

Department of English
School of Humanities and Social Sciences
Shiv Nadar University
Undergraduate Prospectus 2016-17

BA (Research) English at SNU:

At SNU English we seek for our students a strong, world-class degree in literary studies that trains them in a deep and critical engagement with the world around them. We asked ourselves what would make English studies relevant and exciting to students in twenty first-century India as we put together courses that combine traditional literary studies with contemporary perspectives; modules in creative writing with training in academic prose; literary method with methods in philology. Some courses that the department offers are in Literary History, Renaissance Studies, Gender and Sexuality, Crafting of Fiction in Prose, The Novel, Women's Writing and Translation Studies. Our faculty members, trained in some of the best universities of the world, are continuously engaged in research and publication. The strong emphasis on faculty research translates to a unique research component that is essential to the Bachelor's degree at SNU. In the final semesters, students will take courses which require them to write research papers. They will also have the option to conduct independent research that will be supervised by a faculty in the department. The department offers 100 level introductory courses, 200 level discipline courses and 300 and 400 level advanced and research courses. All courses in the English department are for 3 credit hours with additional office hours for one-on-one meetings.

Requirements:

SNU offers its students the opportunity to take courses in the English department liberal arts curriculum. Students follow their interests and choose courses from the wide range available in the social sciences, natural sciences, communications, business and the arts. Undergraduates take a combination of compulsory and elective courses in the department as well with other departments in the university. Some of the compulsory courses that SHSS students will take over the first two semesters are: Academic Writing, Modernity: A Critical Exploration, and Logic & Scientific Reasoning.

BA (Research) English requires students to **complete 72 credits in core and elective courses in literature** that together with **UWEs (24 credits) from other departments and CCCs (24 credits)** must add up to **a minimum of 120 credits** in order to graduate. There is an option to write an Individually Supervised Research Paper for 9 credits in the final semester in lieu of 3 courses. **Credits for graduation can be completed in a minimum of 3 years and maximum of 6 years.**

Minor in English:

Students of the university from departments other than English may complete 18 credits (from six UWE courses) towards earning a minor in English. Of the six courses that add up for the minor, the department requires that there be one 300 level course and one 400 level course.

Credit break-up of the Compulsory, Core and Elective courses

| Department of English Courses | Credits |
|--|------------|
| <p>Academic Writing (compulsory) <i>A course for all students in the School of Humanities and Social Sciences</i></p> | 3 |
| <p>Logic and Scientific Reasoning (compulsory) <i>A course on quantitative methods specially designed for students in the School of Humanities and Social Sciences</i></p> | 3 |
| <p>Modernity: A Critical Exploration (compulsory) <i>A course taught by the SHSS faculty across the disciplines</i></p> | 3 |
| <p>10 Core Courses in English <i>To orient students in the discipline by focusing on literary/critical methods and to provide them with an adequate grounding in the field.</i></p> | 30 |
| <p>11 Elective Courses in English <i>To give students a choice in how they want to develop their knowledge of the discipline. They can opt for applied courses such as Translation or Creative writing or deepen their knowledge of period, genre or widen the range of their knowledge.</i></p> | 33 |
| <p>Undergraduate Supervised Research Paper (optional) <i>(in lieu of 3 Research Level Elective Courses in the final semester)</i></p> | 9 |
| 24 Courses | 72 Credits |

Completing the BA (Research) English in 6 semesters

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|---|---|
| <p align="center">Semester 1</p> <ol style="list-style-type: none"> 1. Academic Writing 2. Logic & Scientific Reasoning 3. Core 1 4. UWE/Minor 5. UWE 6. CCC | <p align="center">Semester 2</p> <ol style="list-style-type: none"> 1. Modernity: An Interdisciplinary Exploration 2. Core 2 3. Elective 1 4. Elective 2 5. UWE/Minor 6. UWE 7. CCC |
| <p align="center">Semester 3</p> <ol style="list-style-type: none"> 1. Core 3 2. Core 4 3. Elective 3 4. Elective 4 5. UWE/Minor 6. CCC 7. CCC | <p align="center">Semester 4</p> <ol style="list-style-type: none"> 1. Core 5 2. Core 6 3. Elective 5 4. Elective 6 5. UWE/Minor 6. CCC 7. CCC |
| <p align="center">Semester 5</p> <ol style="list-style-type: none"> 1. Core 7 2. Core 8 3. Elective 7 4. Elective 8 5. UWE/Minor 6. UWE/ Minor 7. CCC | <p align="center">Semester 6*</p> <ol style="list-style-type: none"> 1. Core 9 2. Core 10 3. Elective 9 4. Elective 10 5. Elective 11 6. CCC <p>* UGSRP in lieu of Electives</p> |

Completing the BA (Research) English in 8 semesters

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|---|--|
| <p align="center">Semester 1</p> <ol style="list-style-type: none"> 1. Academic Writing 2. Logic & Scientific Reasoning 3. Core 1 4. UWE/Minor 5. UWE 6. CCC | <p align="center">Semester 2</p> <ol style="list-style-type: none"> 1. Modernity: An Interdisciplinary Exploration 2. Core 2 3. Elective 1 4. UWE/Minor 5. UWE 6. CCC |
| <p align="center">Semester 3</p> <ol style="list-style-type: none"> 1. Core 3 2. Core 4 3. Elective 2 4. UWE/Minor 5. UWE 6. CCC | <p align="center">Semester 4</p> <ol style="list-style-type: none"> 1. Core 5 2. Core 6 3. Elective 3 4. UWE 5. UWE/Minor 6. CCC |
| <p align="center">Semester 5</p> <ol style="list-style-type: none"> 1. Core 7 2. Elective 4 3. Elective 5 4. UWE/Minor 5. CCC | <p align="center">Semester 6</p> <ol style="list-style-type: none"> 1. Core 8 2. Elective 6 3. Elective 7 4. UWE / Minor 5. CCC |
| <p align="center">Semester 7</p> <ol style="list-style-type: none"> 1. Core 9 2. Core 10 3. Elective 8 4. UWE/Minor 5. CCC | <p align="center">Semester 8*</p> <ol style="list-style-type: none"> 1. Elective 9 2. Elective 10 3. Elective 11 4. UWE/Minor 5. CCC <p>*UGSRP in lieu of Electives</p> |

A list of the Core and Elective Courses offered by the Department of English

(Please note that our courses are always liable to be revised to accommodate the new areas of knowledge that open up in the discipline.)

10 + 1 Core Courses

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|--------|--|
| ENG109 | <i>Introduction to Creative Writing</i> |
| ENG102 | <i>Fundamentals of Translation</i> |
| ENG114 | <i>Poetry: Chaucer to Milton</i> |
| ENG210 | <i>Immersion in Shakespeare</i> |
| ENG301 | <i>British Literature: Romantic Poetry</i> |
| ENG319 | <i>18th Century Prose: Essays, Pamphlets and Diaries</i> |
| ENG216 | <i>Modernist Fiction</i> |
| ENG401 | <i>Literature Today: The Novel</i> |
| ENG207 | <i>Survey of American Literature</i> |
| ENG424 | <i>South Asian Writing</i> |
| ENG104 | <i>Academic Writing</i> (this course is Core for all SHSS departments) |

11 Electives to be picked out of the following 14

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|--------|--|
| ENG110 | <i>Literary Method</i> |
| ENG112 | <i>Narrative Techniques in the 19th Century</i> |
| ENG211 | <i>Creative Writing Level 2, Prose</i> |
| ENG213 | <i>Development and Acquisition of Language</i> |
| ENG214 | <i>Women's Writing in Translation</i> |
| ENG215 | <i>20th century South Asian English Poetry</i> |
| ENG295 | <i>Special Topics in Translating & Linguistics</i> |
| ENG304 | <i>Introduction to Gender Studies</i> |
| ENG315 | <i>Advanced Creative Writing Level 3</i> |
| ENG325 | <i>Global Folklore</i> |
| ENG326 | <i>Postmodernist Fiction</i> |
| ENG411 | <i>Special Topics in the Renaissance</i> |
| ENG413 | <i>Global Swift</i> |
| ENG414 | <i>Translation Criticism & Project</i> |

A List of the CCCs offered by the Department of English

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|--------|-----------------------------------|
| CCC111 | India and World War One |
| CCC302 | Literature, Identity & Theatre I |
| CCC303 | Literature, Identity & Theatre II |
| CCC313 | Major Forms of Oral Discourse |
| CCC314 | Poetry Appreciation |
| CCC315 | Seven Forms of Poetry |
| CCC317 | Introduction to Phonetics |
| CCC511 | The Language Game of Poetry |
| CCC305 | Grammar, Syntax and Composition |
| CCC814 | Academic writing |

Course Descriptions

ENG104 Academic Writing

Course Coordinator: Dr. Anannya Dasgupta

This is a course in critical reading, critical thinking and critical writing. You will read a selection of essays and learn to write a 5 page academic paper that makes an argument by constructing evidence from the readings discussed in class. This is a writing intensive class. You will write 5 papers in 2 drafts each, so 10 papers in all. Expect to be either writing or revising a draft every single week of the semester. This is a workshop style course where the course will run on your constant class participation in discussions, peer reviews and group work. The readings will include among others, essays by: Ruth Vanita “Was Sita Mrs. Ram?” : Sunil Kumar “Naming”; Derek Jenson “Silence”, Alain de Botton “Transmission Engineering”: Emily Martin “The Egg and Sperm”

ENG109 Introduction to Creative Writing

Dr. Vikram Kapur

Introduction to Creative Writing uses a mixture of classroom lecture, in-class writing, workshopping and production of work to familiarise the students with the basics of poetry and prose writing. In the first half of the semester, we will focus on exercises geared towards writing with the senses, which is essential to the production of poetry. Students will also be familiarised with the basics of using the meter and free verse. In the second half of the semester, we will concentrate on prose. We will discuss issues such as using autobiography to create fiction, choosing the right point of view from which to tell the story, creating a memorable character and coming up with a beguiling plot. Students will also learn to utilise workshopping techniques in this course, which will enable them to become better critics of their own and other people’s work. The accent will be on writing as a reader and reading as a writer. While students will turn in homework every week, the bulk of their grade will be derived from two major projects. One will be a short poetry sequence which will be turned in at midterm, and the other will be a short story to be turned in at the end of the semester.

Primary texts: Maya Angelou, ‘I know why the caged bird sings,’ (Poem), William Butler Yeats, ‘The Lake Isle of Innisfree’ (Poem), Ezra Pound ‘In the station at the metro’ (poem), Esther Morgan, ‘Avocados’ (poem), Tim O’Brien, ‘The Man I Killed’ (short story), Junot Diaz, ‘How to date a brown girl (black girl, white girl, or halfie) (short story), Raymond Carver, ‘Popular Mechanics (short story), Margaret Atwood, ‘Happy Endings’ (short story), Etgar Keret, ‘Grab the Cuckoo by the tail’
Secondary text: Sol Stein, *Stein on Writing*

ENG102 Fundamentals of Translation

Dr. Tulika Chandra

This course introduces students to the field of Translation Studies, providing a strong focus on the development of this field and addresses some of the main issues that have informed the general reflection on translation over the years. It will also make the students do the coursework along with an intensive translation practicum, a project in translation. Students will develop the skills of translation. The course would require a Term Paper and its Presentation & Discussion, a Translation

Project which would be a translation of a classic short story/short essay; it would also have Student Practice Lectures.

ENG114 Poetry: Chaucer to Milton

Dr. Aniket Jaaware

The course introduces students to various forms of poetry: sonnet, sestina, vilanelle (the strict forms), as well more open forms like the epic in blank verse. Students learn to read closely and slowly, observing the processes of reading and meaning-making. Students also get to study the variety of poems that are available, and they study some select poets from Chaucer to Milton. Students also get to see the difference from 20th century poetry.

Texts taught:

Selections from Shakespeare *Sonnets* (12)

John Donne, 'The Flea', 'The Sunne Rising', 'Valediction: Forbidding Mourning', 'The Canonization'
Andrew Marvell, 'To His Coy Mistress', 'The Definition of Love', selections from 'Upon Appleton House'

John Milton, *Paradise Lost* Books I and IV, 'When I consider...'

ENG210 Immersion in Shakespeare

Dr. Anannya Dasgupta

In this course we will read a selection of sonnets, lyrics and 4 plays by Shakespeare. For your final project for this class you will pick one of Shakespeare's plays that we haven't read in class. The goal of this class will be an immersion in Shakespeare as we explore questions of gender, nature, poetics of time, literary genre and rhetoric. We will begin by reading a selection of the sonnets. The plays for this semester are: *Othello*, *Twelfth Night* and *The Tempest*. Expect to read some critical essays on the plays in the course. The evaluation for this course will be based on a set of quizzes, two short papers and one final paper on a play of your choice.

ENG301 British Literature: Romantic Poetry

Ms. Paromita Patranobish

This course attempts to study British Romantic poetry from Blake to Keats. We will contextualise British Romanticism as a literary, aesthetic and cultural phenomenon arising within a particular historical milieu, and study how the poetry of this period evolves, the recurring concerns shared by the six poets: the role of nature, its relationship with art, the concept of revolution, individual autonomy, education, and the conflict between empirical rationality and intuitive imagination. We will begin by locating Romantic poetry within a literary tradition, examining the continuities and ruptures between Romanticism and its Enlightenment predecessors. Our exploration of the poetry of this period, the poetic and metrical forms employed, and the use of figures of speech, will be juxtaposed with a reading of certain key philosophical and political tracts, to get a better sense of the intellectual backdrop against which these poems were composed and read.

Select Readings:

Immanuel Kant, "An Answer to the Question: What is Enlightenment?" (1784)

Thomas Paine, *Reflections on Revolution in France* (1790): The Author's Preface to the English Edition; Part I: Rights of Man

[Recommended reading: Edmund Burke, Reflections on the Revolution in France, And on the Proceedings in Certain Societies in London Relative to that Event. In a Letter Intended to Have Been Sent to a Gentleman in Paris (1790)]

ENG319 18th Century Prose: Essays, Pamphlets and Diaries **Dr. Gatha Sharma**

Last decades of 17th century and early years of 18th century are remarkable for the prose output of essayists, diarists and pamphleteers. Rise of political parties; mushrooming of clubs and coffee houses; and the new publishing houses gave a huge impetus to prose writing in England.

This course tracks the rise and development of prose writing in English literature.

- a) Pamphlet writing has been the precursor of Newspaper reporting. Students will be able to understand and analyze how Newspapers originated from intensive pamphleteering by Whigs and Tories during 18th century. They will critically evaluate the importance of opinionated pamphlet writing in that era and will also create prose on the importance of putting forth one's opinion.
- b) Prose writing is an essential part of under-graduate students' training. Essays are the best source (to understand, evaluate and later on to create) for learning finer nuances of style and substance.
- c) Diaries can be studied as history. Since diaries are private, meant only for writer's own eyes, they usually are the most truthful account of history. Students will learn how to glean history from a daily record of life. They will also reflect on whether diary writing is a viable exercise in today's world.

Primary Readings: A Tale of A Tub; Essays written by Jonathan Swift, Addison and Steele; Pepys's Diary

Secondary Readings: Sir Roger de Coverley series, Evelyn's Diary

ENG216 Modernist Fiction **Dr. Gautama Polanki**

This course will introduce the student to the genre of modernist fiction through the study of a few illustrative novels and short stories. The authors to be studied include: James Joyce, Virginia Woolf, and Franz Kafka. These texts will enable us to think about how modernist literary styles reflected the cultural, political, and philosophical ethos of the age. Grading will be based on class participation, quizzes, a 2500-word paper, and a final exam.

Primary texts:

James Joyce, "The Dead"

James Joyce, *A Portrait of the Artist as a Young Man*

Virginia Woolf, *Mrs. Dalloway*

Franz Kafka, *Metamorphosis*

ENG401 Literature Today: The Novel **Dr. Sambudha Sen**

This course aims to work with three of the greatest novels of the twentieth century drawn from three different continents to study: (a) the formal possibilities of the contemporary novel (b) the

cosmopolitan reach of the novel and (c) the range of themes with which the contemporary novel has engaged. Evaluation will be based on two sit down tests and one 2000 words term paper.

The three novels studied are:

Gabriel Garcia Marquez, *One Hundred Years of Solitude*.

Jose Saramago, *Baltazar and Blimunda*

Najib Mahfouz, *Palace Walk*

ENG207 Survey of American Culture

Dr. Gatha Sharma

This course will discuss in detail the making of World's most powerful democracy right from the year when Columbus landed till the Second World War. Literary texts/ excerpts from texts reflecting the true spirit of the Age and its times will also be part of the curriculum.

Three strands run through the history of USA. This course will explore these three strands and will analyze literary texts in that context.

From Puritanical zeal to the acceptance of one's faith/lack of faith, as his/her personal choice.

From being a profitable European colony to the modern world's first democracy.

From being a 'Brave New World' to being the 'melting-pot of the civilizations'.

Select Readings:

George Brown Tindall, *America A Narrative History* (Ninth Edition)

Mark Twain, *Huckleberry Finn*,

F. Scott Fitzgerald. *Great Gatsby*

Poetry:

Walt Whitman—*Leaves of Grass*

Ezra Pound – “Hugh Selwyn Mauberley,” “In a Station at the Metro”

Robert Frost—“Mending Wall, Birches,” “Stopping by Woods,” “The Road Not Taken”

ENG424 South Asian Writing

Dr. Akhil Katyal

This course introduces the students to key contemporary south Asian novels and poetry-collections and promotes a serious, critical inquiry into various socio-political issues faced by the sub-continent and understands their representation in literature. This includes questions of caste and inequality, gender and society, politics and peace, and their unique treatment within the sphere of the literary. With the aid of theoretical back-ground readings, the course aids a serious discussion of the issues listed above.

Readings:

I

The Roof Beneath Their Feet – Geetanjali Shree, Tr. Rahul Soni (Harper Collins)

The God of Small Things - Arundhati Roy (Random House)

A Case of Exploding Mangoes – Mohammed Hanif (Vintage)

II

Ms Militancy - Meena Kandasamy (Navayana)

The Rebel's Silhouette: Selected Poems - Faiz Ahmed Faiz, Tr. Agha Shahid Ali (University of Massachusetts Press)

In Another Country - Rafiq Kathwari (Doire Press)

Background Readings

* Sections 1-11, The Annihilation of Caste – B.R. Ambedkar

* 'Introduction', in Hindu Rulers, Muslim Subjects: Islam, Rights and the History of Kashmir - Mridu Rai (Princeton University Press)

* 'The Rebel's Silhouette: Translating Faiz Ahmed Faiz' - Agha Shahid Ali

ENG110 Literary Method

Dr. Akhil Katyal

This course will introduce students to the basic tools of literary studies including critical reading, historical contextualization, appreciation of forms and schools of literary theory including Marxism, Feminism, Post-Colonialism, Post-Structuralism and Queer Theory. The texts that I will choose for demonstrating these reading methods are by contemporary South Asian poets including Imtiaz Dharker, Kyla Pasha, Agha Shahid Ali, Manglesh Dabral, Vikram Seth, and Namdeo Dhasal.

Karl Marx, 'On the Fetishism of Commodities,' in Capital Vol. 1, Part 1, Chapter 1, Section 4, 1867 - Helene Cixous, The Laugh of the Medusa, 1976

Arundhati Roy, The Doctor and the Saint: Ambedkar, Gandhi and the battle against caste excerpted in The Caravan Magazine, 2014 -<http://www.caravanmagazine.in/reportage/doctor-and-saint>

Poetry: Selections from Books

Manglesh Dabral, Selections from This Number Does Not Exist

Kyla Pasha, Selections from High Noon and The Body

Namdeo Dhasal, Selections from Golpitha, What Grade Are You, Gandu Bagicha

Agha Shahid Ali, Selections from The Country Without a Post-Office

Vikram Seth, Selections from All You Who Sleep Tonight

Imtiaz Dharker, Selections from I Speak for the Devil, Purdah, Postcards from God, I speak for the Devil, The Terrorist at my Table

ENG112 Narrative Techniques in the 19th Century

Dr. Gatha Sharma

Victorian novelists told their stories in a new style, employing methods which differed from the narrative techniques used by 18th century novelists. Victorian novelists used almost similar techniques but each among them brought individual innovations that make techniques look similar but at the same time unique and different. Victorian novelists' desire to push boundaries paved the way for the 20th century novelists' experimentation. This course will explore various narrative techniques employed by Victorian novelists.

Select Texts:

Genette, Gérard ([1972] 1980). *Narrative Discourse: An Essay in Method*. Oxford: Blackwell.

Genette, Gérard ([1983] 1988). *Narrative Discourse Revisited*. Ithaca: Cornell UP.

The Moonstone by Wilkie Collins

Mill on the Floss by George Eliot.

ENG211 Creative Writing Level 2, Prose
Dr. Vikram Kapur

This course will look at the short short story (1000 to 3000 words long). Students will study exemplary texts in class. They will discuss the nuts and bolts of writing fiction such as point of view, creation of character, and plot. In this course, they will do this in far greater detail than in the 100-level introductory course. Furthermore, they will study setting, writing dialogue, editing and revising, and also use workshopping techniques extensively. In addition to the creative writing, they will also write a 500-word critical commentary which will make them aware of the fact that the creative and the critical go together. For grading purposes they will produce two stories of 1500 words and 2000 words each, plus a 500-word critical commentary to go with the second story. Generally, students taking this should have taken Introduction to Creative Writing at the 100 level.

Primary Texts:

Ernest Hemingway, 'Hills like white elephants,'

Margaret Atwood, 'Happy endings,'

Etgar Keret, 'Grab the cuckoo by the tail,'

James Joyce, 'Araby,'

Raymond Carver, 'Intimacy'

Secondary Text:

Sol Stein, *Stein on Writing*

ENG213 Development and Acquisition of Language
Dr. Tulika Chandra

The course provides an overview of the major steps in children's cognitive development and will include basic issues, methods, and research in the study of first-language acquisition. This course also serves as a broad introduction to the study of acquisition of communicative behavior in normal children during the first decade of life; development of syntax, semantics, pragmatics, cognition. The class-room instruction and discussions aim to understand, develop and explore areas in child language acquisition, different stages of language acquisition, the structure of a language. Grading for the course would be based on a written exam, term paper and class-presentation of about 1000 words, short essay of about 800-1000 words.

ENG214 Women's Writing in Translation
Dr. Rashmi Dube Bhatnagar

This course is primarily designed for students to enjoy a wide selection of women's literature. The broad framework of the course lies in posing the question - what can the literary teach us about issues that concern us as activists, scholars, students and teachers and policy makers? What is distinctive about feminine *écriture* - how does a woman writer write and fictionalize her vision of the world in its actuality and possibility? The course will examine the pleasures and problems of women's literature through two thematics. In the first part of the course we will read and analyze a selection of poems and short fiction that explores the notion advanced by Judith Butler that femininity is not a biological essence but a masquerade. In the second part of the course we will discuss readings where women writers explore issues of gender violence, foeticide and/or female infanticide and/or women's right to property. There will be two short papers and reading exams, the

bulk of the grading will depend on active class discussion and students' written demonstration of a strong engagement with the class readings.

Select Readings:

Poetry: Selections from Meera's padavalli in Hindi, selections of Meera's padas in other languages (Gujarati, Marathi, Marwari) and English translations by John S. Hawley.

Ismat Chughtai, *The Crooked Line* (English and Rekhti original)

Terhi Lakir. Selected literary criticism on Rekhti.

Critical Reading:

"Meera's Medieval Lyric Poetry in Postcolonial India."

ENG215 20th Century South Asian English Poetry

Dr. Akhil Katyal

Building up from the course on Literary Method, we will take a detailed look at poets like Faiz Ahmed Faiz, Agha Shahid Ali, Rafiq Kathwari, Meena Kandasamy, Aditi Rao, and Mangalesh Dabral, sinking our teeth into concerns evident in the landscape of contemporary south Asian poetry. From anti-caste rebelliousness to feminist world-making, from witnessing regional conflicts to navigating international politics, from expressing defiant love and sexuality to moving through the mires of social expectations, 20th century South Asian poets present a varied, formally exciting poetic landscape to explore some of the challenges and hopes facing the region today.

Aditi Rao, *The Fingers Remember*

Meena Kandasamy, *Ms Militancy*

Agha Shahid Ali, *The Country Without a Post Office*

Faiz Ahmed Faiz, *The Rebel's Silhouette. Selected Poems*. Tr. Agha Shahid Ali

Rafiq Kathwari, *In Another Country*

Mangalesh Dabral, *This Number Does Not Exist*

ENG295 Special Topics in Translating & Linguistics

Dr. Tulika Chandra

This course will focus on the discussion of translation theories; will base itself on the concept of 'Understanding Translation'; students will be encouraged to do intensive reading and discuss the works read. This course will let the students focus on narrowed down topics, encourage perfection of language skills required for translation, interpreting and academic work through practice and assignments.

Peter Newmark, *A Textbook of translation*,

Eugène Albert Nida, *The Theory and Practice of Translation*,

Mary Snell Hornby, 'On Translation' J. Dryden + Theater & Opera Translation

Nida, Eugene A. (1964). *Toward A Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*.

Schulte, Rainer and Biguenet, John (eds.) (1992). *Theories of Translation: An Anthology of Essays from Dryden to Derrida*.

ENG304 Introduction to Gender Studies

Ms. Paromita Patranobish

This course will attempt to explore, challenge and rethink gender as a conceptual category, a cultural practice and a key concern in literary and other artistic representation. By reading together a cross section of texts from different disciplines requiring a broad range of approaches, we will attempt to complicate what it is to have a particular gender as an already given and seemingly natural 'fact' of identities in social contexts, and how this so called fact of being gendered can be questioned, radically interpreted, altered and even undone through various interventions into the codes that make up and sustain gender. In the first few weeks of our course, we will examine what this process of formation consists of, how genders and their attributes are produced within cultural fields, including language, and how gender as a production intersects with the domain of bodies, anatomies, sexual desire and pleasure. By seeking to work closely with issues of definition and position, we will also try to tease out the links between gender and sexuality, gender and the body, gender and questions of form in representation.

Select Readings:

Joan Scott, "Gender: A Useful Category of Historical Analysis"

Sherry B. Ortner, "Is Female to Male as Nature is to Culture"

Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory"

Virginia Woolf, *A Room of One's Own*, Chapter 5 + *Three Guineas*, Chapter 3

Adrienne Rich: "21 Love Poems"

Djuna Barnes, *The Book of Repulsive Women: 8 Rhythms and 5 Drawings*

Jeanette Winterson, *Oranges are Not the Only Fruit*

Alice Walker, "In Search of Our Mothers' Gardens"

Eavan Boland: "Anorexic"

ENG315 Advanced Creative Writing Level 3

Dr. Vikram Kapur

Here the accent will be on the long short story of about 5000 words long and the first few chapters of a novel. The teaching will be done exclusively through workshopping, where students will workshop and discuss exemplary texts as well as their own writing. At this point you would expect the students to be well-versed in the nuts and bolts of writing prose, after the 100-level and 200-level courses. Hence the accent will be on their own writing. For grading purposes students will produce one long short story for midterm--3000 to 4000 words. For the final project they will produce either a short story of up to 5000 words or a novel excerpt of the same length that encompasses the first few chapters of a novel. At the end of the course, the student should have at least two long short stories to submit for publication or one long short story and the first few chapters of a novel that he or she can work on after the course ends.

Primary texts:

Jhumpa Lahiri, 'Hell-Heaven' (short story)

Anton Chekhov, 'The Grasshopper' (short story)

Edna O'Brien, 'Lantern Slides' (short story)

The first 3 chapters of the novels: *Midnight's Children*, *Smilla's Sense of Snow*, and *The Day of the Jackal*.

Secondary text: Sol Stein, *Stein on Writing*.

ENG325 Global Folklore (in Partnership with OSU, USA)

Dr. Tulika Chandra

(This syllabus was designed in partnership with Dr. Katherine Borland, Assoc. Prof., Ohio State University for the course CS 4597.03 Global Folklore, Spring 2016)

This course provides an introduction to contemporary folklore from around the world. How do people from all walks of life create meaning and beauty in their everyday lives? How do communities and groups maintain a collective sense of themselves that distinguishes them from other communities/groups, particularly in a period of rapid globalization? What does it mean to respect and conserve cultural as well as biological diversity? Students will begin by learning key concepts of folklore scholarship: culture, tradition, performance, genre, the local/global distinction, the folk/popular divide, the dynamics of the customary and innovative in folklore production. This course will involve videoconferencing. We will have at least two sessions with students in OSU, allowing the class to enact global communication strategies as we study global cultures.

Select Readings:

Barre Toelken, "The Snails Clues" in *The Anguish of Snails: Native American Folklore of the West*, pp. ix-xii and 1-8.

Webber Sabina, *Folklore Unbound* "Preface" and "Introduction"

Alex Haley, "Black History, oral history and genealogy" in *The Oral History Reader*, eds. Robert Perks and Alistair Thomson, pp. 9-20

Gupta and Ferguson, "Beyond 'Culture': Space, Identity, And the Politics of Difference," in *Culture, Power, Place: Explorations in Critical Ethnography*, pp. 33-51.

William V. Costanzo "Sugar Cane Alley" in *Reading the Movies*, pp. 161-67.

Film 'Sugar Cane Alley'. Come to class prepared to discuss the film as it draws on local and global folklore/traditions.

Regina Bendix, "Tourism and Cultural Displays: Inventing Traditions for Whom?" *The Journal of American Folklore*, Vol. 102, No. 404 (Apr. - Jun., 1989), pp. 131-146.

ENG326 Postmodernist Fiction

Ms Paromita Patranobish

This course will study, analyse and explore Postmodernism in a twofold fashion: as a period located within a particular historical context and mediated by the material conditions of late capitalism, and as a conceptual cluster organised around a set of concerns, stylistic practices, and representational strategies resonating across texts in different media. It will attempt to tease out the overlaps between these two dimensions of Postmodernism, understanding the historical (the *post-modern*) and the conceptual/aesthetic (the *postmodern*) approaches as intimately connected. We will begin by analysing and bringing into dialogue key philosophical positions vis-à-vis the postmodern (even as we will observe the difficulty of pinning it down to a coherent set of characteristics, stylistic or ideological). We will trace the emergence of the term as a topic of philosophical inquiry in Jean-François Lyotard's 1979 exploration of postmodernism as signalling a crisis in knowledge systems: in the very paradigm of knowledge being an inquiry into stable and verifiable constructs, and in the modes through which epistemic inquiry has been carried out since the Enlightenment. In the second part of our course we will inquire into the possibility of arguing for a distinction between postmodernism as a symptomatic cultural and ideological response to, or continuation of, late capitalist modes of

production, and postmodernism as a set of radical interventions into and experiments with the foundational aspects of cultural life.

Select Readings:

Jean Francois Lyotard, Geoff Bennington and Brian Massumi (trans.), "Introduction" from *The Postmodern Condition: A Report on Knowledge*

Linda Hutcheon, "Representing the Postmodern" from *The Politics of Postmodernism*

--- "Theorizing the postmodern: toward a poetics," "Modelling the postmodern: parody and politics," "Intertextuality, parody, and the discourses of history," "Discourse, power, ideology: humanism and postmodernism" in *A Poetics of Postmodernism: History, Theory, Fiction*.

Fredric Jameson, Introduction + Chapter 1 "The Cultural Logic of Late Capitalism" from *Postmodernism, or, The Cultural Logic of Late Capitalism*.

Jean Baudrillard, Sheila Faria Glaser (Trans.), "The Precession of Simulacra" from *Simulacra and Simulation*.

ENG411 Special Topics in the Renaissance: Magic and Science in the Renaissance **Dr. Anannya Dasgupta**

This upper level seminar will be an opportunity to examine Renaissance literature for the ways in which early modernity negotiated skepticism and belief as it secured a place for knowledge outside the confines of the Church. Between the revival of neo-platonism and the flurry of translated texts from the Arab world, early modern Europe saw an explosion of texts in alchemy, optics, divination, sympathetic magic, cartography, mathematics, natural philosophy and magical automata among others that tread the ambiguous ground between magic and science. We will read the works of John Dee, Simon Forman, Henry Cornelius Agrippa, Francis Bacon and Robert Boyle. Since the story of magic is intricately connected to the history of its repression, we will also read selections from some demonologies that were used in witchcraft inquisitions: *Malleus Mallificarum*, and King James' *Demonologie*. We will bring to bear our questions about the formation of scientific thinking in a magical world in the literature of the period: *Doctor Faustus*, *The Alchemist*, *The Witches of Edmonton*, *The Tempest*, *The Blazing World* and selections of poetry from Marvel, Donne and Vaughn. The secondary readings will include among others: Keith Thomas, Richard Kieckheffer, Owen Davies, Stanley Tambiah, Sherman Williams and Henry Turner. Evaluation will consist of weekly response papers on the texts being discussed that week, one class presentation and one final paper that is 10-12 pages long.

ENG413 Global Swift **Dr. Rashmi Bhatnagar**

This course is designed to train students in learning the exciting new ways in which the global eighteenth century opens up new ways of reading. We will be using maps and historical documents to juxtapose traditional approaches to the literary period of the neo-Augustan period in English literature with more recent approaches that look at the neo-Augustans as very self consciously writing in a world that was global in its scope. We have two principal texts to accomplish this work of literary training - the travelogue *Gulliver's Travels* and the anthology of essays *The Global Eighteenth Century*. Grading for this course will depend on students' participation in class discussion and a student's demonstration of reading comprehension. The principal writing assignment is a 2000 word research presentation where each student chooses any one area of library and Internet research (contemporary maps, travel routes, memoirs, trading company documents,

mercantile trade, the migration of servants and slaves and sailors) that illuminates the global dimension of the English 18th century. If time permits we will discuss the modern novel Coetzee's *Foe*.

ENG414 Translation Criticism & Project
Dr. Tulika Chandra

This course provides a study of translation criticism which is the systematic study, evaluation, and interpretation of different aspects of translated works. It is an interdisciplinary academic field closely related to A. Literary Criticism, B. Translation Theory, and C. Translation Project.

Readings:

Michel de Montaigne, *The Essays of Montaigne*; "Book I" translation by J. Florio.

Hugo Friedrich; 'On the Art of Translation.' In Rainer Schulte, John Biguenet (eds), *Theories of Translation*.

George Steiner "The Hermeneutic Motion". In *The Translation Studies Reader*.

Antoine Berman, "La traduction comme epreuve de l'etranger," [Translation and the trials of the foreign] *Texte 4* (1985)

Gayatri Chakravorty Spivak, "The Politics of Translation". In *The Translation Studies Reader*.

Jaques Derrida, "From Des Tours de Babel." In Rainer Schulte, John Biguenet (eds), *Theories of Translation*.

English faculty and their areas of specialization

Sambudha Sen, University of Delhi

Professor and Head

Victorian culture, print and visual culture in 19th century England, the novels of Charles Dickens and William Makepeace Thackeray, visual representations of nineteenth century Calcutta and London, and the cinema of Ritwick Ghatak.

Aniket Jaaware, University of Pune

Literary Theory, Translation Studies, F & SF, 19th Century Maharashtra, elements of European Philosophy

Rashmi Dube Bhatnagar, University of Pittsburgh

Philology, the fifteenth century Bhakti poetess Meera, female infanticide in colonial India, realism in Indian language literatures and Anglophone novel, Jonathan Swift (1667-1745) and secularism

Vikram Kapur, University of East Anglia

Creative Writing, Journalism, Modern and contemporary literature

Gatha Sharma, Mahrishi Dayanand Saraswati University

Victorian Literature; Rectification of Speech and Pronunciation (lispings/stammering); Rain Water Harvesting

Anannya Dasgupta, Rutgers University

Literature of the British Renaissance, Writing Pedagogy, Poetry and Poetics

Akhil Katyal, School of Oriental and African Studies

Poetry as text and practice; South Asian queer literature; Kashmiri writing in English and in English translation, particularly Agha Shahid Ali; Biography studies; Indian poetry in English and in English translation; American and British poetry; Translation as practice; Histories of LGBT activism in India

Tulika Chandra, Jawaharlal Nehru University

Folklore, Translation, Development of Language, English Language Teaching, Phonetics, Language Acquisition Business communication, Language skills.

Gautama Polanki, EFL University, Hyderabad

Reader-response theory, Cognitive poetics, Narratology, Postmodernist Fiction

Visiting Faculty

Paromita Patranobish, Delhi University

Modernism, Phenomenology, Body Studies, Virginia Woolf, Twentieth Century British Art, Contemporary Indian women's art, childhood studies and children's literature

Madhura Lohokare, Syracuse University

Urban space, masculinity, public humanities, writing pedagogy

Subhashim Goswami, Delhi School of Economics

On questions of methodology in social sciences, Visuality and Visual Anthropology, Research/Art intersections.

Aratrika Das, Delhi University

Nineteenth-century British literature, Gothic novels, Medical-humanities, Writing Pedagogy

Suchismita Chattopadhyay, Jawaharlal Nehru University

Political theory, Indian Politics, Feminist theory and methodology, Biopolitics.