

Course Title	Post-Independence Dalit Autobiography
Course Code	LIT 152
Semester	II/IV Jan- April 2020 Days--- Wednesdays & Thursdays -- Time: 3 –5 pm.
No. of Credits	5 Credits
Name of Faculty Member(s)	Prof. Sonba Salve
Course Description: words (100 words)	The Indian autobiography is an amalgam of caste, class, creed, religion and gender which makes them more diversified and more complex as compared to the Western autobiographies. The Dalit autobiography, though written by individual person, represents the story of entire community. The conditions and struggles of the Dalits are similar all over India and hence, the common people can relate to them. So, Dalit Autobiographies can be referred to as social stories. In this course, an attempt will be made to examine the Dalit movements, Caste and Religion, Conversion and its after effects, and the emergence of Dalit Literature in the post – Independence India.
Evaluation	40% -----Internal Assignments (Formative Assessment) 60%----- End-Semester Examination (Summative Assessment) Primary Sources <ol style="list-style-type: none"> 1. Aravind Malagatti, <i>Government Brahmana</i>, Hyderabad, Orient Longman, 2007.(Translated from the Kannada by Dhvani Devi Malgatti, Janet Vucinich and N .Subramanya) 2. Balbir Madhopuri, <i>Changiya Rukh</i>, New Delhi, Oxford University Press 2010 (Translated by Tripti Jain) Secondary Sources <ol style="list-style-type: none"> 1. Anand S. Touchable Tales: Publishing and Reading Dalit Literature, Pondichery, Navyana, 2003. 2. Rege Sharmila, Writing Caste Writing Gender,(2006) Zubaan Publication 3. Basu. Tapan (ed) Translating Caste, New Delhi, Katha, 2002. Harlow Barbara, Resistance Literature, New York, Methun, 1987

Course Title	Revisiting Indian Classics
Course Code	LIT 109
Semester	II/IV Jan- April 2020 Tinings: 11.00 – 1.00 p.m. (Tuesdays and Thursdays)
No. of Credits	5 Credits
Name of Faculty Member(s)	Prof. Thirupathi Kumar
Course Description: words (100 words)	<p>Indian Writing in English, to a great extent, derives its themes from the country's past and also from its two epics – the Ramayana and the Mahabharata. A majority of the Indian English Novels are based on the themes which are directly taken from or influenced by these seminal epics. However, the great epics are not limited to two texts. They are many versions of these epics. There are 300 versions of the Ramayana, according to a conservative estimate. Same is the case with the Mahabharata. Each generation and each region, now gender and caste, has something different to narrate through these epics. What makes these two epics interesting is this rich variety.</p> <p>In postmodern times 'meaning' has become unstable. A story retold is a new story. This course aims at acquainting students with the varied versions of these epics, and also in creating a platform for debating on the various points of view the authors bring in while weaving the plot. It would be interesting to see how each rendering is a different work of art in itself. This course encourages students to enter into a productive dialogue with the class, share their viewpoints and sharpen their critical faculties.</p> <p>Tentative Texts for Study: R.K. Narayan: The Ramayan Shiv K. Kumar: The Mahabharata Chitra Benerjee Divakaruni: The Palace of Illusions Kavita Kane: Karna's Wife: The Outcast's Queen Anand Neelakantan: Asura Tales of the Vanquished: The Story of Ravana and His People</p>
Evaluation	Assessment: Classroom Discussion and Presentations: 10% Class Test: 30% End Term Paper: 60 %

Course Title	Acts of Reading
Course Code	LIT 243
Semester	II/IV (Jan – April 2020) 11 am-1 pm, Mondays and Wednesdays
No. of Credits	5
Name of Faculty Member(s)	Prakash Kona
Course Description: 150/200 words	<p>In this course we will read (interpret and evaluate) texts from the ancient to the modern period touching on various aspects of language and literary theory. Tentatively I have selected the following texts,</p> <p>Martin Bernal: “Introduction” <i>Black Athena Vol I The Afro-Asiatic Roots of Classical Civilization</i></p> <ol style="list-style-type: none"> 1) Plato: <i>Cratylus</i> 2) Aristotle: <i>Rhetoric</i> 3) Saint Augustine: <i>On Dialectic</i> 4) Nagarjuna and Dignaga 5) Nietzsche: “On Truth and Lie in an Extra-Moral Sense” (essay) 6) Freud: <i>An Outline of Psychoanalysis; The Ego and the Id</i> 7) Wittgenstein: <i>On Certainty</i> 8) Walter Benjamin: <i>Theses on the Philosophy of History</i> 9) Gramsci: “The Study of Philosophy” from <i>Prison Notebooks</i> 10) Adrienne Rich: <i>Of Woman Born: Motherhood as Experience and Institution</i> 11) Roland Barthes: <i>Writing Degree Zero</i> 12) Jacques Derrida: “This Strange Institution Called Literature” 13) Fanon: <i>Toward the African Revolution</i>
Evaluation Scheme	40/60 Internal assessment will form 40%, and the final examination the remaining 60% of the marks that together make up your final grade for the course.

Course Title	The Human/Sciences
Course Code	LIT 676
Semester	II/IV Jan- April 2020 Tinnings: 11.00 – 1.00 p.m. (Wednesdays and Fridays)
No. of Credits	5 Credits
Name of Faculty Member(s)	D. Venkat Rao (Maximum enrolment: 10)
Course Description: words (100 words)	<p>The idea of the human sciences emerged claiming to set itself apart from the domain called the divine science (theology). But a deep schism set apart the human from the sciences nearly for half a millennium. The sciences triumphed in mathematizing nature and the universe. The “pure thought” of the sciences hoped to free itself from the muddle of the human. The schism raged a debate across the “explanatory” disciplines of the sciences and the “understanding” of the humanities. Can the human be an object of science? Can the sciences exhaust the human? Aren’t the humanities deeply shaped by the sciences? But aren’t the sciences the work of human thought? How to configure the relation between thought and the formation of being(s)? Can mathematized science have the last word on this relationship? But this cutting edge debate concerning the “technique of thought” and the formations of being barely inquires into whether such a schism itself, in the first place, is peculiar to a particular culture. Are the conceptions of the universe, science, the human, philosophy and narrativization of them necessarily universal? Is mathematical knowledge the only source of grasping, if one can, the epistemic certainty of the “real”? Can recourse to “pluralization of the real” escape the schism of the human/sciences? Above all, isn’t the problem of the human sciences a legacy of the valorized concept of <i>sovereignty</i>?</p> <p>This semester’s course has two objectives: (i) introduce the conceptual formation of the human sciences and the mounting debate pertaining to the schism; (ii) inquire into the peculiarity of the schism from the background of Indian traditions and address a specific question: given that Indian culture does not privilege mathematical knowledge, how does the <i>relation</i> between modes of being and the formations of reflections (pertaining to formations and modes in general) get articulated in this culture? Can the Indian focus on the question of <i>relation</i> help us in formulating different kind of (from the sovereignty-based) questions in sensing the experience of living (on) in a perennially changing matrix of heterogeneous formations?</p> <p>Readings for the course include selections from Plato, Heidegger, Jean-Luc Nancy, Bernard Stiegler, Lee Smolin, and the Upanishadic, Darshanik, the Astronomical traditions and others.</p>
Evaluation	Evaluation will be based on student participation, classroom presentations, written assignments and the end-semester (digital) project.

Course Title	VICTORIAN FICTION
Course Code	LIT 106
Semester	II/IV (Jan – April 2020) Timings: (Tuesday and Wednesday – 9am to 11am)
No. of Credits	5
Name of Faculty Member(s)	V. Rajasekhar
Course Description: 150/200 words	<p>The Victorian Age is the period during which the English novel came of age. The novel not only became the most popular genre of the period but also assumed larger social functions. This course introduces the Victorian novel with a general introduction and covers the historical context, the major novelists of the century and types of novels. This will prepare the students for the detailed discussions in the teaching that will follow. Later the students will be introduced to Jane Austen, one of the early women novelists in English. Her novel <i>Emma</i> will be taken up for detailed discussion. Later the students will have the opportunity to discuss Charlotte Brontë's <i>Jane Eyre</i> and Charles Dickens, <i>David Copperfield</i>. The course will conclude with the work of the late-Victorian novelist Thomas Hardy. Students will discuss Hardy's widely-read novel <i>The Mayor of Casterbridge</i> in detail.</p> <p>The discussions in each class will help the students reflect on the various aspects of the novels. After reading the novels carefully, the students will also be able to come up with ideas and interpretations of their own. Students are expected to acquire the texts of the novels which are discussed in the class and read them closely.</p> <p>Novels for Reading: Jane Austen – <i>Emma</i></p> <p>Charlotte Brontë – <i>Jane Eyre</i> Charles Dickens – <i>David Copperfield</i> Thomas Hardy – <i>The Mayor of Casterbridge</i> A Critical History of English Literature: Fourth Volume by David Daiches Fictions of Affliction: Physical Disability in Victorian Culture Martha Stoddard Holmes</p>
Evaluation Scheme	Mid-term: 50% Final Examination: 50%

COURSE DESCRIPTION FOR LIT224 Revisiting `Blood-Consciousness`: DH Lawrence for Postmodern Times
JANUARY-APRIL 2020, SEMESTER (II & IV)

Course Title	Revisiting `Blood-Consciousness`: DH Lawrence for Postmodern Times
Type of Course	Core (Core Requirement 5: English Literature and its Contexts, 1901-1945)
Course Code	LIT224
Semester	January –April 2020 (Tuesdays and Thursdays) Timings (11.00 a.m. to 1.00 p.m.)
No. of Credits	5 (Maximum Intake: 25)
Name of Faculty	Prof. Samson Thomas
Course Description: words (100 words)	<p>In a letter to his friend Ernest Collings, DH Lawrence famously stated: “We can go wrong in our minds. But what our blood feels and believes and says, is always true ... All I want to answer to is my blood”. Lawrence’s acute sensitivity to the crisis of modern civilization, marked by the alienation of the human from the rest of the organisms and the displacement of thought and feelings by aspeious rhetoric, his vision of a non-anthropocentric cosmos in which the human can connect with the cosmic life-force only through the rekindling of `blood consciousness`, make him extremely relevant to the concerns of the postmodern reader.</p> <p>This Course aims to read Lawrence’s major novels, <i>Sons and Lovers</i>, <i>The Rainbow</i>, <i>Women in Love</i>, <i>The Plumed Serpent</i> and <i>Lady Chatterley’s Lover</i> intertextually, in tandem with Lawrence’s own literary-critical, and philosophical writings, Bergson’s `élan vital`, a few major texts of Freud and Jung, and the key impulses in contemporary cultural anthropology. Through this, the course aims to alert the participants to the way Lawrence’s fiction resonates with alternative ways of perceiving the `human` and the `socius`.</p> <p>The Course will be administered through lectures, multimedia presentations, graduate seminars, and other peer-led discussions.</p> <p>Required Reading:</p> <p>Lawrence, D.H. (1911) <i>Sons and Lovers</i>. _____ (1915) <i>The Rainbow</i>. _____ (1920) <i>Women in Love</i>. _____ (1926) <i>The Plumed Serpent</i>. _____ (1928) <i>Lady Chatterley’s Lover</i>. _____ (1921) <i>Psychoanalysis and the Unconscious</i>. _____ Study of Thomas Hardy and Other Essays. <i>The Cambridge Edition of the Works of D. H. Lawrence</i>, CUP, 1985. Freud, S. (1905) <i>Three Essays on the Theory of Sexuality</i>. _____ (1920) <i>Beyond the Pleasure Principle</i>. _____ (1923) <i>The Ego and the Id</i>. Jung, Carl. (1936). "The Concept of the Collective Unconscious." Frazer, JG (1915). Selections from <i>The Golden Bough</i>. Kuhn, E. (2009) <i>Anti-Humanist Modernism: Thinking Beyond the Human in Early Twentieth-Century Literature</i>. PhD thesis, Pennsylvania State University Press. https://etda.libraries.psu.edu/files/final_submissions/1757</p>
Evaluation Scheme	Evaluation will be through assignments, assessment of classroom participation and an end-of-semester term paper.

Course Title	Period Studies Through Balladry
Course Code	LIT 255
Semester	II and IV (Jan-April 2020)
Time	Timings-2:00 pm-4:00 pm Preferable Days-Tuesday and Thursday
No. of Credits	5
Name of Faculty Member(s)	Dr.Aparna Lanjewar Bose
Course Description: words (100 words)	<p>Ignored by Literary Historians and Literary critics alike, the modern reader has lived with Balladry for a fairly long time. A permanent fixture in academic and theoretical discourses, the literary signification accorded by the Elizabethans, Neoclassicists, Romantics, Victorians and Moderns alike, renders a prestigious stature that documents a long way from humble originality and orality to modern day versions sung by Simon and Garfunkel, Bryan Adams, Bob Dylan, John Lennon among many others. Showcasing these gradual transitions, with the socio- cultural ethos augmented by various literary movements in different literary periods becomes the primary focus of study. Not to mention economic and historical relations shape on some level and in some form, the very nature of culture and its artistic productions. Therefore, situating these literary and cultural productions within determinate parameters of social reality becomes pertinent.</p> <p>A select list of works shall be provided to the students later</p>
Evaluation Scheme	<p>Internal 40% (Entails presentation and Research Assignment)</p> <p>External 60% (A written exam at the semester end)</p>