



SHIV NADAR UNIVERSITY

Graduate Prospectus

Masters and PhD Programs in English

2016-2017

Department of English

School of Humanities and Social Sciences

**Shiv Nadar University
Post office Shiv Nadar University
Gautam Buddha Nagar
Uttar Pradesh -201314**

A candidate should have an undergraduate degree in any discipline from the Humanities and Social Sciences from a recognized university or institution at the time of admission with a minimum of 55%. Candidates from disciplines other than the Humanities and Social Sciences must have a minimum of 70% in their undergraduate degree at the time of admission. Third year B.A. Candidates are eligible to apply but their final admission is contingent upon fulfilling the admission criterion outlined above.

Admission

Admission decisions will be solely based on performance in a written entrance exam.

Program Fees

	Year 1 (2 semesters)	Year 2 (2 semesters)	Full Program (4 semesters)	Summer semester
Tuition charges	100,000	100,000	200,000	5,500 per credit
Hostel charges	79,000	79,000	1,58,000	12,500

All the figures are in Indian rupees (INR)

Financial Assistance

	Year 1 (2 semesters)	Year 2 (2 semesters)	Full program (4 semesters)	Summer semester
Teaching assistant- ships of Rs 12,000 per month for a maximum of 20 months	INR 1,20,000	INR 1,20,000	INR 2,40,000	NIL
Tuition fee waiver*	75%	75%	INR 1,50,000	NIL

1.*Tuition fee waiver specified here is the maximum available. The department may choose to offer a reduced tuition fee waiver to the applicant on the basis of his or her performance in the written entrance examination.

2. Continuation of Financial Assistance is contingent on the student maintaining minimum academic standards defined by the University.

3. Summer registration is as per schedule and courses advised by the Dean of Graduate Studies.

4. After 4 semesters no waivers or assistantships are available.

Structure of the Program

To successfully complete the Master's program a student needs to successfully complete 14 compulsory Core courses and two Optional courses over four semesters.

Each M.A. course carries 4 credits. The minimum credit requirement for successfully completing the M.A. is 64 credits.

A student who fails in any course during the program will be expected to retake it and complete the 64 credits to graduate.

Detailed Course Descriptions

I Advanced Writing and Research Methods: Writing as Profession 4 credits

This course will introduce post-graduate students to the art of research and formal research paper writing. Expect to be taken through the nitty-gritties of research training in genres of formal writing: research proposal, research paper, conference abstract, conference presentation, MLA citation, methods of researching library catalogues (card and digital), indexes and databases and how to access and gain membership in the major research libraries in Delhi.

Unit 1: Reading to Write

Brooks, Cleanth., Gregory Colomb, Joseph Williams Eds. *The Craft of Research*. Chicago, University of Chicago Press, 1995.

Foucault, Michele. "The Statement and the Archive" from *The Archaeology of Knowledge & the Discourse on Language*. New York: Pantheon Books, 1972

Gallagher, Catherine and Stephen Greenblatt. "Introduction" *Practicing New Historicism*. Chicago: University of Chicago Press, 1997

Geertz, Clifford. "Thick Description: Toward an Interpretative Theory of Culture" in *The Interpretations of Culture*. New York: Basic Books Inc., 1973

MLA Handbook for Writers of Research Papers, Seventh Edition.

3 weeks

Unit 2: Pick an area for a research paper

Make a Bibliography

Annotate the Bibliography

Research Proposal

Write a literature Review

3 weeks

Unit 3: 5-page Paper

5-page paper due (1700 words)

Draft 1

Draft 2

3 weeks

Unit 4: 10-15 page Paper

10-15 page paper due (3500-4000 words)

Rough Draft 1

Rough Draft 2

Final Draft

Conference abstract

Conference presentation

5 weeks

II. Literary Theory

4 credits

This course will familiarize the student with some key ideas in the history of literary theory and criticism. We shall read the relevant texts closely, beginning with the ancients and arriving at the first half of the twentieth century. From Plato to Fish, we will pay special attention to the epistemological and ontological presuppositions of each theorist. Students will write short papers on important areas covered in class. There will be an open-book exam at the end of the semester.

Unit 1: Text and World: The question of mimesis

Plato: Book X of *The Republic*

Aristotle: Excerpts from *Poetics*

2 weeks

Unit 2: Text and Author: Poetic subjectivity

Alexander Pope: Excerpts from *An Essay on Criticism*

William Wordsworth: Excerpts from "Preface to *Lyrical Ballads*"

ST Coleridge: Excerpts from *Biographia Literaria*

TS Eliot: "Tradition and the Individual Talent"

3 weeks

Unit 3: Text and Reader (A): Aesthetics

Immanuel Kant: Excerpt from *Critique of Judgment*

Edmund Burke: "The Sublime and the Beautiful Compared"

2 weeks

Unit 4: The Text Itself (A): Formalism

Wimsatt and Beardsley: "The Intentional Fallacy"

Viktor Shklovsky: Excerpts from "Art as Technique"

2 weeks

Unit 5: The Text Itself (B): Language and Semiotics

Mikhail Bakhtin: "Heteroglossia in the Novel"

Ferdinand de Saussure: Excerpts from *Course in General Linguistics*

Roland Barthes: Excerpts from *Mythologies*

3 weeks

Unit 6: Text and Reader (B): Reader Response Theory

Roland Barthes: "Death of the Author"

Stanley Fish: "How to Recognize a Poem When You See One."

2 weeks

Evaluation

Two assignments during the semester (2500 words each)
Final Exam (open book)
Class participation

III. Writing Narratives

4 credits

This course is concerned with establishing a dialogue between the writing and analysis of narrative which will enable students to become better critics of their own work as well as the work of others. We will look at the fictional as well as the nonfictional narrative. While the primary texts will form the bulwark of the course, from time to time, other material will be circulated among the students by way of class handouts. The class itself will be a combination of seminar, workshopping and in-class writing. In addition, students will have to turn in homework as well as assignments for grading.

Unit 1: Life writing and translating experience into fiction

Vladimir Nabokov, *Speak, Memory* (Life writing),
Tim O'Brien, 'The Man I Killed' (short story)

4 weeks

Unit 2: Fiction

Short stories

Jhumpa Lahiri, 'Hell-Heaven'

Anton Chekhov, 'The Lady with the Dog'

Raymond Carver, 'What We Talk About When We Talk About Love'

Novel

Michael Ondaatje, *The English Patient*

7 weeks

Unit 3: Reportage

John Carlin, *Playing the Enemy: Nelson Mandela and the Game*

3 weeks

Secondary reading:

Sol Stein, *Stein on Writing*, St Martin's Griffin, 2000.

Evaluation

A piece of life-writing (2000-2500 words) to be turned in at mid-term

Short story or piece of reportage (2000-2500 words) to be turned in as part of the final portfolio.

With the short story or piece of reportage the student will also submit a critical commentary that will analyse the process of creating the narrative and explain the creative decisions made in the process of composition. This will be turned in as part of the final portfolio

There will be an end-of-semester examination.

IV. Translation Studies

4 credits

Students will study the various approaches to the history, theory, and criticism of literary and humanistic translation. Topics of discussion would include study of translation criticism which is the systematic study, evaluation, and interpretation of different aspects of translated works, translator's working methods, interviews with translators, multiple translations, the changing nature of interpretive approaches, theoretical models of translation, and criteria for the evaluation of

translations It is an interdisciplinary academic field closely related to literary criticism and translation theory.

Unit 1: Equivalence and equivalent effect

Walter Benjamin ‘The Task of the Translator’. In L. Venuti (Ed.), *The Translation Studies Reader*, 2000

Eugene Nida ‘Principles of Translation as exemplified by Bible Translating’. R. A. Brower (ed.): *On Translation*, New York, OUP.

Swann's Way. (À la recherche du temps perdu #1) by Marcel Proust, Lydia Davis (Translator) 2004 by Penguin Classics (first published 1913) [pp ‘Overture’]

David Bellos. 2012. *Is That a Fish in Your Ear? Translation and the Meaning of Everything*. [Article: A Fish in Your Ear: The Short History of Simultaneous Interpreting, pp 259-273]

5 weeks

Unit 2: Translation Shift Approach & Linguistic approach to translation

Jakobson, Roman. “On Linguistic Aspects of Translation.” In *Translation Studies Reader* by L. Venuti. 2000. Routledge.

Vinay, Jean-Paul and Darbelnet, Jean. ‘A Methodology for Translation’. 1995. John Benjamins Publishing.

J C Catford, *A Linguistic Approach to Translation*. 1965. OUP

Zwart, K. M. van: ‘Translation and original: Similarities and Dissimilarities, I’, *Target* [pp 151 – 189]

4 weeks

Unit 3: Translation and Post-Structuralism

Season of Migration to the North, 2003 Penguin Classics Series

Derrida, J. (1985). Des Tours de Babel. J. Graham (Tr.). In J. Graham (Ed.), [*Difference in Translation* (pp. 165-207)]. Ithaca, London

Geeta Patel . 2002. “Lyrical Movements, Historical Hauntings on Gender, Colonialism, and Desire” in *Miraji’s Urdu Poetry*. Stanford University Press.

3 weeks

Unit 4: Translation as a cultural act

K Ramanujan “Three Hundred Ramayanas”

Bassnett Susan. 1998. ‘Postcolonial Translation: Theory and Practice’

Bassnett S, Lefevere A. 1998 ‘Constructing Cultures’. [The Translation Turn in Cultural Studies. pp 123-140]

2 weeks

Evaluation

A short paper and class presentation of 1000 words on each of the Module

Final assessment: A Critical Analysis of a translated work (last week)

Class Participation and peer review

V. The Long Renaissance

4 credits

This course will examine in detail four quintessential moments that visibly shaped thought and knowledge in the British Renaissance. We will read a prose fantasy by a leading humanist, poetry

that is mired in anxieties of love, politics and science, a play that puts self-doubt and skepticism at the heart of early modernity, and finally two books of an epic that gives aspiration, failure and the exercise of justification a grand lyric. The theme of wanting to know, sometimes more than what is obviously knowable, will underlie our reading and enquiry.

Unit 1: *Utopia* by Sir Thomas More

Stephen Greenblatt, "At the Table of the Great: More's Self-Fashioning and Self-Cancellation," in *Renaissance Self-Fashioning*

Quentin Skinner, "Sir Thomas More's 'Utopia' and the language of Renaissance humanism"

3 weeks

Unit 2: "In Defense of Poesie" by Philip Sidney

Selections of sonnets by Petrarch, Spenser, Sidney, Shakespeare, Marvel and Donne

Dolan, Francis E. "Taking the Pencil out of God's hand: Art, Nature and the Face Painting Debate in Early Modern England". *PMLA* 108. 2 (March 1993) 224-239

3 weeks

Unit 3: *Hamlet* by William Shakespeare

Peter Stallybrass, Roger Chartier, J. Franklin Mowery, and Heather Wolfe

"Hamlet's Tables and the Technologies of Writing in Renaissance England"

Selections from Kastan, David Scott, Ed. *Critical Essays on Shakespeare's Hamlet*. New York: G. K. Hall, 1995.

4 weeks

Unit 4: *Book I & 2 of Paradise Lost* by John Milton

Fish, Stanley. *Surprised by Sin* Cambridge: Harvard University Press, 1967.

Guillory, John. "From the Superfluous to the Supernumerary: Reading Gender into *Paradise Lost*."

In *Soliciting Interpretation: Literary Theory and Seventeenth-Century English Poetry*. Eds Elizabeth D. Harvey and Katherine Eisaman Maus. Chicago and London: Chicago UP, 1990. 68-88.

4 weeks

Evaluation

2 papers (2500 words each)

1 creative response to any one of the texts or themes under discussion (this can be a set of poems, a story, a pamphlet, graphic art, anything at all). Word limit can be negotiated depending on the genre)

1 final paper (3500-4000 words) and conference-style presentation at the end of the semester

VI. The Global 18th Century

4 credits

It is impossible to understand 18th Century Europe without understanding the 18th century as a global phenomenon. This course will be interdisciplinary and will track various strands through literary analysis, cultural studies and history. Decades of the long eighteenth century are remarkable for the prose output of essayists, diarists, pamphleteers, writers of conduct books, and travelogues. The rise of political parties, mushrooming of clubs and coffee houses, and the new publishing houses gave huge impetus to prose writings. This course will also track that particular moment of European history when the common public started asking uncomfortable questions about 'imperialism'. From a geo-political perspective, this course will resonate deeply with 21st century political realities.

Unit 1: Primary Texts

Selections from Jonathan Swift's *Gulliver's Travels*

Excerpts from Mary Wortley Montagu's *Turkish Letters*

Secondary Texts:

Clement Hawes' introduction to the critical edition of *Gulliver's Travels*

Donna Landry, "Alexander Pope, Lady Mary Wortley Montagu, and the literature of social comment" in *The Cambridge Companion to English Literature 1650-1740*. 1999

Felicity Nussbaum, *Introduction to The Global Eighteenth Century*

4 weeks

Unit 2: Primary Text

Selections from Jonathan Swift's *A Tale of Tub*

Secondary Text:

Excerpt from Carole Fabricant's *Swift's Landscape*

3 weeks

Unit 3: Primary Text

Joseph Addison, *The Musical Instruments of Conversation; On Giving Advice*

On Long Winded People; Reflections by Richard Steele

Excerpts from *Roger De Coverley Series*

Example of Conduct Literature: Lady Sarah Pennington - *An Unfortunate Mother's Advice to Her Absent Daughters*

Secondary Texts:

Caroline Davis, "[Publishing in the Eighteenth Century: Popular Print Genres](#)" 2005

Critical Edition of Pennington's prose piece by Mary Lynette Austin, 2009.

3 weeks

Unit 4: Primary Text

Excerpts from Pepys and Evelyn's Diaries

Secondary Texts:

Dan Doll and Jessica Munnis, *Essays on the Seventeenth –and Eighteenth-Century Diary and Journal*, 2006

Srinivas Aravamudan's chapter titled "Lady Mary in the Hamman" in *Tropicopolitans*, an excerpt from *Enlightenment Orientalism*.

4 weeks

Evaluation

Reading Comprehension in-class exam

Long paper (min. 10 double spaced pages)

Power-point presentation on long-paper

VII. The Novel in 19th Century Europe

4 credits

The three European nations that play a crucial role in the evolution of the novel in Europe in the nineteenth century are Britain, France and Russia. In this course we will investigate how the novel evolved in these countries with a view towards locating the points of convergence and divergence.

As part of this investigation we will also study what two influential critics have to say about the novels in question as well as the 19th-century European novel in general.

Unit 1

Jane Austen, *Pride and Prejudice*

4 weeks

Unit 2

Fyodor Dostoyevsky, *Crime and Punishment*

6 weeks

Unit 3

Honore de Balzac, *Le Pere Goriot*

4 weeks

Secondary Readings

Georgy Lukacs, "Balzac and Stendhal" in *Studies in European Realism*, pp. 65- 85

Mikhail Bakhtin, excerpts from "Forms of Time and of the Chronotope in the Novel" from *The Dialogical Imagination* pp.243-258.

Evaluation

3 papers of 1500 words each on all 3 novels (one on each novel)

A research paper of 2000-2500 words on one of the three authors studied during the semester

An examination at the end of the semester

VIII. 19th Century Poetry

4 credits

This course acquaints the student with some key moments in the poetry of nineteenth-century Europe and America. We begin with the English romantics, exploring the romantic engagement with nature, the self, and the tantalizing promise of political revolution. Next, we encounter some distinctively American poetic strains such as the transcendentalist and the gothic. Finally, we return to Europe, to Browning's dramatic monologue and the French Symbolists, where we witness the early stirrings of the twentieth-century preoccupation with the craft of poetry.

Unit 1: The Romantics: Nature and the Imagination

Primary Texts:

William Wordsworth: "The Daffodils", "Lines Composed a Few Miles above Tintern Abbey"

S. T. Coleridge: "Kubla Khan", "The Ancient Mariner"

Secondary Texts:

William Wordsworth, "Preface to Lyrical Ballads"

4 weeks

The Romantics: The Age of Enlightenment

Primary Texts:

William Blake: London, Tyger

P. B. Shelley: Ode to the West Wind

Secondary Texts:

Thomas Paine: "The Rights of Man"

3 weeks

Unit 2: Nineteenth Century American Poetry

Primary Texts:

Walt Whitman: "Crossing Brooklyn Ferry"

Emily Dickinson: "I heard a Fly buzz - when I died", "Because I could not stop for Death", "The Soul selects her own society", and other selections from *Complete Poems*

Secondary Texts:

Henry David Thoreau, Conclusion of *Walden*

Emily Dickinson, *Letters of Emily Dickinson*

4 weeks

Unit 3: Precursors to Modernist Poetry

Primary Texts:

Robert Browning: "My Last Duchess", "The Bishop Orders His Tomb"

Charles Baudelaire: "To a Passerby", "Le Crépuscule du soir [Evening Twilight]", (from *The Flowers of Evil* translated by William Aggeler)

Secondary Texts:

"The Flaneur" from *The Writer of Modern Life* by Walter Benjamin

3 weeks

Evaluation

Three assignments, one on each unit (2500 words each)

Class participation

IX. Modernism

4 credits

This course is meant to introduce the students to the major debates of the literary movement of Modernism in the early-mid 20th century. The selection of texts represents the range of experimentation with form and content that the movement exhibited. The texts emerge from as varied a set of places as Germany and Argentina, England and Russia, and Romania and Ireland, testifying to the transcontinental nature of the movement. The background readings from Bertolt Brecht, Frederic Jameson and Henri Bergson help us understand the new equations of the formal and the thematic that Modernism brought about.

Unit 1

Bertolt Brecht, *Mother Courage*

Eugene Ionesco, *Rhinoceros*

4 weeks

Unit 2

Virginia Woolf - *To the Lighthouse*

James Joyce - The Dead (from *The Dubliners*)

Jorge Louis Borges – "The Approach to Al-Mu'tasim", "The Garden of Forking Paths", "The Library of Babel", "The Secret Miracle".

7 weeks

Unit 3

T.S. Eliot - *The Wasteland*

Wilfred Owen – "Dulce et decorum est", "A Terre"

Anna Akhmatova – "The Muse", "Epigram", "In Memoriam, July 19, 1914"

W. B. Yeats – “Leda and the Swan”, “Among School Children”

3 weeks

Background Readings

Bertolt Brecht, ‘The Street Scene’, ‘Theatre for Pleasure or Theatre for Instruction’, and ‘Dramatic Theatre vs Epic Theatre’, in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

Henri Bergson, 1913 'The Intensity of Psychic States' in *Time and Free Will: An Essay on the Immediate Data of Consciousness*, George Allan & Company: London.

Fredric Jameson, 'Introduction' to *The Modernist Papers*, Verso: 2007.

Evaluation

Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words

Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

X. Feminist and Queer Writing

4 credits

This course is meant to introduce students to important feminist and queer literature produced between the late 19th and the early 21st century. Whereas the section “Feminist Interventions” is meant as an exploration of feminist subjectivities across regions and races, the section “Queer Interrogations” studies how queer expressions have used existing social discourses to make place for same-sex desire in their worlds. The background readings open up the theoretical debates about categories of ‘women’ and ‘LGBT’, explore intersectionality as an analytical force, and subject feminist and queer claims to questions of form.

Unit 1: Feminist interventions

Selections from Carol Ann Duffy: ‘Warming her pearls’, ‘How many sailors to sail a ship?’, ‘Havisham’, ‘Valentine’, ‘Mrs. Midas’, ‘Anne Hathaway’, ‘The Lovers’, ‘Mrs Lazarus’

Audre Lorde: *Zami: A New Spelling of My Name* (Crossing Press: 1982)

Ismat Chughtai, *A Life in Words*, translated by M. Asaduddin (Penguin: 2012)

7 weeks

Unit 2: Queer interrogations

Oscar Wilde, *The Picture of Dorian Gray*

Pandey Bechan Sharma ‘Ugra’, *Chocolate and Other Writings on Male Homoeroticism*, translated by Ruth Vanita (Duke University Press: 2009)

Geetanjali Shree, *The Roof Beneath Their Feet*, translated by Rahul Soni (Harper Collins India: 2010)

7 weeks

Background Readings

Eve Kosofsky Sedgwick, "Introduction: Axiomatic" to *Epistemology of the Closet* (University of California Press: 1990)

Judith Butler, "Subjects of Sex/Gender/Desire" in *Gender Trouble: Feminism and the Subversion of Identity* (Routledge: 1990)

bell hooks, "Black Women: Shaping Feminist theory" in *Feminist Theory: From Margin to Centre* (Pluto Press: 2000)

Evaluation

Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words

Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

XI. South Asian Writing

4 credits

This course is meant to familiarize the students with the major literary texts and debates from 20th/21st century South Asia. It is divided into two sections, consisting of novels and poetry respectively. Through an exploration of Hyder, Rushdie and Hanif, the students get a chance to explore the literary responses to the turbulent political history of the subcontinent from the Partition, to the Emergency to the fall and rise of dictatorships in the region. Through studying the poetry of Dhasal, Pasha and Das, we investigate the issues of caste, gender and conflict as inflecting the aesthetic of the subcontinent's poets. The background readings help to ground these debates with critical writings on caste, on the viability of the category of 'South Asian literature', on the role of English in the region, and on conflict in the region.

Unit I

Qurratulain Hyder, *River of Fire* (NDPC: 1999)

Salman Rushdie, *Midnight's Children* (Random House: 2006)

Mohammed Hanif, *A Case of Exploding Mangoes* (Vintage: 2009)

9 weeks

Unit II

Namdeo Dhasal: "Man, You Should Explode", "Speculations on a Shirt", "Cruelty", "The day she was gone", "Arsefuckers Park", "New Delhi: 1985", "Mandakini Patil: A Young Prostitute, My Intended Collage"

Kyla Pasha, Selections from *High Noon and the Body* (Yoda Press, 2010), "Poem on a Paper Aeroplane Floated Across the Border", "High Noon and the Body", "Saddest Seattle Song", "Up Next, Lahore Song", "Playmate of the Year"

Kamala Das, Selections, "Farewell to Bombay", "The Dance of the Eunuchs", "A Feminist's Lament", "An Introduction", "The Looking Glass", "Summer in Calcutta", "Nani", "Gracious Allah"

5 weeks

Background Readings

B.R.Ambedkar, Sections 1-11, *The Annihilation of Caste* (1936)

Harish Trivedi, "South Asian Literature: Reflections in a Confluence" *Indian Literature*, Vol. 49, No. 5 (September-October 2005), pp. 186-194

Raja Rao, Preface to *Kanthapura* (1938)

Perry Anderson, "Why Partition?", *London Review of Books* Vol 34 No. 14, 19 July 2012

Evaluation

Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words

Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

XII. American Literature

4 credits

This course is meant to be an indicative survey of 20th century American literature. The genres include novels, memoirs and poetry, and major issues explored in this course are crisis of American self-identity in the long 20th century, race and the afterlife of slavery, colonialism and neo-colonialism, and experimentation of genre within American literature.

Unit I

F. Scott. Fitzgerald, *The Great Gatsby*

4 weeks

Alice Walker, *The Colour Purple*

4 weeks

Unit 2: Nonfiction

Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

2 weeks

Unit 3: Poetry

Allen Ginsberg, 'Howl', 'A Supermarket in California', 'America'

Elizabeth Bishop, 'Arrival at Santos', 'Crusoe in England', 'One Art', 'Questions of Travel'

3 weeks

Unit 4: Short Stories

Junot Diaz, 'How to date a browngirl (black girl, white girl or halfie)'

Raymond Carver, 'A small, good thing'

Ernest Hemingway, 'A clean, well-lighted place'

1 week

Background Readings

Zora Neale Hurston, 'How It Feels To Be Coloured Me'

James Baldwin, 'Notes of a Native Son'

Joan Didion, "Slouching Towards Bethlehem"

Vine Deloria, 'Indian Humor'

Evaluation

Class Participation

Mid-term assignment (1500 words)

Final assignment (2500 words)

XIII. Methods in the Analysis of Culture

4 credits

This course seeks to equip students from the humanities and especially the social sciences with methods which they might fruitfully deploy when engaging with problems related to culture. The course is made up of four units . The first comprises a set of readings that engage with one of the central problems in the analysis of modern culture : the deeply ambiguous role of technology in the

production of culture . The second unit will address another cultural effect of modern capitalism – its capacity to produce desire. The third and fourth sections focus on recent methodological breakthroughs that have unfolded in the key domains of women’s and post-colonial studies.

Unit 1: Culture and Industrial Capitalism

Theodor Adorno, ‘Culture Industry Reconsidered’ in *The Culture Industry – selected essays on mass culture*. Edited and with an introduction by J. M. Bernstein, London, Routledge, 1991, pp. 98-106.

Walter Benjamin, “The Work of Art in the Age of its Technological Reproducibility” in Walter Benjamin, *Selected Writing 1935- 1938* , Harvard University Press, 2002,pp 101-134

3 weeks

Unit 2: Desire of the insubstantial

Marx, “On the fetishism of commodities” From *Capital* Vol. 1, Part 1, Chapter 1, Section 4.

Freud ,“Fetishism” from the *Complete Psychological Works of Sigmund Freud* . J. Strachey tras. Hogarth Press, pp 147-57

Jean Baudrillard,*The System of Objects* Verso, 1966

4 weeks

Unit 3: Gendering Cultural Studies

Donna Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century” in *Simians, Cyborgs and Women: The Reinvention of Nature*. Routledge: New York, 1991, 149-181.

Gloria Anzaldua, "How To Tame a Wild Tongue." in *Borderlands/La Frontera: The New Mestiza*. Aunt Lute Books: San Francisco. 1999, 75-86.

bell hooks, “Gangsta culture” in *We Real Cool: Black Men and Masculinity*. Routledge: New York, 2004, 15-31.

Supplementary Readings

Linda Zerelli, "[We Feel Our Freedom': Imagination and Judgment in the Thought of Hannah Arendt](#)" *Political Theory* 33, No. 2 (April 2005): 158-188.

Moira Weigel" Further Materials Towards A Theory of The Man Child" *The New Inquiry*. July 9, 2013.

Wendy Brown, "Freedom and the Plastic Cage." in *States of Injury: Power and Freedom in Late Modernity*. Princeton University Press; New York. 1995, 3-29.

4 weeks

Unit 4: Post-colonial Cultural Studies

Gayatri Chakraborty Spivak, "Moving Devi" in *Other Asias*. Blackwell Publishing: Oxford, 2003, 178-208.

Rajeswari Sunderajan, “The Ameena Case” in *The Scandal Of The State: Women: Law and Citizenship in the Postcolonial State*. Duke University Press; Durham, 2003, 45-71.

Supplementary Readings

Dipesh Chakraborty, “Of Garbage, Modernity and the Citizen's Gaze.” in *Habitations of Modernity: Essays in The Wake of Subaltern Studies*. University of Chicago Press: Chicago, 2002, 65-79.

Bill Ashcroft, "Sugar and slavery" in MSF Dias ed. *Legacies of Slavery: Comparative Perspectives*. Cambridge Scholars Publishing: Newcastle, UK, 2008, 108-125.

3 weeks

Evaluation.

Evaluation in this course will be continuous and conducted throughout the semester. The object of evaluation will be to test a student's knowledge of the material taught through the course and the development of her analytical, critical and writing abilities. A final grade will be awarded on the basis of written presentations in seminars, participation in seminars and a 2,000 words term paper to be submitted at the end of the course. The course instructor may also set a short written examination to test the student's knowledge of the texts taught.

XIV. The Literary and the Visual

4 credits

This course which focuses on material drawn from Europe between the seventeenth and nineteenth centuries aims to equip students with the ability to move between literary and visual forms and to track ways in which expressive strategies mutate in this process. The course will focus on formal categories such as realism and the differing ways in which chronotopes are deployed by literary and visual forms, but it will also take students through a set of paintings and novels to demonstrate how these forms can be brought into an interanimating relationship.

Unit 1: Time and Space

Gotthold Ephraim Lessing, *Laocoon : An Essay on the Limits of Painting and Poetry* translated by Edward Allen McCormick, Chapters 16-18

Mikhail Bakhtin "Forms of time and of the Chronotope in the Novel" (excerpt) from *The Dialogical Imagination* translated by Caryl Emerson and Michael Holquist.

3 weeks

Unit 2: Realism

E.H .Gombrich, *Art and Illusion* (excerpts)

Norman Bryson *Vision and Painting* (excerpts)

Roland Barthes , *S/Z* Trans. Richard Miller.

Jaques Ranciere, *The Future of the Image*. trans. Gregory Elliott. Chapter 3, "Painting in the Text"

6 weeks

Unit 3: Painting and the Novel

Titian , "Venus of Urbino"

Vermeer "The Lace maker"

Peter de Hooch , "Woman Reading a Letter"

Jane Austen, *Mansfield Park*

Hogarth, "Industry and Idleness" all 12 plates

Charles Dickens, *Oliver Twist*

5 weeks

Evaluation

Evaluation in this course will be continuous and conducted throughout the semester. The object of evaluation will be to test a student's knowledge of the material taught through the course and the development of her analytical, critical and writing abilities. A final grade will be awarded on the

basis of written presentations in seminars, participation in seminars and a 2,000 words term paper to be submitted at the end of the course. The course instructor may also set a short written examination to test the student's knowledge of the texts taught.

XV. Fairy Tale, Fantasy and Myth

4 credits

The course is an introductory survey of the migration of traditional tales from common storytelling circles into the literary culture of mythology, the fairy tales and contemporary fantasy fiction and their adaptations in film. Topics include the heroic quest, the fantastic and sorcery and witches. Emphasis on the mythical narrative structure and on the cultural significance of specific myths and tales.

Unit 1: The Folk Narrative

Meider, Wolfgang. 1987. "Grim Variations: From Fairy Tales to Modern Anti-Fairy Tales." *Tradition and Innovation in Folk Literature*. Hanover and London: University Press of New England.

E.T.A. Hoffmann, "The Sandman". Tales From the German, comprising specimens from the most celebrated authors. Translated by John Oxenford and C. A. Feiling. London: Chapman and Hall, 186, Strand. 1844. C. Whiting, Beaufort House, Strand.

Bascom, William. 1965. "The Forms of Folklore: Prose Narratives." *Journal of American Folklore* 78.307: 3-20.

Mirror, Mirror on the Wall: Women Writers Explore Their Favorite Fairy Tales. 1998. Kate Bernheimer (ed). Anchor; Reissue edition (1998). [2 Selected Tales: Chitra Banerjee Divakaruni & Alice Adams

4 weeks

Unit 2: History and Structure

Zipes, Jack. 2003. "Once There Were Two Brothers Named Grimm." Introduction to *The Complete Fairy Tales of the Brothers Grimm*, 3rd ed. New York: Bantam. xxiii-xxxvi.

Propp V. *Discussion of Tale-Types and Motifs, Morphology of the Folktale*. University of Texas Press, 1968.

Secondary Reading: Travers PL. *What the Bee Knows: Reflections on Myth, Symbol, and Story*. 1994.

4 weeks

Unit 3: Analysis Assignment

Choose, watch and evaluation of two of the films from the given list. This assignment would include the explanation of how the film relates to concepts and ideas from class – not just "it's a folktale" or "it shows tradition," but a thorough discussion of its folkloristic elements.

Films Tentative list:

Ever After (1998) by Andy Tennant – with Drew Barrymore in a new version of "Cinderella" (with Leonardo da Vinci as her fairy godmother)

The Thirteenth Warrior (1999) by John McTiernan – Beowulf version where an Arab courtier teams up with Vikings to slay a monster

Pirates of the Caribbean (2003) by Gore Verbinski – A rogue (and cursed) pirate tries to save a kidnapped princess

O Brother Where Art Thou? (2000) by Joel Coen – retelling of Homer’s *Odyssey* with escaped Southern convicts -- involves much traditional music.

6 weeks

Evaluation

1. Short Paper and presentation of 1000 words from Module I and Module II
2. Analysis Assignment from Module 3 (1000 words)
3. Final short paper based on folk narrative structure (1000 words)

XVI. Conceptualizing World Literature: concepts and debates

4 credits

This course will introduce students to the concept of ‘world literature’; its origins and promises. In the second part of the course, students will be familiarized with various debates associated with ‘world literature’. Students will also be taught how to critically analyze two literary texts (written in different languages and in different historical eras). Re-naming of this field, is the latest phenomenon and final part of the course will be comprehensive discussions related to re-naming of WeltLiteratur.

Unit 1: Anticipations

Primary Text:

Excerpts from *Johann Wolfgang Von Goethe on World Literature*, 1827.

Eric Auerbach, “Philology and WeltLiteratur” 1952.

Secondary Text:

Rabindranath Tagore, *World Literature*, 1907

3 weeks

Unit 2: Debates

Primary Text:

Franco Moretti, “Conjectures on World Literature.” *New Left Review* 2000.

Excerpts from Pascale Casanova, *The World Republic of Letters.*, 2004.

Secondary Text

Aamir R. Mufti, “Orientalism and the Institution of World Literatures”, Critical Inquiry 2010.

4 weeks

Unit 3: Comparative Study: Victorian novel/Hindi Upanyas.

Primary Text

Charlotte Bronte, *Shirley*

Gillian Wright trans. Srilal Shukla, *Raag Darbari*, 1991.

Secondary Reading:

Burkhard Niederhoff “Perspective-Point of View.”

4 weeks

Unit 4: Renaming the field

Primary Text:

Gayatri Chakraborty Spivak and David Damrosch, “Comparative Literature/World Literature: A Discussion” 2011.

Emily Apter, *Against World Literature*, 2013.

Jonathan Arac, "World English/World Literature" *Blackwell Companion To The English Novel*, 2014.

Secondary Texts:

Francesca Orsini on *Significant Geographies*

Excerpts from David Damrosch. *How to Read World Literature*. , 2009.

3 weeks

Evaluation

Reading Comprehension in-class exam

Long paper (min. 10 double spaced pages)

Power-point presentation (on long-paper)

XVII. Postcolonial Theory

4 credits

This course is meant to introduce students to the major debates within the field of Postcolonial Theory. The debates are outlined under three subheadings which familiarize the students with, first, the field of postcolonial literature and how it responds to the long history of the Empire, second, an exploration of how Postcolonial Theory is deeply invested in revising Eurocentric discourse and studying its consequences, and third, an investigation of how colour prejudice has been both the primary medium and the effect of the long duree of colonial domination.

Unit 1: Writing Back

Achebe, Chinua. "African Writer," in *Colonial Discourse and Postcolonial Theory*, Patrick Williams and Laura Chrisman, Eds. New York: Columbia UP, 1994.

Ashcroft, Bill, et al., "Introduction", "Cutting the ground: critical models of post-colonial literatures", "Theory at the crossroads: indigenous theory and post-colonial reading", "Rethinking the post-colonial: post-colonialism in the twenty first century" in *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London, Routledge, 1989.

4 weeks

Unit 2: Changing Discourse

Said, Edward., "Introduction", "The Scope of Orientalism", "Orientalism Structures and Restructures", in *Orientalism*, New York: Pantheon, 1978.

James, C. L. R., "Preface to the First Edition", "The Property", "The Owners", "Parliament and Property", "The San Domingo Masses Begin", "And the Paris Masses Complete", in *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*, New York: The Dial Press, 1938.

5 weeks

Unit 3: Colouring Perceptions

hooks, bell. "Representing Whiteness in the Black Imagination," in Grossberg, Lawrence et al., *Cultural Studies*. London: Routledge, 1990.

Fanon, Frantz., "Introduction", "The Black Man and Language", "The Woman of Colour and the White Man", "The Man of Colour and the White Woman", "The Black Man and Psychopathology" in *Black Skin, White Masks*. New York: Grove Press, 1962.

5 weeks

Evaluation

Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words

Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

Information about the revamped PhD program in English will be uploaded before admissions begin for the 2016-17 academic year.

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