

**DEPARTMENT OF ENGLISH  
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES  
SHIV NADAR UNIVERSITY**

**B.A. (RESEARCH) ENGLISH  
PROSPECTUS FOR 2021 ADMISSIONS**

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## **B.A. (Research) in English**

The B.A. (Research) English syllabus at Shiv Nadar University seeks to absorb and deploy the pedagogical possibilities that have become part of our continuously evolving discipline as it moves through the twenty-first century. While never compromising on the rigor and knowledge base offered by a modern English program in the best universities, our new syllabus makes some major innovations.

First, it draws on the methodological breakthroughs emerging from philosophy, anthropology, semiotics, and the exciting new knowledge systems of the cyber world, to constitute itself as an inherently interdisciplinary program. Second, we have the resources and are committed to training students, in workshop-like conditions, in both academic and creative writing. Third, the program draws on the exponential expansion of translation to decenter the 'English' in English literature and to treat the language as a means of mediating between literatures originating in various parts of the world. Finally, our B.A. program has a strong research component. All senior students are required to write a 8,000-word research paper, carrying the weight of 12 credits and based on a specific set of readings and weekly consultations with a designated supervisor.

At the heart of our new English program is the commitment to reconstitute traditional literary categories in contemporary ways. We take the student through several pathways that include: fictional traditions stretching from the novel to graphic novels and videogames, the literatures of South Asia, literary and cultural theory, world poetry, and the development of theatre from classical to contemporary. Moreover, the English program at SNU sees no contradiction between creative and expository writing. Every student is required to do a compulsory course on academic writing but we also have creative writers among us who offer optional creative writing courses with a focus on prose fiction.

The English department at Shiv Nadar University is designed to give students the intellectual training, knowledge base, and communication skills necessary for a range of professions: the civil services, publishing, journalism, advertising, content writing, and law. Most of all, we look out for undergraduate students with outstanding academic potential to groom for our graduate program which is among the finest in the country.

## Undergraduate Major in English

Shiv Nadar University guidelines require undergraduate students to complete 150 credits of coursework over a minimum of 3 years to graduate with a B.A. Research degree. To qualify as an English Major, the student must earn 108 credits from English courses and the remaining 42 from the CCC and the UWE categories.

$$\begin{array}{ccccccc} 150 & = & 108 & + & 42 & & \\ \text{Total credits} & & \text{English Department credits} & & \text{CCC + UWE credits} & & \end{array}$$

The English Major consists of twenty-four 4-credit courses and one 12-credit Supervised Research Paper (UGSRP) to be completed in four years. As can be seen from the course listing provided below, the first two years aim at providing the student a historical grounding in the discipline. The student is familiarized with the most significant genres within literature and with great movements such as the humanism of the Renaissance, and modernism, that transformed the literary domain. The third and fourth years offer courses pitched at a more advanced level. This is the time for the student to get acquainted with particular lines of specialization. The individually supervised essay, written through the seventh and eighth semesters, trains the student to engage with rigor and depth in a focused area of research.

## Undergraduate Minor in English

Students of the university *from disciplines other than English* may earn a Minor in English by successfully completing at least **6 courses (i.e., 24 credits) from the English Department** as University Wide Electives (UWE). Of these six courses, at least **two must be "Core" English department courses.**

## B.A. English (Research): 4-Year Pathway

Year	Monsoon Semester	Spring Semester
Year 1	<b><i>Logic and the Scientific Method</i></b> (C) <b><i>Academic Writing</i></b> (C) <i>The Language Game of Literature</i>  CCC UWE	<b><i>Understanding Modernity</i></b> (C) <i>Fantasy and Science Fiction</i> <i>Drama: Tropes and Adaptations</i> (C)  CCC UWE
Year 2	<i>Getting Verse</i> (C) <i>Shakespeare and his Contemporaries</i> (C) <i>Linguistic Approaches to Literature</i>  CCC UWE	<i>Introduction to Translation Studies</i> <i>Modernist Literature</i> <i>South Asian Literature</i> (C)  CCC UWE
Year 3	<i>The Fundamentals of Creative Writing</i> <i>Mapping Language Change</i> <i>Introduction to Critical Theory</i>  CCC UWE	<i>Landmarks in the Novel Form</i> (C) <i>Introduction to Postcoloniality</i> <i>Popular Fiction</i>  CCC UWE
Year 4	<i>Contemporary Forms of Fiction</i> <i>Feminist Theory: Unlocking the Literary</i> <i>Literary Culture of the Enlightenment</i> <i>and Romanticism</i>  UG Supervised Research Paper	<i>Crafting Short Fiction</i> <i>World Folk Literature</i> <i>Vernacular Literary Practices</i>  UG Supervised Research Paper

### Important:

1. English Majors must complete at least 108 credits from the English department.
2. Courses marked in bold are compulsory for all SHSS students, including English Majors.
3. Courses marked "(C)" are "Core" courses.
4. "Logic and the Scientific Method" and "Understanding Modernity" are not English department courses, but they are considered Core for English Majors.
5. The courses shown above are all 4-credit courses, with the exception of the "UG Supervised Research Paper," which is worth 12 credits.
6. The UG Supervised Research Paper is spread over the 7<sup>th</sup> and 8<sup>th</sup> semesters and is compulsory for all English Majors.

## **Outcomes of the B.A. English (Research) Program**

The B A English (Research) program at SNU is designed to meet the requirements of Literary Studies in the 21<sup>st</sup> century.

Graduating students will acquire the following skills:

- Have a sound grasp of the literary history and literary forms that have flourished in different parts of the world from the early 16th century to present times.
- Be able to analyse complex literary material independently and in combination with visual and digital material.
- Be able to write well-researched, clear, and coherent essays, reports and articles based on materials of considerable complexity.

## **Opportunities after Graduation**

The knowledge and skills imparted to our successful B A students makes them suitable for the following:

1. Successfully negotiate competitive examinations, many of which have an "essay" paper as well as a paper on Literature.
2. Present a cluster of material (such as the day's news) in a clear, comprehensible, well organized and interesting form. This ability is greatly valued in the media.
3. Write attractive prose and combine visual material with written. This is an important skill in professions such as advertising.
4. Correct chunks of prose. Make sentences more forceful or better organised; correct spelling, grammatical, and punctuation mistakes. This is an indispensable skill in the editorial side of both book publishing and print journalism.
5. School teaching, since the acquisition of communication skills is an indispensable part of the B.A. English program.

Please visit our website at: [english.snu.edu.in](http://english.snu.edu.in)

## Course Descriptions

### **ENG141 The Language Game of Literature**

This course seeks to address some basic questions that pertain to the domain of the literary. Some of these are: what kinds of texts qualify as literature? Do literary texts possess some special, objectively demonstrable properties, or does the label merely connote some arbitrary social consensus? Moreover, do literary texts invite us to treat them differently, as compared to non-literary texts? Does the appreciation of a literary text, depending on whether it is a poem, a story, or a play, require us to pay attention to different kinds of textual phenomena? What precisely are those phenomena? The kinds of questions raised above will be addressed in this course as we immerse ourselves in a wide-ranging selection of texts drawn from the genres of poetry, fiction, and drama. The texts are chosen so that our engagement with each of them will illuminate some specific aspects of literary appreciation. Also, as we progress through this course, we will build a critical vocabulary that will enable us to express, with increasing clarity, our assessments of the literary merits of literary texts. (3:1:0). Prerequisites: none.

#### **Primary Texts**

Poetry: a selection of poems ranging across history and geography. The poems for study will be made available to the student either electronically or through handouts.

Drama: Henrik Ibsen, *A Doll's House* (1879).

Fiction: A selection of short stories including:

"The Fall of the House of Usher," Edgar Allen Poe (1839).

"The Yellow Wallpaper," Charlotte Perkins Gilman (1892).

"The Garden of Forking Paths" Jorge Luis Borges (1941). Trans. Andrew Hurley.

### **ENG142 Fantasy and Science Fiction**

During the course we will discuss the nature of fantasy and science fiction literature as a form of fiction writing, how it is different from other forms of writing, and what it can do that other forms of writing cannot. The course will be divided in 4 units, the first unit will be of a theoretical nature, and the last three will discuss select examples of fantasy and science fiction. Some movies will be screened and discussed. (3:1:0). Prerequisites: none.

#### **Primary Texts**

Robert Scholes and Kellogg, *Nature of Narrative*

Northrop Frye, *Anatomy of Criticism*

Rosemary Jackson, *The Literature of Subversion*

Variable Selections from

J R R Tolkien, *Lord of the Rings*

Ursula K Le Guin, *The Dispossessed*

Variable Selections from

Stanislaw Lem, *Solaris*

Barry Longyear, 'Enemy Mine'

Variable Selections from  
William Gibson, *Necromancer*  
Bruce Sterling, *Holy Fire*

### **ENG143 Drama: Tropes and Adaptations**

This course focuses on theories, tropes and adaptations of tragedy from ancient Greece to the 21<sup>st</sup> century. We shall probe ideas of sacrifice, citizenship, transgression and punishment through assigned readings, approaching drama as both literary text and culturally embedded performance. Particular attention will be paid to the traffic of ideas and concepts between philosophy, literature and politics. (3:1:0). Prerequisites: None.

#### **Primary Texts**

Euripides, *Medea*  
*Medea* dir. Pier Paolo Pasolini  
Sophocles, *The Theban Plays*  
Kamila Shamsie, *Home Fire*  
Seneca, *Phaedra*  
Jean Racine, *Phèdre*  
Sarah Kane, *Phaedra's Love*  
Aristotle, *Poetics* (selections)  
Ruth Scodel, *An Introduction to Greek Tragedy* (selections)  
Edith Hall, *Inventing the Barbarian: Greek Self-Definition through Tragedy*  
(selections)  
Judith Butler, *Antigone's Claim* (selections)  
Rene Girard, *Violence and the Sacred* (selections)  
Giorgio Agamben, *Homo Sacer* (selections)

### **ENG240 Getting Verse**

This course will introduce students to the idea of poetic form, think about what constitutes a poetic movement, and finally focus on an individual poet as training in ways to read poetry by understanding craft and cultivating an ear for resonance to understanding what individual talent has to do with tradition. We will begin the semester with a sample of genres and modes and learn about what the distinguishing and overlapping characteristics of different poetic forms and modes are, for instance in the following: epic, sonnet, villanelle, ghazal, blank verse, ode, aubade, dramatic monologue and free verse. Moving from reading poems in isolation we will think about the idea of poetic tradition, where a group of poets can be read together as a part of a movement such as Bhakti Poetry. In the final part of the course we will focus on the work of a single poet to understand how we read poets in their time and get a sense for a body of a single poet's work. This semester we will study Arun Kolatkar. (3:1:0). Prerequisites: none.

#### **Primary Texts**

A selection of poems by Homer, Shakespeare, Donne, Tennyson, Browning, T. S. Eliot, Dylan Thomas, Sylvia Plath, Agha Shahid Ali.

Excerpts from *Hymns for the Drowning* (2005), *Speaking of Siva* (1973), *When God is a Customer* (1994), AK Ramanujan.

Excerpts from *Songs of the Saints of India* (2004[1988]), *Sūrdās: Poet, Singer, Saint* (2018[1984]), John S Hawley.

Arun Kolatkar, *Jejuri* (1974), *Sarpa Satra* (2004).

Karthika Nair, *Until the Lions* (2012).

### **ENG241 Shakespeare and His Contemporaries.**

This course seeks to introduce students to some landmark plays in the Elizabeth period: probably the greatest phase in England's literary history. We will study one play by Christopher Marlow and two by Shakespeare. Apart from introducing students to the two most significant sub genres within the Elizabethan corpus - tragedy and comedy – the course will also help students grasp some of the central categories used in critical discussions on 16<sup>th</sup> and 17<sup>th</sup> century drama. We will look at structural features of Elizabethan drama as well as cultural categories like Renaissance Humanism and character types such as the tragic hero, the Machiavellian villain and the fool. Finally, we will explore, through these plays, the many reasons that have led scholars to argue that the Renaissance in Europe laid the foundations of the the modern world. (3:1:0). Prerequisites: none.

#### **Primary Texts**

*Dr. Faustus*

*Othello*

*A Midsummer's Night's Dream*

### **ENG242 Linguistic Approaches to literature**

This course will be on the basic concepts in Linguistics: Phonetics, Morphology, Semantics, Syntax, includes theory plus practice sessions – to familiarize students to the methodology of modern linguistics and analytic reasoning via examination of linguistic data. The course would be divided into four modules. The course also introduces students to philological analysis of literary texts like two cantos from Dante's *Inferno*, as well as Dante's essay on the eloquence of the vernacular.

Students are also introduced to selected essays by the philologist Eric Auerbach and Sheldon Pollock. (3:1:0) Prerequisites: None

Module 1: Old English - Historically seen; Structure of Words Morphology; Studying *Beowulf* on its language, context, and cultural background to become familiar with old English; Studying a tale from the *Canterbury Tales* (preferably *The Knight's Tale*), rudiments of Middle English as a spoken and written language, to become familiar with Middle English.

Module 2: Beyond the Sounds - Phonetics -Introduction – Phonemic changes; Beyond the sentence: Pragmatics; Translation exercises; Transliteration from Old/ Middle English into Modern English

Module 3: Beyond the Meaning: Semantics; Beyond the Sentence Structure: Syntax;

Module 4: Theory- Dante's De Vulgari Eloquentia (in translation); Praxis - Dante's Inferno Canto I and X; Theory - Auerbach's Philology and Welt Literature.

### **Primary Texts**

Beowulf (preferably chapter 1) Manuscript available through the Electronic Beowulf project

Canterbury Tales (preferably The Knight's Tale), Simon, Sherry; Gender in Translation — Cultural Identity and the Politics of Transmission. 1996. New York: Routledge.

Fromkin, Victoria, Robert Rodman, & Nina Hyams. An Introduction to Language, 10th edition. Cengage Learning, 2014.

Steven Pinker 2007, 'The Language Instinct: How the Mind Creates Language', HarperCollins Publishers Inc.

Eric Auerbach's essay "Philology and Welt Literatur" and selections from Mimesis. Essay and poetry by Dante (in translation).

### **ENG243 Introduction to Translation Studies**

This is a basic course introduces students to key theories, models and approaches in Translation Studies relevant to contemporary research and practice in the field. The students would be studying statements from linguists, theologians, and writers to examine and recognize the value of the diversity with which translation has been appreciated and practiced throughout the ages. They will be able to understand Translation Theories, analyze the traditional understanding of the link between the original and translated text, between author and translator, the source and target languages and cultures. (3:1:0). Prerequisites: none.

The course is divided into three modules:

1. History of Translation and Translation Studies

(From ancient times to the 20<sup>th</sup> century)

Linguistic approach; Machine Translation; Translation: process and product; Techniques, strategies, and procedures in translation

2. A Survey of Different Approaches in Translation Studies:

Translation Theories and Applicability: Benjamin Steiner; Hans Josef Vermeer; Even-Zohar; Gayatri Spivak; Susan Bassnett; Simon, Sherry; Niranjana Tejaswini

3. Translation Project

Translation of a text (max. 4000 words) from 'source' language into 'target' language and the involved process of translating the text.

### **Primary Texts**

Munday Jeremy; 2008; Introducing Translation Studies: Theories and Applications; Taylor & Francis; ISBN: 0415396948, 9780415396943

Susan Bassnett, ed. Translating Literature

John Biguenet and Rainer Schulte, eds., The Craft of Translation

The Letters of St. Jerome; Letter 57 -- To Pammachius On The Best Method Of Translating; English Translation: Fremantle, pp. 112-119

Vermeer Hans J.;1996; "Skopos and Commission in Translational Action

George Steiner: The Translation Studies Reader. 2000. (Ed) Lawrence Venuti. Routledge

- Itamar Even-Zohar: "The Position of Translated Literature within the Literary Polysystem." *Poetics Today* 11:1 (1990), pp. 45-51.
- Simon, Sherry; *Gender in Trans-lation — Cultural Identity and the Politics of Transmission*. 1996. New York: Routledge
- Tejaswini Niranjana; *Siting Translation: History, Post-Structuralism and the Colonial Context*
- Spivak Gayatri Chakravorty; 'The Politics of Translation'. In *The Translation Studies Reader*. 2000. (Ed) Lawrence Venuti. Routledge

### **ENG244 Modernist Literature**

This course will familiarize the student with the literary-aesthetic paradigm that has come to be called "modernist." This will be achieved through the study of exemplary works in each of the major genres: the novel, the short story, drama, and poetry. Through this study the student will gain a sound understanding not only of the particulars of the modernist aesthetic, but also of the cultural, political, and philosophical ethos that informed it. (3:1:0). Prerequisites: none.

#### **Primary Texts**

##### Fiction

- James Joyce, "The Dead" (1914).  
Virginia Woolf, *Mrs Dalloway* (1925).

##### Drama:

- Eugene Ionesco, *Rhinoceros* (1949).

Poetry: A selection of poems by poets such as William Butler Yeats, Wilfred Owen, H.D., William Carlos Williams, Marianne Moore, Wallace Stevens, Rainer Maria Rilke, and T S Eliot.

### **ENG245 South Asian Literature**

This course is designed to introduce students to some vibrant texts in contemporary South Asian literature. It straddles the genres of novel, poetry and short stories written in different regions of South Asia, including Sri Lanka, India and Pakistan. This course seeks, thus, to familiarize the students with the literary output in South Asia and its diasporas, that comes to grips with vital questions of form, class, caste, language, religion and gender. (3:1:0). Prerequisites: none

#### **Primary Texts**

- Premchand, "Kafan", translated by Frances W. Pritchett, 1936.  
Narayan Surve, "Chaar Shabda", tr. "A beginning"; "Katheen Hot Aahe", tr. "It's Getting Tough..." translated by Jatin Wagle.  
Namdeo Dhasal, selections from *Golpitha*, translated by Dilip Chitre, 1973.  
Manzoor Ahtesham, *Dasan e Lapata*, tr. *The Tale of the Missing Man*, translated by Jason Grunebaum and Ulrike Stark, 1995.  
Michael Ondaatje, "The Passions of Lalla", *Running in the Family*, 1982.  
Daniyal Mueenuddin, "In Other Rooms, Other Wonders", *In Other Rooms, Other Wonders*. Delhi: Penguin, 2009.

Kuzhali Manickavel, *Insects are just like you and me except some of them have wings*, Chennai: Blaft, 2008.

### **ENG340 The Fundamentals of Creative Writing**

Important: This course should be limited to no more than 15 students  
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, which will enable them to become better critics of their own and other people's work.

The emphasis will be on writing as a reader, and reading as a writer. It is impossible to be a good writer without being a good reader of your own and other people's work. We will look at a number of poems and stories by accomplished writers and identify various techniques that students can utilise in their own work. By the end of the course, students should be well-versed in the basics of writing poetry and prose fiction. Overall, these should help strengthen their critical thinking skills, as well as allow them to think outside the box. Along with that, there should also be a general improvement in writing skills.

The method of instruction will be a combination of the seminar and the workshop. At various points of the semester, we will be in seminar mode where we will discuss the work of well-known writers as well as the various nuts and bolts of poetry and prose writing. At other times, we will shift to workshop mode where the emphasis will be on workshopping student work. Although we will not be using computers in class, the internet will be useful in terms of research as well as reading outside class. Hence, access to it is a must. (3:1:0). Prerequisites: none

#### **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),  
Salman Rushdie, 'Good advice is rarer than rubies' (short story)  
Raymond Carver, 'Popular Mechanics (short story).

### **ENG341 Mapping Language Change**

Language change is constant. Linguistic boundaries are never clear-cut. At best, linguistic boundaries can be described as overlapping transitional spaces where

migration and urbanization shape new possibilities of human interaction. Language spoken at present is the best laboratory for a linguist.

This course is both theoretical and empirical inquiry into language change. Focus of the chosen texts is on language universals and linguistic typology. Second part of this course will be field study- data collection and analysis. Students will learn data analysis through triangulation- statistical analysis of quantitative data in specialized linguistic labs; and critical discourse analysis of qualitative data. (1:0:3).

Prerequisites: none

#### **Primary Texts**

*Language Universals and Linguistic Typology*, Bernard Comrie, 1981.

Weinreich, U., Labov, W., Herzog, M., 1968. Empirical Foundations for a Theory of Language Change, in *Directions for Historical Linguistics*, ed. W.P. Lehmann, Y. Malkiel, 97-195, Austin: Univ. Texas Press.

M. Nowakowski. Generative Grammar and Theories of Language Change (Methodological and Historical aspects)

Raymond Hickey. Language Change

Robert L. Rankin. Methods for Studying Language Change

#### **ENG342 Introduction to Critical Theory**

This course aims to introduce students to the basic theoretical works that revolutionized the humanities generally and literary studies specifically in the 20<sup>th</sup> and 21<sup>st</sup> centuries. The focus of the texts chosen is insistently on cultural production and critical theory, texts and contexts. The course will ask questions like what are the deeper structures that inform texts, cultural production, and even everyday life? How can we think critically about texts, the culture they are a part of, and the society that produces them? The reading list comprise some of the most definitive works we have on (a) the basic aspects of the literary (language, discourse, author, reader), (b) literary genres (the novel, poetry) and the locations of literary criticism (Feminism, Post-colonialism); along with cutting edge research emerging from across humanistic disciplines focusing on literary and cultural production.

Focusing on language, discourse, genres and social orientation, this course will equip students with sophisticated conceptual frames to deal with not just literary material but any situation in life which involves human communication. (3:1:0). Prerequisites: none

#### **Primary Texts**

*A Course in General Linguistics* (1915), Ferdinand de Saussure ed. M. Baskin (London: Fontana) p65-78

Excerpts from *Mythologies* (1972 [1957]), Roland Barthes. Trans. Jonathan Cape. New York: Noonday Press

'The Ego and the Id' (1923), from *The Ego and the Id* (1989[1960,1923]), Sigmund Freud. Trans. Joan Riviere. Rev and ed. James Strachey. (London and New York: W.W. Norton & Co.) (pp. 3-36)

'Hegemony, Intellectuals and the State', *Cultural theory and Popular Culture: A Reader*, ed. John Storey.

'The Work of Art in the Age of Mechanical Reproduction' (1936), Walter Benjamin

- 'Encoding/Decoding', Stuart Hall, in *The Cultural Studies Reader*, ed. Simon During.
- 'Introduction' from *Distinction: A Social Critique of the Judgement of Taste* (1996, 1984 [1979]), Pierre Bourdieu. Trans. Richard Nice. Cambridge: Harvard University Press. pp. 1-8
- Roland Barthes, "Death of the Author" From *Image-Music-Text* (1968) trans. S.Heath, pp142-48
- "What is an Author", from *Aesthetics, Method, and Epistemology: Essential works of Foucault 1954-1984* (1998 [1994]), Ed. James D Faubion, trans. Robert Hurley and others, pp. 205-222.
- 'The Laugh of the Medusa', Hélène Cixous. Trans. Keith Cohen and Paula Cohen. *Signs* Vol. 1, no. 4. (1976), pp. 875-893.
- 'Demarginalizing the intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics', Kimberle Crenshaw. *The University of Chicago Legal Forum* (1989)
- 'Preface (1999)' *Gender Trouble: Feminism and the Subversion of Identity* (1999 [1990]), Judith Butler. New York and London: Routledge. pp. vii-xxvi.
- 'Introduction', *Orientalism* (2003 [1978]), Edward Said. London: Penguin. pp. 1-28
- 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', Chandra Talpade Mohanty. *Feminist Review*, No. 30 (Autumn, 1988), pp. 61-88.
- 'The Fact of Blackness', *Black Skins, White Masks* (2008 [1967, 1952]), Frantz Fanon. Trans. Charles Lamm Markmann
- 'The Black Atlantic as a Counterculture of Modernity', in *The Black Atlantic: Modernity and Double Consciousness* (1993). (London and New York: Verso Books).
- 'The Cultural Politics of the Dalit Movement: Notes and Reflections', *The Flaming Feet and Other Essay* (2010). (Ranikhet: Permanent Black) pp. (93-109)
- 'Good Dalits and Bad Brahmins: Melodramatic Realism in Dalit Short Stories', Laura Brueck in *South Asia Research* 30(2), (2010), pp. 125-144.

### **ENG343 Landmarks in the Novel Form**

This course is designed to introduce students to some of the most characteristic forms that the novel has taken through the course of its long and continuing evolution and to the range of expressive possibilities that the novel, as a whole, has acquired.

The novels that will be studied in this course are (i) *Don Quijote*, not only because it exemplifies the picaresque form but also because it is a novel about novel writing itself (ii) *Wuthering Heights* because it both represents and radically subverts one of the novel's great sub genres : domestic fiction and (iii) *One Hundred Years of Solitude*, a twentieth-century novel that exemplifies a non-mimetic, non-Western narrative mode rooted in the history and politics of Latin America (3:1:0).

Prerequisites: none

#### **Primary Texts**

Miguel De Cervantes, *Don Quijote* Book 1 (1605) trans. Burton Raffel

Emily Bronte, *Wuthering Heights* (1847)

Gabriel Garcia Marquez, *One Hundred Years of Solitude* (1967) trans. Gregory Rabassa.

### **ENG346 Introduction to Postcoloniality**

This course shall introduce postcolonial theory and literature from Africa, the Middle East, Africa, Latin America, Caribbean, and South Asia. The course will engage the students with questions and debates around the term “postcolonial”, its varied and often contested meanings, its progression as an academic discipline especially in the context of globalisation and cultural imperialism. The texts chosen cover a wide range of theorists and writers, introducing students to key terms in postcolonial theory like postcoloniality, Orientalism, Negritude, Hybridity, the Subaltern, Postcolonial Feminism, and Queerness in postcolonial contexts.

#### **Primary Texts**

‘Introduction: Points of Departure’, in Peter Childs and Patrick Williams (eds.), *An Introduction to Post-Colonial Theory*, pp.1-25.

Arif Dirlik ‘The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism’ in *Critical Inquiry*, Vol. 20, No. 2 (Winter, 1994), pp. 328- 356.

‘Afterword’ (2005), *Orientalism* (1978), Edward Said. Pp. 329-354. London: Penguin.

Aijaz Ahmad, ‘Orientalism and After’, *Williams and Chrisman Reader*, pp. 162-71.

*Season of Migration to the North* (1969 [1966]), Tayeb Salih.

*A Tempest*, Aimé Césaire

Aimé Césaire, ‘Discourse on Colonialism’, excerpts available in the *Williams and Chrisman Reader*, pp 172-180.

Léopold Sédar Senghor, ‘Negritude: A Humanism of The Twentieth Century’, *Williams and Chrisman Reader*, pp. 27-35.

‘Of Mimicry and Man: the ambivalence of colonial discourse’, in *The Location of Culture* (1994), Homi K. Bhabha. London: Routledge.

*Midnight’s Children* (1981), Salman Rushdie.

‘Subalternity at the cusp: Limits and openings of the dalit critique’, pp. 3-10 in *Subalternity and Religion: The Prehistory of Dalit empowerment in South Asia* (2010), Milind Wakankar. London and New York: Routledge.

‘Introduction’, pp. 1-18 *Can the Subaltern Speak?: Reflections on the History of an Idea* (2010), ed. Rosalind C. Morris. New York: Columbia UP

*Joothan* (2008[1997]), Omprakash Valmiki. Trans. Arun Prabha Mukherjee. New York: Columbia UP

Excerpt from *Autumn of the Patriarch* (2006 [1975]), Gabriel Garcia Marquez.

‘The Solitude of Latin America’ (1982), Nobel Prize Acceptance Speech, Gabriel Garcia Marquez.

‘Under Western Eyes Revisited’, Chandra Talpade Mohanty

*Funny Boy* (1994), Shyam Selvadurai.

‘The Multilingual Local in World Literature’, Francesca Orsini.

### **ENG347 Popular Fiction**

This course shall introduce debates around popular fiction as well as some readings from popular fiction from Britain and South Asia in the 20th century. The course will

unpack theoretical categories such as “popular”, “culture” and “taste” fundamental to engaging with the texts as well as undertake a close reading of fiction (novels, graphic novels and short stories) from Britain and South Asia focusing on genres like crime and detective fiction, romance, children’s literature and the graphic novel.

### **Primary Texts**

- Unit 1: Raymond Williams, “The Analysis of Culture”, *Cultural Theory and Popular Culture: A reader*, ed. John Storey. Georgia: Uni. Of Georgia Press, 1998.  
Pierre Bourdieu, “The Aesthetic Sense as a Sense of Distinction”, *Distinction: A Social Critique of the Judgment of Taste*. London: Routledge, 1979.
- Unit 2: Britain - Penny Dreadful and Golden Age Detective Fiction  
*The Poor Boys of London*, Penny dreadful, 1866.  
*The Murder of Roger Ackroyd*, Agatha Christie, 1926.
- Unit 3: India - Stretching Generic Boundaries  
*Haroun and the Sea of Stories*, Salman Rushdie, 1990.  
*Bhimayana*, Subhash Vyam, S. Anand, Srividya Natarajan, Durga Bai, 2011.
- Unit 4: Reading the Romance in Hinglish  
*The Zoya Factor*, Anuja Chauhan, 2008.

### **ENG440 Contemporary Forms of Fiction**

In this course we shall, having studied various kinds of fiction writing, look at other forms of fiction making, including role-playing games (RPG), graphic novels, movies, and TV shows. The intention is to attempt to understand the difference between reading a more or less structured piece of literature, and forms that at this point in time seem more free-flowing and less deterministic. The following issues will be discussed:

Form and Content, Graphic Narratives and Visual Theory, Reality, Virtuality, Simulation, Virtual Reality, Concept Albums (music), Digital Gaming and its Implication for Gaming, and the question ‘Why does a Game Need a Story?’ (3:1:0).

Prerequisites: none

#### **Primary Texts**

- Neil Gaiman, "Ramadan" from *The Sandman: Preludes and Nocturnes* (1989)  
Will Eisner, *Theory of Comics and Sequential Art* (1985)  
TV Show: *Stranger Things* (2016)  
Sigmund Freud, *The Uncanny* (1919)  
Video Game: TBD  
Jean Baudrillard, *Simulations and Simulacra* (1981)  
Nick Cave, *Murder Ballads* (1996)  
David Atkinson, "Magical Corpses: Ballads, Intertextuality, and the Discovery of Murder" (1999)

### **ENG441 Unlocking The Literary Through Feminist Theory**

This course is primarily designed to introduce students to feminist theory. The course will also examine the pleasures and problems of women's literature. The broad framework of the course lies in posing the following questions: What are the

ways in which feminist theory unlocks literary texts? What is distinctive about feminine écriture - how does a women writer write and fictionalize her vision of the world in its actuality and possibility? (3:1:0). Prerequisites: none

**Primary Texts**

Ruth Vanita, *Gender, Sex, and the City: Urdu Rekhti Poetry in India, 1780-1870* (2012).

Helene Cixous, *The Laugh of the Medusa* (1975).

Virginia Woolf, *A Room of One's Own*.

*A History of Feminist Literary Criticism*, Cambridge U Press, 2007, 66-100 (Chapters 4 and 5).

Mary Eagleton, *Feminist Literary Theory: A Reader*. Blackwell Publishers Ltd. 98-102, 238-265.

**ENG444 Crafting Short Fiction**

This course will look at the short story from 1000 to 3000 words. 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. They do that in the Fundamentals of Creative Writing course as well. However, here they will do it in far greater detail. Furthermore, they will study setting, writing dialogue, editing and revising, and also use workshopping techniques extensively. In addition to the creative writing, they will write a critical commentary which will make them aware of the fact that the creative and critical go together. For grading purposes they will produce two stories each, plus a critical commentary for both stories. It would help if students taking this course have already taken ENG340 'The Fundamentals of Creative Writing.'

In the first half of the course, we will focus on the shorter 1500-word story. After the mid-term, we will focus on the 2,500-word story. Through a mixture of lecture and discussion, students will focus on the intricacies of plot, characterisation, point of view, voice and other important attributes of writing fiction. Students will also learn to utilise workshopping techniques, which will enable them to become better critics of their own and other people's work. Prerequisites: none.

**Primary Texts**

Ernest Hemingway, 'Hills like White Elephants'

Raymond Carver, 'A Small, Good Thing'

Jhumpa Lahiri, 'When Mr Pirzada Came to Dine'

James Joyce, 'Araby'

Anton Chekhov, 'The Grasshopper'

Etgar Keret, 'Lieland'

Junot Diaz, *Miss Lora*

Daniyal Mueenuddin, 'Nawabdin Electrician'

Sol Stein, 'Stein On Writing'

### **ENG445 World Folk Literature**

This course is a survey of folk literature identifying archetypes, themes, and motifs, orally transmitted literature across space and time. Students will begin by learning key concepts of folklore scholarship: culture, tradition, performance, genre, the local/global distinction, the folk/popular divide, and the dynamics of the customary and innovative in folklore production. Through an exploration of these concepts students will develop an expansive definition of folk literature; the way that folk expressions live among people i.e. tellers and audiences, collectors and translators; adapting themselves to changing times, circumstances and metaphysical spaces. The course will focus on the transmission and transformation of cultural knowledge and practice in situations of want and plenty, peace and conflict. (3:1:0). Prerequisites: none

#### **Primary Texts**

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

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

Propp V. (1968) Discussion of Tale-Types and Motifs, Morphology of the Folktale. University of Texas Press, Chapters 2-4

Kirin Narayan, 1993; Refractions of the Field at Home: American Representations of Hindu Holy Men in the 19th and 20th Centuries, *Cultural Anthropology* 8(4):476-509

Regina Bendix, 1989 Tourism and Cultural Displays: Inventing Traditions for Whom? *The Journal of American Folklore* 102 (404): 131-146.

Sadhana Naithani (2006) *In Quest of Indian Folktales, Orient Blackswan*; Chapter 3

Katherine Borland 1991; 'That's Not what I Said: Interpretive Conflict in Oral Narrative Research'; Routledge

#### **Films:**

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

### **ENG446 Vernacular Literary Practices**

This course will highlight the historical emergence and development of vernaculars in European and world literature. Students will be introduced to major theoretical formulations about vernaculars by poets and novelists. Drawing on these readings students will analyze a short fiction and a novel in which the vernacular is the central concern. The goal of the course is to introduce students to the idea that there is a profound fissure at the heart of literature between hegemonic concepts of the literary versus minority or non- elite; controversies and debates that circulate around the notion of the vernacular constitute one way to get at this fissure and analyze it. (3:1:0). Prerequisites: none

#### **Primary Texts**

Module One: Histories of the Emergence of Vernacular Language–Literatures

Benedict Anderson, 'Old Languages, New Models' *Imagined Communities*, Verso Revised Edition 2007, 69-84.

Sheldon Pollock, 'The Cosmopolitan Vernacular' *The Journal of Asian Studies*, vol. 57: No. 1 ( Feb 1998) 6-37.

Korean television drama, *Tree with Deep Roots* (the TV serial dramatizes King Sejong who lived in 1397-1450 and his promotion of the Korean vernacular and invention of Hangul alphabet at a time of elite dominance of Mandarin Chinese).

Module Two: Debates around the concept of vernaculars

Alighieri Dante, *De Vulgare Eloquentia* (1302).

Ngugi Wa Thiongo, 'The Language of African Fiction' *Decolonizing the Mind: The Politics of Language in African Literature* (1986), 63-86.

UG Krishnamoorthy, *English Brahmins, Kannada Shudras*

Modules Three and Four: Two Case Studies of Vernacular Literary Studies

Phaniswarnath Renu's *The Third Vow* (Aanchalik Sahitya)

Perumal Murugan, *One Part Woman* (Vattara Ilakkiam)

### **ENG447 Literary Culture of the Enlightenment and Romanticism**

This course seeks to familiarize students with the characteristic impulses that went into the literary culture associated with the European Enlightenment and Romanticism. Beginning with excerpts from Voltaire and Rousseau , we will move to themes such as women and the Enlightenment , reason and liberty, conservative literary culture in the age of reason, Romanticism and the limits of Enlightenment reason, Romantic poetry and the French Revolution, Romanticism and nature, Romanticism and the imagination.

#### **Primary Texts**

Unit 1 Voltaire , *Treatise on Tolerance* ( excerpts)

Rousseau , *Discourse on Inequality* ( excerpts)

Mary Wollstonecraft, *Vindication of the Rights of Women* (excerpts)

Unit 2 Jonathan Swift, *A Modest Proposal*

Alexander Pope , *Dunciad* Book 1.

Unit 3 Mary Shelly, *Frankenstein*

Unit 4. William Blake, "London"

P B Shelley "Ode to the West Wind"

Samuel Taylor Coleridge , "Kubla Khan"

William Wordsworth , "Intimations of Immortality"

John Keats, "Ode to Autumn"

Ann Finch, "A Nocturnal Reverie"

Geetanjali Shree, *Mai*

Michael Ondaantje, "The Passions of Lalla", *Running in the Family*.

## Department faculty and their areas of specialization

Please visit our faculty pages at [english.snu.edu.in/people/faculty](http://english.snu.edu.in/people/faculty)

**Sambudha Sen**, Ph.D. (University of Delhi), Professor and Head.

Medicine, sanitation, and the body in Victorian culture; Print and visual culture in 19th century England; The novels of Charles Dickens and William Makepeace Thackeray; The early novel in India; Novel theory; Visual representations of nineteenth century Calcutta and London; Nineteenth Century Modernities.

**Vikram Kapur**, Ph.D. (University of East Anglia), Professor.

Creative Writing, Journalism, Modern and contemporary literature.

**Tulika Chandra**, Ph.D. (Jawaharlal Nehru University), Associate Professor.

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

**Aakriti Mandhwani**, Ph.D. (SOAS, University of London), Assistant Professor.

Book and Magazine History, Cultural Studies, Popular Literature, South Asian and Hindi Literature and Literary History, History of Libraries in South Asia.

**Chinmay Sharma**, Ph.D. (SOAS University of London), Assistant Professor.

Cultural Studies, Comparative Literature, Postcolonial Literature and Theory, South Asian Studies, World Literature, Hindi Literature, Religious Studies, Screen, Performance, Visual and Print Cultures of South Asia in 20<sup>th</sup> and 21<sup>st</sup> Centuries.

**Diviani Chaudhuri**, Ph.D (Binghamton University, SUNY), Assistant Professor.

World Literature, Visual and Material Cultures of the Middle-East, North Africa and South Asia, Women's writing.

**Gatha Sharma**, Ph.D. (Mahrishi Dayanand Saraswati University), Assistant Professor.

Corpus Linguistics; Language Change; Long 18<sup>th</sup> Century Literature.

**Gautama Polanki**, Ph.D. (EFL University, Hyderabad), Assistant Professor.

Reader-response theory, Cognitive poetics, Narrative Theory, Postmodernist Fiction.

**Teja Varma Pusapati**, D.Phil (University of Oxford), Assistant Professor.

Victorian Periodical Press, Professional Authorship in Nineteenth-Century England, Women's Writing, Imperial Print Culture.

**Vinayak Das Gupta**, Ph.D. (Trinity College Dublin), Assistant Professor.

Digital Cultures, Digital Curation, History of Photography in South Asia, Linked Data and Semantic Web technologies, Text Analysis, Data Visualisation, Participatory Engagement in Academic Research.