

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Course title	RESEARCH METHODS IN COMPARATIVE LITERATURE
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course with revision(Minor change of 10 percentage)
Course code	MACOMLC625
Semester	III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday: 4-6/ Friday 9-11.
Name of the teacher/s	Dr. Sherin B S/Prof. Amith Kumar/ Prof. Ipshita Chanda/ Dr. Nilakantha Dash
Course description	<p>Course Description:</p> <p>This course is offered as part of the 2year MA Degree in Comparative Literature, are open to all second-year postgraduate students who need credits from the School of Literary studies in the domain of electives or core credits.</p> <p>It is a compulsory core course for 3rd semester Comparative Literature.</p> <p>The course intends to discuss research methodology in Arts and Humanities in general. It will bring to the class room various conceptual and methodological tools required to conduct research in Literary Studies and modes of choosing appropriate methodology for your research. The course will have academic writing exercises, with focus on writing a research paper, writing a proposal, and so on.</p> <ul style="list-style-type: none"> i) Objectives of the course in terms of Programme Specific Outcomes (PSOs): PSO 1, PSO 2 ii) Learning outcomes— <ul style="list-style-type: none"> a) Enable students to undertake research in Humanities b) Enable students to write dissertation or research paper in Humanities
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	<p>Internal (modes of evaluation): Two written submissions and one seminar</p> <p>End-semester (mode of evaluation):Termpaper</p> <p>*</p>
Reading list	

Course title	INDIAN MODERNITIES : CONTEXTS AND DEBATES
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Existing course with revision.(The reading materials remain mostly the same. Minor change in the Course title and 5 percentage reading list)
Course code	MACOMLC610
Semester	III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday: 11-1, Friday 11-1
Name of the teacher/s	Dr. Sherin B S
Course description	<p>Include the following in the course description</p> <p>iii) The course deals with trends in Indian Literary traditions from 19th 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 literature 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 19th 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.</p> <p>iv) Objectives of the course in terms of Programme Specific Outcomes (PSOs 1.gain advanced knowledge of philosophical, aesthetic and social relevance of literature by situating textual processes within language-cultures from a multidimensional perspective PSO 3. develop pluralist, ethical research frameworks to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia</p>

	<p>PSO8. utilise analytical and integrative skills for transdisciplinary scholarship, pedagogy and research in literatures and language-cultures</p> <p>v) Learning outcomes—</p> <ul style="list-style-type: none"> a) Understanding of Literary Modernity in the late colonial era b) Understanding of the evolution and establishment of modern literary genres in Indian Languages c) Understanding of colonial modernity and the conflicts and tensions it had with Indian society d) Critical ability to read literatures from early twentieth century, in relation to nationalist and reformist movements e) Understanding of linguistic debates and literary cultures of the time f) Develop skills in bilingual translations from modern Indian languages to English g) Understand the literary public of early twentieth century
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	<p>Internal (modes of evaluation): Two written submissions and one seminar</p> <p>End-semester (mode of evaluation): Term paper</p> <p>*</p>
Reading list	<p>Essential reading</p> <p>Modernity Vs Religion? Whose Imagined Communities? Partha Chatterjee Home and the World- Tagore/Satyajit Ray The Invention of Modernity in Colonial India: Nicholas Dirks Modernity, Nation, Religion: The Making of a Subcontinental Predicament Author(s): Sugata Bose The Muddle of Modernity : Dipesh Chakrabarty Religion and Colonial Modernity: Rethinking Belief and Identity: Dilip M. Menon Redefining Obscenity and Aesthetics in Print: Charu Gupta</p> <p>Nationalisms? Conflicts of Language, Region and Politics Language of the People in the World of Gods: Ideologies of Tamil before the Nation- Sumathi Ramaswamy/ Sanskrit for the Nation- Sumathi Ramaswamy History and Politics in the Vernacular: Reflections on Medieval and Early Modern South India: V Narayana Rao and Sanjay Subrahmanyam Autobiography as a way of writing History: Personal Narratives from Kerala and the inhabitation of Modernity- Udaya Kumar The Persistence of Hindustani : Alok Rai</p>

Iqbal, Jinnah and India's Partition: An Intimate Relationship: V. N. Datta

Bloody Language: Clashes and Constructions of Linguistic Nationalism in India: A. Aneesh

Gender, Caste and the National Question

Annihilation of Caste: Dr. B R Ambedkar

The Doctor and the Saint: Arundhati Roy

Whatever Happened to the Vedic Dasi? Orientalism, Nationalism, and a Script for the Past: Uma Chakravarti

Tracing Savitri's Pedigree: Victorian Racism and the Image of Women in Indo- Anglian Literature- Susie Tharu

Contentious Traditions: The Debate on Sati in Colonial India: Lata Mani

Nationalist Resolution of Women's Question: Partha Chatterjee

Women of 'Ill Repute': Ethics and Urdu literature in colonial India: Sarah Waheed

One Step outside Modernity: Caste, Identity Politics and Public Sphere: M. S. S. Pandian

Course title	LITERATURE AND THE OTHER ARTS
Category (Mention the appropriate category (a/b/c) in the course description.)	c. Existing course without changes
Course code	MACOMLC525 (First MA)MACOMLC626 (3 RD SEM)
Semester	I
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Mon 2-4 pm, Thurs 11-1
Name of the teacher/s	Dr. Sherin B S
Course description	<p>The course aims at focusing on the shared trends in Literature, Visual Arts and other artforms, examining the ways in which literature enters into dialogue with other art forms. It isa mode of Comparative Arts exploring the dynamic interaction between literature, visual art, music, theater, film, and digital art. This also aims at looking into discussions ontheoretical foundations for the study of the relationship of the arts; detailed analysis ofspecific works illustrating the interaction of literature with other arts. Interaction of the arts andliterature in the context of literary and political movements will be a focus of the courseranging from western to Indian contexts. The international character of literary movements and its relationship to the literary traditions and to contemporary movements in other artswill also be explored. The interdisciplinary course follows seminar format, where a prior reading of the course material is compulsory for each session</p> <p>Outcome: (PSO): PSO 1. gain advanced knowledge of philosophical, aesthetic and social relevance of literature by situating textual processes within language-cultures froma multidimensional perspective</p> <p>PSO 2. acquire holistic understanding of language as art form, as textual practice, as means of expression and communication</p> <p>Learning Outcome:</p> <ul style="list-style-type: none"> vi) develop a cross-disciplinary understanding of how works of art or culturalproduction evolve, are received, and are interpreted. vii) basic background understanding of other popular culture courses in comparativeliterature viii) exploring the scope and methodologies for the serious study ofentertainment for mass consumption, including popular theater, best sellers,popular music and films. ix) develop writing skills in Art History x) Understanding of the historical development inter-medial

	<p>relations between arts and literature</p> <p>xi) Critical ability to study literature and fine arts in connection with political movements</p> <p>xii) Develop a refined understanding of art practices.</p> <p>xiii) Develop an organic understanding of movements in Arts and Literature</p>
Course delivery	Lecture and Seminar (prior reading of texts necessary)
Evaluation scheme	<p>Internal (modes of evaluation): Two written assignments; One seminar</p> <p>End-semester (mode of evaluation): Term paper</p> <p>*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</p>
Reading list	<p>Essential reading</p> <p>Module 1</p> <p>Comparative Teaching of Literature and Other Arts: Linda Dittmar</p> <p>Showing Seeing- W J T Mitchell</p> <p>Module 2</p> <p>Reading Contemporary Art through Literary Overlappings</p> <p>Visual Culture in an Indian Metropolis: Geetha Kapur and Asish Rajadhyaksha</p> <p>Contemporary Art, Issues of Praxis and Art- Collaboration: Interventions from Bastar- Navjot Altaf</p> <p>The Poetics and Politics of Citation in Jodhpur Miniatures- Debra Diamond</p> <p>The contours of the Androgynous Body: Deciphering the Sarnath Buddha Image Type- Sugata Ray</p> <p>What makes for the Authentic Indian Female Nude: Tapati Guha Thakurta</p> <p>Custodians of Culture : Jyotsna Singh, Padma Sachdev, Balwant Thakur, Veer Munshi, M.K. Raina and Monisha Ahmed</p> <p>Body as Gesture: Indian Women artists at work- Geeta Kapur</p> <p>Construction of Gender in the Paintings and Graffiti of Sigriya: Joanna Williams</p> <p>Notes on a Grammar of the Visual Vernacular: Susie Tharu</p> <p>Ruptures, Junctures Unlived Histories: Kungum Sangari/ Nilima Sheikh</p> <p>Module 3. Film and Literature</p> <p>From Literature and Performance to Cinema: Perspectives from Bengali Films: Priyanka Basu</p> <p>Writing on the Screen: Satyajit Ray's Adaptation of Tagore: Moinak Biswas</p> <p>Akira Kurosawa- <i>Rashomon</i></p>

Akutagawa- "In the Bamboo Grove"

Graffiti: Cortezar/Pako Gonzalez

Module 5: Contemporary Art, Forms and Literature

From the Language of New Media: Lev Manovich

Windowed Style of the Desktop Interface, Web Narrativity and Indian

Theories of Meaning- Nandini Gandhi

time, #truth, #tradition.: An image-text relationship on Instagram:

photo and hashtag: Ágnes Veszelszki

Module: 6 Photography and Literature

Understanding a Photograph: John Berger

Myself Mona Ahmed: Dayanita Singh

Poetry and Photography: Yves Bonnefoy

"Veronica's Shrouds": Michel Tournier

Photograph on a Rowdy sheet: R Srivatsan

"The Adventure of a Photographer": Italo Calvino

Istanbul: Memories and the City: Orhan Pamuk

Additional reading:

The Name of the Rose: Umberto Eco/ Architecture

Instagram Poetry: Form and Politics- Rupi Kaur/ Nayyera Waheed

Vision and Representation: Photography in Orhan Pamuk's Istanbul:

Memories and the City- Ezra Mirse Sandaesso

Course title	WOMEN'S AUTOBIOGRAPHIES
Category (Mention the appropriate category (a/b/c) in the course description.)	d. e. Existing course with revision(The reading materials remain mostly the same. Minor change of 5 percentage reading list)
Course code	MACOMLE560
Semester	I/III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 4-6 and Thursday 4-6
Name of the teacher/s	Dr. Sherin B S
Course description	<p>Course Description:</p> <p>Autobiographies have an appeal as they attempt to bridge the gap between personal narratives and objective truth. In relating the personal to the political the life narratives of women are attempts to legitimize the self. Beginning with the theories on legitimizing the self through an exposure of experience the course goes on to highlight the political space that the self narratives of women occupy, thus narrating histories, mostly invisible otherwise. The focus will also be on the moment of departure from the modern enlightenment notion of the self and individual, where the women in these narratives negotiate a social framework where family/community is equally important as the individual. The autobiographies bywomen chosen for this course are thus collective histories of collective memories as much as they are personal accounts that anchor on individualism and self-consciousness.</p> <p>xiv) Objectives of the course in terms of Programme Specific Outcomes (PSOs): PSO 1, PSO 8,9,10,11,12</p> <p>xv) Learning outcomes—</p> <p>c) Understand varied histories of various social contexts through women's narratives that provide a distinct perspective outside mainstream narratives</p> <p>d) Understand differently conceived modernities through women's narratives</p> <p>e) Understand autobiographies as histories</p> <p>f) To identify autobiographical and oral history materials in everyday life</p> <p>g) Develop skills in compiling literary history projects like anthologies and on-line data base</p> <p>h) Develop skills in translation of women's literature</p> <p>i) Develop writing and analytical skills to engage with women's narratives</p> <p>j) Produce analytical comparative frame work in understanding autobiographies from various contexts</p>

	<ul style="list-style-type: none"> k) Assist informed and ethical ethnographic projects on marginalised communities and identify the importance of autobiographies in ethnography. l) Develop interdisciplinary skills in connecting literary narratives to anthropology and ethnography. m) Understand the connection between autobiographical materials and textual critiques of anthropologists. n) Understand the interconnection between anthropologist and writer, examining the ways in which ethnicity age, gender, and personal history influence the anthropologist's take on people she observes.
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	<p>Internal (modes of evaluation): Two written submissions and one seminar</p> <p>End-semester (mode of evaluation):Term paper</p> <p>*</p>
Reading list	<p>Essential reading</p> <ol style="list-style-type: none"> 1. “The Ethics of the Concern of the Self as a Practice of Freedom”. Foucault. The Essential Foucault. (New York : The New Press,2003) 2. “An Account of Oneself”, Judith Butler, Giving an Account of Oneself (New York: Fordham University Press, 2005). 3. “The Desire for One’s Story”, Adriana Cavarero, Relating Narratives: Storytelling and Selfhood (USA: Routledge, 2000) 4. “Women and the Nation”. Partha Chatterjee. The Partha Chatterjee Omnibus. (New Delhi: OUP, 1999.) 5. “Past in the Present: Instruction, Pleasure and Blessing in Maulana Muhammad Zakariyya’s Aap Biittii”, Barbara Metcalf, Telling Lives in India: Biography, Autobiography and Life History (USA: Indiana University Press, 2004) 3. “Hamara Daur- i Hayat: An Indian Muslim Woman Writes Her Life”, Sylvia Vatuk in Telling Lives 7. “Literature of the Reform and Nationalist Movements”, Susie Tharu and K.Lalitha. Women Writing in India. (NewDelhi:OUP, 1991). 8. “Debating the Consumption of Dalit Autobiographies: the Significance of Dalit Testimonies”. Sharmila Rege. Writing Caste, Writing Gender. (New Delhi: Zuban, 2006) 9. “On Re-reading the text”. Tanika Sarkar. Words to Win: The Making of Amar Jiban: A Modern Autobiography. (New Delhi: Kali for Women, 1999). <p>Apart from the above mentioned texts, extensive reading of the following autobiographies is also required.</p> <p>My story and Life as an Actress (Binodini Dasi), Amar Jiban(RashSundari Debi), A Woman of Substance: the Memoirs of Begum Khurshid Mirza (ed.Lubna Kazim),Memoir (Lalithambika</p>

	<p>Antherjanam)My Story (Kamala Das),When the Lost Soil Beckoned- Life Sketch narrated by Janu (C.K Janu), The Prisons We Broke(Baby Kamble),I Durga Khote(Durga Khote) A Bad Woman's Story (Kishwar Naheed) Autobiography of a Sex Worker(Nalini Jameela)(this list may be modified)</p>
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Course title	INDIAN THEORIES OF MEANING
Category (Mention the appropriate category (a/b/c) in the course description.)	a. New course
Course code	MACOMLE696
Semester	III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wed and FRI 2-4
Name of the teacher/s	Nilakantha Dash
Course description	<p>Include the following in the course description</p> <p>This course will discuss following theories: AbhidhA, LaksanA and VyanjanA; ShAbdabodha theory of NyAya, vyAkarana and MimamsA, Sphota theory of Bhartrhari, Patanjali's Mahabhashya on Meaning, Theory of Dhvani.</p> <p>Objectives of the course in terms of Programme Specific Outcomes -7,8,9,10</p> <p>Learning outcomes—c-skill enhancement- Student will know the original philosophical context and frame a comparative framework based on her acquaintancne with different theories of interpretation.</p>
Course delivery	Lecture
Evaluation scheme	Internal (modes of evaluation): Assignment-2-40% End-semester (mode of evaluation): Written Test—60%
Reading list	<p>Essential reading- Sahitya-darpana of Vishwanath Kaviraj, Kavyaprakasha of Mammata, Tarkasangraha of Annam Bhatta, Vakyapadiya of Bhartrhari, Mahabhashya (chapter-I) of Patanjali and Dhvanyaloka (chapter-I) of Avandavardhana</p> <p>Additional Reading: General Books on Indian Poetics; Indian theory of meaning; Outlines of Indian Philosophy; Indian theory of Verbal testimony.</p>

Course title	PANINI'S GRAMMAR AND INDIAN LOGIC-I
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course with revision. Revision in the portion of Paninian grammar: extra rules about Krdanta and Taddhita.
Course code	MACOMLE570
Semester	I
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Mon4-6, Thurs 2-4
Name of the teacher/s	Nilakantha Dash
Course description	<p>Include the following in the course description</p> <p>A brief overview of the course: Indian Grammatical Tradition; Panini and his Astadhyayi, Tratyahara technique of Panini, Composition and structure of Astadhyayi, Types of Rules: Definition rules, Meta-rules etc; Sandhi Rules. Indian Logic-Origini and development, Knowledge and language, Theory of PramAna and theory of Perception.</p> <p>Objectives of the course in terms of Programme Specific Outcomes -7,8,9,10</p> <p>Learning outcomes—C)- skill enhancement- Modern language and meaning // Ancient method of language analysis.</p>
Course delivery	Lecture
Evaluation scheme	<p>Internal (modes of evaluation): assignemnt-2-- 40%</p> <p>End-semester (mode of evaluation):Written Test-60%</p>
Reading list	<p>Essential reading: Laghu-siddhanta-kaumudi of Varadaraja and Tarkasamgraha of Annam Bhatta, ed Athalya and Bodas, Pub. BORI, Pune.</p> <p>Additional reading: Intrtroduction to Indian Philosophy: by authors like H. Hiriyana, Jadunath Sinha, karl. H. Potter (vol.II,III, IV and V)</p>

Course title	INDIAN LITERARY TRADITION(S)- I
Category (Mention the appropriate category (a/b/c) in the course description.)	B. Existing course with revision. 30% of the course syllabi and reading list have been revised. The revised section has been highlighted in the course description and in the reading list.
Course code	MACOMLC510
Semester	First Semester MA students (Domain Specific 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	Mondays and Tuesdays (11:00 am – 1: 00pm)
Name of the teacher/s	Amith Kumar P V
Course description	<p>xvi) A brief overview of the course:</p> <p>The course aims to introduce to the students the literatures of the ancient India with a focus on the genres and forms that flourished. It aims to cover the major literary forms that existed from the earliest times until 1000AD. 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. Through a comparative mode of analysis, the course seeks to engage with the students the significant characteristic features of poetry, prose and dramatic traditions that were composed in Sanskrit, Prakrit and Tamil traditions. The notion of ‘kavya’ and the theoretical formulations that are prevalent about the ancient ‘kavya’ literatures forms the core of the discussion with the students.</p> <p>The course syllabi has been revised to cater to the increasing interest in the ancient Indian Epic traditions by adding two units on the ‘itihaasa’ traditions of the ancient past. The course delves deeper into the meaning, significance and interpretations of the ancient ‘itihaasas’ while engaging with the multiple retellings and their relationship with the western notion of ‘History’.</p> <p>xvii) Objectives of the course in terms of Programme Specific</p>

	<p style="text-align: center;">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 style="text-align: center;">xviii) Learning outcomes—</p> <p style="text-align: center;">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 style="text-align: center;">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	Internal (modes of evaluation): 40% End-semester (mode of evaluation): 60%

Reading list	<p>Essential reading:</p> <p>MacDonell, Arthur A. <i>A History of Sanskrit Literature</i>. Alpha Editions, 2019.</p> <p>Maurice. Winternitz. <i>A History of Indian Literature</i>. Vol 1, 2 and 3. New Delhi" Motilal Banarasidas, 1996.</p> <p>Muller, Max. <i>A History of Ancient Sanskrit Literature</i>. London: Williams and Norgate, 1995.</p> <p>Warder, A K. <i>Indian Kavya Literature</i>. Vol 1 and 2., New Delhi: Motilal Banarasidas, 2009.</p> <p>MacDonell, Arthur A. <i>A History of Sanskrit Literature</i>. Alpha Editions, 2019.</p> <p>Maurice. Winternitz. <i>A History of Indian Literature</i>. Vol 1, 2 and 3. New Delhi" Motilal Banarasidas, 1996.</p> <p>Muller, Max. <i>A History of Ancient Sanskrit Literature</i>. London: Williams and Norgate, 1995.</p> <p>Warder, A K. <i>Indian Kavya Literature</i>. Vol 1 and 2., New Delhi: Motilal Banarasidas, 2009.</p> <p>Zvelebil, Kamil V. <i>Companion Studies to the History of Tamil Literature</i>. E J Brill. Leiden, (Netherlands), 1992.</p>

Course title	INDIAN LITERARY TRADITION(S) - 2
Category (Mention the appropriate category (a/b/c) in the course description.)	B. Existing course with revision. 30% of the course syllabi and reading list have been revised. The revised section has been highlighted in the course description and in the reading list
Course code	MACOMLC610
Semester	Third Semester MA students (Domain Specific 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	Thursday 11: 00 am – 1:00 pm and Tuesday 2 p.m -4p.m
Name of the teacher/s	Amith Kumar P V & Nilakantha Dash
Course description	<p>xix) A brief overview of the course:</p> <p>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>The course has been revised with a view to provide instructional material concerning the ‘doha’ tradition in particular. Apart from the thematic concerns that acquire significance, a ‘doha’ is known for its formal and structural aspects. As part of writing assignments, the course aims to critically analyze the ‘dohas’, interpret and translate them and compare them with the regional two line verse forms.</p> <p>xx) 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>xxi) 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	Internal (modes of evaluation): 40% End-semester (mode of evaluation): 60%
Reading list	Essential reading:

Grewal, Harjeet Singh. "Bhagti (Bhakti), Sikhism." In *Encyclopedia of Indian Religions*, 69–73. Dordrecht: Springer Netherlands, 2017.

http://dx.doi.org/10.1007/978-94-024-0846-1_437

Holt, Amy-Ruth, and Karen Pechilis. "Contemporary Images of Hindu Bhakti: Identity and Visuality." *Journal of Hindu Studies* 12, no. 2 (August 1, 2019): 129–41. <http://dx.doi.org/10.1093/jhs/hiz007>.

Khangai, Ravi. "Bhakti." In *Hinduism and Tribal Religions*, 1–7. Dordrecht: Springer Netherlands, 2020. http://dx.doi.org/10.1007/978-94-024-1036-5_522-1.

Maharishi, Ramana. "Bhakti." *International Journal of Yoga Therapy* 6, no. 1 (January 1, 1995): 45.

<http://dx.doi.org/10.17761/ijyt.6.1.6j655677g4321841>.

Pandit, Shilpa Ashok. "Bhakti." In *Decolonizing Consciousness*, 134–58.

London: Routledge India, 2023. <http://dx.doi.org/10.4324/9781003336204-7>.

Pillai, P. Govinda. "Sufism and Bhakti." In *The Bhakti Movement*, 156–64. London: Routledge, 2022. <http://dx.doi.org/10.4324/9781003332152-25>.

Pillai, P. Govinda. "Surdas: The Blind Singer." In *The Bhakti Movement*, 101–4. London: Routledge, 2022.

<http://dx.doi.org/10.4324/9781003332152-19>

Pillai, P. Govinda. "The Cult and Movement." In *The Bhakti Movement*, 3–8. London: Routledge, 2022. <http://dx.doi.org/10.4324/9781003332152-2>.

Sah, H. P. *Understanding bhakti*. Delhi: Kalpaz Publications, 2007.

Course title	COMPARATIVE LITERATURE : PERSPECTIVE AND PRACTICE
Category	Existing course with revision in the reading list
Course code	MACOMLC501 (SEM 1) MACOMLC602(SEM3)
Semester	1 and 3
Number of credits	5
Maximum intake	30
Day/Time	9am to 11am, Mondays and Wednesdays
Name of the teacher/s	I. Chanda
Course description	<p>Include the following in the course description</p> <p>This course introduces the philosophical basis of the comparative perspective and outlines the elements of a comparative approach to the literary phenomenon ,ie a method of studying literature as art form and as textual practice, across language-cultures. To this end, the course aims to establish, through the reading of literary texts and located analyses of interpretive practices, the situational and relational framework of the comparative approach, posited upon the condition of plurality ie the co-presence of singular entities.</p> <p>Objectives of the course in terms of Programme Specific Outcomes (PSO) The course maps the conceptual space and offers the means to understand and engage with difference and otherness as conditions that shape our existence in a shared world, through the dialogue of art. It fulfills PSOs 1,2,3,5,8,9</p> <p>Learning outcomes—</p> <ul style="list-style-type: none"> a) Domain specific outcomes : <ul style="list-style-type: none"> 1. Outlines the conceptual framework for understanding plurality and alterity 2. Traces the historical trajectory of literary studies, distinguishing its use and relevance in India from “western” trajectories c) skill-enhancement : Equips the student to undertake the integrative process of textualisation as an approach to research and scholarship in other art forms and other media. b) value addition : d) employability quotient <p>(Please highlight the portion that subscribes to a/b/c/d)</p>
Course delivery	Seminar + Experiential learning

Evaluation scheme	In semester 40% : Presentation of proposal+submission End-semester 60% : abstract + 3000-5000 word assignment with bibliography
Reading list	<p>Edward Said, <i>Humanism and Democratic Criticism</i> (New York: Columbia University Press, 2004)</p> <p>Bernard Franco, "European Comparative Literature as Humanism" page 3 of 8 CLCWeb: Comparative Literature and Culture 15.7 (2013): Special Issue New Work in Comparative Literature in Europe. Ed. M. Grishakova, L. Boldrini, and M. Reynolds <i>Naturwissenschaften</i></p> <p>Syed A Sayeed "Notes on Comparative Literature" Response to Dorothy Figueira, <i>Papers in Comparative Literature Vol 1</i>, CAS Jadavpur University, Kolkata 2013; https://englishandforeignlanguagesuniversity.academia.edu/SyedSayeed</p> <p>"Science and Literature" in A.Dev ed <i>Literature, Science and Aesthetics</i>, https://englishandforeignlanguagesuniversity.academia.edu/SyedSayeed</p> <p>"Being Seen Through Literature" <i>Viswa Bharati Quarterly</i>, 2000 https://www.academia.edu/42750299/Being_Seen_Through_Literature</p> <p>Rene Wellek & Austin Warren, <i>Theory of Literature</i> Harcourt, Brace and co. NY 1948</p> <p><i>Blackwell Companion to Comparative Literature</i> eds Ali Behdad and Dominic Thomas etc.(2011)</p> <p><i>Contextualising World Literature</i> eds Bessiere and Gillespie (Peter Lang 2015)</p> <p><i>Criticism Literary Theory and Ideology</i> eds Bessiere and Figuiera (Honoré Champion 2023)</p> <p>Dionýz Ďurišín. <i>Theory of Literary Comparatistics</i>. Trans. Jessie Kocmanová. Bratislava: Slovak Academy of Sciences, 1984. See also https://www.academia.edu/1146429/Dion%C3%BDz_%C4%8Euri%C5%A1_Dionyz_Durisin_and_a_System_Theory_of_World_Literature</p> <p>Caludio Guillen <i>Literature as System</i> <i>The Challenge of Comparative Literature</i>.</p> <p>Dominguez, Saussy and Villeneuve eds <i>Introducing Comparative Literature : New Trends and Applications</i> (2016)</p> <p>Roland Barthes, "From work to text" in <i>The Rustle of Language</i> U Cal press, Berkeley 1989</p> <p>Victor Erlich, <i>Russian Formalism: History, Doctrine</i>, Walter de Gruyter, 1980</p> <p>Victor Shklovsky <i>Art as Technique/ Art as Device</i> (1917) https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist-2015-16-2/shklovsky.pdf</p> <p>Marián Galik. "Interliterariness as a Concept in Comparative Literature." <i>CLCWeb: Comparative Literature and Culture</i> 2.4 (2000): <https://doi.org/10.7771/1481-4374.1089></p> <p>Amiya Dev "Comparative Literature in india" <i>CLCWeb, Comparative Literature and Culture</i>, vol. 2, n; 4,2000,<http://docs.lib.purdue.edu/clcweb/vol2/iss4/10</p> <p>Tara Sethia <i>Ahimsa Anekanta, Jainism</i> Motilal Banarsidas Pvt Ltd, Delhi 2004.</p> <p>William JAMES, <i>A Pluralistic Universe</i>, edited and introduced by H. G. Callaway, Newcastle upon Tyne, Cambridge Scholars Publishing, 2008</p>

Course title	Reading Virtualities
Category	Existing course
Course code	MACOMLE665 (Sem 3) MACOMLE564 (Sem 1)
Semester	1 and 3
Number of credits	5
Maximum intake	30
Day/Time	Tuesday 9.00 to 11.00 a.m and Wednesday - 11am to 1pm
Name of the teacher/s	I.Chanda
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course</p> <p>In this course we will attempt to understand the construction of the converging virtual worlds in which we live, from the mechanical facilitation of daily tasks to the immersive environment of virtual reality. We juxtapose virtuality with the human world to contrast and contextualise the dynamics of interpersonal relationships in the context of user-environment interfaces. Virtual Reality simulates an apparently transparent medium through which we enter an “other” world, wherein subject-object relations, intersubjectivity and the ethos in which these relations become operational, are reconfigured. Based on the notion of poesis as making, we will attempt to understand principles behind “modeling” and interpretation systems and their commercialization , and related issues regarding the interface between the natural and virtual world in contemporary “human” existence from ongoing discussion platforms and online resources.</p> <p>The course culminates in a project on the use of artificial intelligence to create a virtual world in any area of choice, in order to investigate the question, does the construction of a virtual world enable the reader of literature to engage with alterity across cultures and differences in an ethical manner - which is the humanistic aim of our discipline.</p> <p>Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>ii) Learning outcomes—</p> <p>a) domain specific outcomes</p> <p>The student will assess and locate the difference between communication which is the aim of the construction of the virtual world, and expression which characterises literature as a human and humanising act.</p> <p>Studying the structure and construction of a virtual world from any</p>

	<p>area of her choice, will enable the student to assess the ethics of engaging with alterity in a complementary reality.</p> <p>b) value addition/ : Understanding the ethics of narrative-construction in a virtual public space</p> <p>c) skill-enhancement/ : Analyse the intentionality and use of textual practices which “produce” literature, for production of virtual worlds.</p> <p>d) employability quotient</p>
Course delivery	Lecture/Seminar/Experiential learning
Evaluation scheme	<p>Internal (modes of evaluation):40% on project proposal and submission of statement.</p> <p>End-semester (mode of evaluation): 60% on presentation of project + submission of essay 3000 words including findings.</p>
Reading list	<p>Suggested reading</p> <p>Neitzsche : “Reason in Philosophy”</p> <p>Martin Heidegger : “The Question Concerning Technology”</p> <p>Merleau Ponty : “The Algorithm of Science”</p> <p>“Scientific Language and the Experience of Expression”</p> <p>Emmanuel Wallerstein : “The Modern World System as capitalist World Economy”</p> <p>Baudrillard : “Simulacra”</p> <p>Thomas Fuchs : “The Virtual Other : Empathy in the Age of Virtuality”</p> <p>Brian Massumi: “Realer than Real : The Simulacra According to Deleuze and Guattari”</p> <p>Eco “Travels in Hyperreality”</p> <p>Gunkel and Hawhee : “Virtual Aletrity and the Reformatting of Ethics</p>

Course title	Cross Cultural Encounters : Translation and Literary Transactions
Category	Existing course with revision : Updated reading list
Course code	MACOMLC620 (Sem 3) MACOMLC519(Sem1)
Semester	III I (ONLY for students from departments/schools OTHER THAN CLIS)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday & Thursday 9am to 11 am
Name of the teacher/s	I Chanda
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course Translation as a practice brings to the self as a concrete, finite embodied being, the precarious possibilities of encounters with alterity. This course addresses various approaches to the ‘problem’ of cross-cultural understanding, from a comparative perspective, ie with a willingness to engage with alterity across cultural difference. Situating the practices of reading, writing and interpretation that comprise translation 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, by focusing first on the medium through which such engagement becomes possible. The phenomena of interliterariness, intertextuality and intermediality will help us to understand the construction and transmission of affective power, theorised by Reception Studies. The ethics of crosscultural encounters can be explored through literary texts that give us glimpses of various aspects of meetings between ‘others’.</p> <p>ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered) 2,3,4,5,8,9</p> <p>ii) Learning outcomes— a) domain specific outcomes 1. Construct a conceptual framework to locate and map crosscultural literary contact and exchange or</p>

	<p>interliterariness</p> <p>2. Differentiate translation processes according to the mode, intentionality and function to equip the student for knowledge text translation, literary translation and translation between media</p> <p>b) value addition : put into practice literary translation as a dialogical mode of crosscultural understanding, which can facilitate our engagement with cultural difference.</p> <p>c) skill-enhancement : Learn the practices of literary translation based on the ethics of dialogue and conversation</p>
Course delivery	Seminar/Experiential learning
Evaluation scheme	<p>Internal (modes of evaluation):40% - submission of a case study of interliterariness and/or intermediality</p> <p>End-semester (mode of evaluation):end semester assignment 60% for translation+ essay</p>
Reading list	<p>Class exercise :</p> <p><i>West Eastern Divan</i> Goethe (selections)</p> <p><i>Divan del Tamarit</i> Lorca (selections)/ Nazrul Islam Ghazals</p> <p>"Little Ones" Mahasweta Devi</p> <p>"Hundred Years of "The Wasteland": Indian Responses" ed K. Satchidanandan</p> <p>Suggested readings</p> <p>Translation and Discursive Identity Clem Robyns https://www.jstor.org/stable/1773316</p> <p>"Interrogation and Dialectic" MerleauPonty / Subject Object ; What is German Adorno (<i>Critical Models</i>)</p> <p>"Dialogue and the Perception of the Other" Maurice MerleauPonty</p> <p>"Croce, Gentile and Gramsci on Translation" Jervolino</p> <p>"On Language as such and on the language of man" : Benjamin/ "A Discussion of Walter Benjamin's idea of kinship" Veronica O'Neill/ "Walter Benjamin: Language and Translation" Andrew Robinson</p> <p>"Wittgenstein, Translation and Semiotics", Dinda L. Gorlee</p> <p>"Reading" and "Conclusion" (<i>Walden</i>) Thoreau/" Truth is translated : Cavell's Thoreau and American transcendentalism"/ "Philosophy as Translation" Naoko Saito</p> <p>"Translation as a path to the other : Derrida and Ricouer" Lisa Foran</p> <p>"Systemics and Lifeworld of Translation" Sergey Tyulenev</p> <p>"Incommensurability, Translation and Understanding "Howard Sankey</p> <p>"Salvaging Incommensurability" S.A.Sayeed</p>