate textual processes within language-cultures from a multidimensional perspective : as art form, as textual practice, as expression and communication .</p> <p>PO4. Engage, through literature and art practices, with plurality as a condition of social existence, and assess the role of Indian and western philosophies of plurality and ethics in social integration and empowerment.</p> <p>PO7. Develop pluralist, ethical research frameworks and categories of understanding to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia .</p> <p>PO8. graduates of this program are professionally competent for employment in literary and knowledge-text translation, interdisciplinary and intermedial translation , in media, arts, educational, social and human resource development sectors.</p> <p>3) Learning Outcomes: a) domain Specific Knowledge of Sanskrit Devanagari Script; nominal declensions of vowel ending - nouns, and verbal conjugation.</p> <p>c) Skill-enhancement: close reading of Sanskrit texts ; decoding and understanding Sanskrit texts of prose and poetry.</p> <p>d) employability: jobs that require basic Sanskrit Proficiency</p>
Course delivery	Lecture mode
Evaluation scheme	<p>Internal (modes of evaluation): One-(written+Oral)-- 40%</p> <p>End-semester (mode of evaluation):Written Test-60%</p>

Reading list	<p>Essential reading:</p> <p>-R. Antoine, SJ (1970): A Sanskrit Manual for High Schools Part I and II. Xavier Publications, Calcutta-16.</p> <p>-Gold P. Robert & Sutherland, S.J. (1987): Devavāni-praveśikā: An Introduction to Sanskrit Language. Centre for South and South-east Asia Studies, University of California, Berkeley.</p> <p>-Kale, M.R. (1995) :A Higher Sanskrit Grammar. Motilal Banarsidass, New Delhi.</p> <p>-Vedalankara, Jagannatha (1990): Sarala-samskr̥ta-sarani. (Part I and II), Sri Arabinda Ashrama, Pondicheri.</p> <p>-Dvivedi Kapildev (2001): Praudha-rachanā-anuvāda-kaumudi. Vishvavidyalaya Prakashan, Varanasi.</p> <p>-Sastri, C.N.Hamsa (1962): Bṛhat-anuvāda-candrikā. Motilal Banarsidass, Varanasi.</p> <p>-Apte, Vaman Shivram: The Student's Sanskrit English Dictionary. Motilal Banarsidass, Delhi.</p>
--------------	--