

Course Title	<b>WRITING DIFFERENCE</b>
Course Code	CL 120
Semester	<b>II/IV Sem Jan – Apr 2020</b> Wednesday & Friday 9am to 11am
No. of Credits	<b>05</b>
Name of Faculty Member(s)	<b>Prof. Ipshita Chanda</b>
Course Description: 150/200 words	<p>The comparative approach is generically predicated upon the existence of “difference”. We have hitherto relied on geographical boundaries and representative identification as categories of comparison resulting from difference, without considering the existence of difference as a mode of being and a relation between things, objects and entities. Our attempt in this course would be to understand the making of visible and invisible, mediated and imagined difference in and through literature. We would consider the concept of difference through thinking and writing which hold it to be constitutive of human being. Moving from the inclination in theory towards identity in its fixed, representative or mechanically reductive form, we attempt to understand the place of “difference” in the thinking about identity as sameness, as synthesised unity and as excluding difference. This is to ground our understanding of the textualisation of difference in the making of a literary work, through the practices of writing and reading. An awareness of the inner singularity of a literary text reveals that the essential identity of what may be defined as literature lies in the irreducible difference of one text from another of its kind. Can we, by contextualising the relation between textual practice and mediation, discern interpretive practices responsive and responsible to difference? What are the implications of this for language as form and simultaneously as the medium of our intersubjectivity? How is difference “made” through literature, and as readers and scholars of literature, how do we understand and participate in this “making”? These are the questions the course would seek to address.</p> <p>This is a core course for MA Comparative Literature semester 4. It is also offered on the Optionals list for students of the Cafeteria program.</p>
Evaluation Scheme	Internal 40% Presentation & Submission 60%

Course Title	<b>Classics of Latin American Fiction</b>
Course Code	<b>CL 211</b>
Semester	<b>II &amp; IV Jan – Apr 2020 Tuesday &amp; Wednesday 9-11 am</b>
No. of Credits	<b>5</b>
Name of Faculty Member(s)	<b>Prof. Amith Kumar P V</b>
Course Description:	<p>This course aims to read with students eight fictional texts written by ‘Latin American’ writers. The ‘Latin America’ has produced some of the most highly acclaimed fiction writers such as Jorge Luis Borges, Gabriel Garcia Marquez, Mario Vargas Llosa, Carlos Fuentes, and Isabel Allende. Apart from their preoccupation with magic realism, these fiction writers have been at the forefront in terms of their criticism against authoritarian rule, and violence and anarchic conditions that have prevailed in the South American countries. A ‘Latin American novel’ is a delight to read as it presents curious intermix of different narrative perspectives where the reader is constantly deceived by an unreliable narrator/author. At the same time, it self-confessedly holds a distorted mirror of history to the reader. The course seeks to understand with students the captivating narratological strategies utilized by the writers and the manner in which these novels have been received in other cultures.</p>
Evaluation Scheme	Internal 40% End semester exam 60%

<b>Course Title</b>	<b>INDIAN LITERARY TRADITIONS: GENRES AND FORMS – Part 2</b>
<b>Course Code</b>	<b>CL 115</b>
<b>Semester</b>	<b>II/IV Jan- April 2020</b> <b>Monday 11 am – 1 pm (Prof. Amith Kumar P.V)</b> <b>Wednesday 11 am – 1 pm (Dr. Nilakantha Dash)</b>
<b>No. of Credits</b>	<b>05</b>
<b>Name of Faculty Member(s)</b>	<b>Prof. Amith Kumar P V &amp; Dr Nilakantha Dash</b>
<b>Course Description: words (100 words)</b>	<p><b>This course aims to introduce the literary forms and genres that prevailed in the medieval India (from 1000 AD till 1800 AD). The chief concern is to understand the manner in which the socio-political scenario of the time had a crucial impact on the literary expression. The Bhakti and Sufi saints brought out drastically altered genological paradigms for the expression of their philosophical tenets and literary sensibilities. The course deals with the Alwars and the Nayanars, the poets of the Veerashaiva movement, the Varkari tradition, the Bhakti poets of North India such as Kabir, Meera, Sur and Tulsi, the Sufi saints such as Baba Farid, Amir Khusro and Bulleh Shah, and Guru Nanak and the Saakhi tradition(s). One of the prime motives of the course is to elucidate the characteristic features of the genres of medieval India such as the the <i>doha</i>, <i>saakhi</i>, <i>vachana</i>, <i>abhangas</i>, sufi mystical poetry and <i>dasa sahitya</i>.</b></p> <p><b>{This is a core course for MA in Comparative Literature Semester-2 and is also open for the MA cafeteria students}</b></p>
<b>Evaluation Scheme</b>	<b>Internal 40%</b> <b>End Semester 60%</b>

Course Title	<b>Literature and Other Arts</b>
Course Code	No. CL 125
Semester	Compulsory course for M.A.Comparative Literature( sem 2 and 4) , open to M.A.Cafeteria (Sem 2 and 4) Monday 2-4 pm & Thursday 11 am to 1 pm
No. of Credits	5
Name of Faculty Member(s)	Dr. Sherin B.S.
Course Description: 150/200 words	<p>The course aims at focusing on the shared trends in Literature, Visual Arts and other art forms, examining the ways in which literature enters into dialogue with other art forms.It is a mode of Comparative Arts exploring the dynamic interaction between literature, visual art, music, theater, film, and digital art. This also aims at looking into discussions on theoretical foundations for the study of the relationship of the arts; detailed analysis of specific works illustrating interaction of literature with other arts. Interaction of the arts and literature in the context of literary and political movements will be a focus of the course ranging from western to Indian contexts. The international character of literary movements and its relationship to the literary traditions and to contemporary movements in other arts will be explored.The course also provides the basic background to other popular culture courses in comparative literature exploring the scope and methodologies for the serious study of entertainment for mass consumption, including popular theater, best sellers, popular music and films. Throughthe coursework , students are encouraged to develop a cross-disciplinary understanding of how works of art or cultural production evolve, are received, and are interpreted.</p> <p>The course follows seminar format, where a prior reading of the course material is compulsory for each session.</p>
Evaluation:	The internal evaluation ( <b>40</b> ) consists of one written test (10) one assignment (10) and one presentation (15). 5 percentage of the internals will be given to class participation. The end semester evaluation for <b>60/</b> will be a term paper.

Course Title	<b>Indian Literary Traditions: Genres and Trends-3</b>
Course Code	No. CL 130
Semester	Compulsory course for M.A.Comparative Literature ( Sem 2) , open to M.A.Cafeteria ( Sem 2 and 4) Tuesday 2-4 pm & Friday 11 am - 1 pm
No. of Credits	5
Name of Faculty Member(s)	Dr. Sherin B.S.
Course Description: 150/200 words	The course deals with trends in Indian Literary traditions from 19 <sup>th</sup> century onwards when nation as an entity begins as a political and ideational concept in literature. While debates related to nation addressed the context of colonial modernity, redefining the modern also heavily drew upon what the nation chose to define as tradition, routed through narratives reflecting the ethos of a cultural past, maintaining its hierarchies and tensions. A close reading of the literature of the period also reflects the play of gender, caste and religion in nationalism, invariably etching the contours of the national modern. Beginning with emerging questions pertaining to the nation in 19 <sup>th</sup> century, the course continues to explore the extension of these redefined values and their implications in the postcolonial nation state. The theoretical frame work of the course draws on i) the critiques of colonial modernity and nationalism and ii) the revisiting of the 'national' through regional histories and plural modernities. The course follows seminar format, where a prior reading of the course material is compulsory for each session.
Evaluation:	The internal evaluation ( <b>40</b> ) consists of one written test (10) one assignment (10) and one presentation (15). 5 percentage of the internals will be given to class participation. The end semester evaluation for <b>60/</b> will be a term paper.

Course Title	<b>Introduction to Panini's Grammar and Indian Logic-II</b>
Course Code	IND.301 [LS-108]
Semester	I/III (JAN-APR 2020) Tuesday & Thursday 2-4 pm
No. of Credits	5
Name of Faculty Member(s)	Nilakantha Dash
Course Description (150/200 words)	IND 301 Introduction to Panini's system of Grammar and Indian Logic -II: 4 months Credits: 5 The course covers (A) A close reading of the first Ahnika (paspasahnika) of Patanjali's Mahabhasya. 1. The nature of words 2. Purpose of study of grammar 3. Methodology of teaching /learning grammar 4. Concepts such as akriti, dravya, nitya, anitya, grammatically, acceptability 5. Relation between word and its meaning 6. Status of unusual words 7. Jnana (knowledge) Vs Prayoga (usage) 8. Definition of term Vyakarana 9. Sivasutras : Purpose of arrangements of sounds (Phonemes) in the Sivasutras (B) A close reading of Tarkasamgraha (2nd half) of Annam Bhatta. Anumana pramana- vyapti, paramarsa; Upamana pramana –sadrasya; and Sabda pramana- pada-sakti, padartha, vrtti, abhidha, laksana, vyanjana, akanksa, yogyata, sannidhi (Inference, Analogy and Verbal Understanding) portions. Indian logicians' tool of language analysis and verbal understanding to be discussed in detail..
Evaluation Scheme	40% 2 Assignments 60% Written Exam