

Course Title	COSMOPOLITANISM AND CONTEMPORARY FICTION
Course Code	IWL 204
Semester	II&IV January-April 2020
Class Hours	Tuesday & Friday (11.00 a.m to 1.00 p.m)
No. of Credits	05
Name of Faculty Member(s)	Professor N Rama Devi
Course Description: 150/200 words	<p>The ‘compression of the world and the intensification of a consciousness of the world due to globalization’ in recent times have led to a dramatic growth in cosmopolitan theory. The present Course aims to introduce and examine the multiple articulations and changing definitions of the concept of Cosmopolitanism since eighteenth century and trace their impact on fixing the ‘intractable fate of the world’ in the present times through a critical reading of select fictional texts.</p> <p>Texts Prescribed for detailed study:</p> <p>Ian McEwan. <i>Black Dogs</i>. Toni Morrison, <i>Mercy</i> Chitra B Divakaruni. <i>The Mistress of Spices</i> Shaila Abdulla, <i>Saffron Dreams</i> Christos Tsiolkas. <i>The Slap</i></p>
Evaluation Scheme	<p>Mid Term Sit-in-Test- (40%) End-Term: Take home paper (60%)</p>

Course Title	Indian Aesthetic Theory: A Study of Indian and Western Literary Theory
Course Code	LIT 121
Semester	II nd and IV th (Jan – Apr 2020)
Number of Credits	5
Name of Faculty Member(s)	Dr. Jai Singh
Core (C)/Optional (O) (if applicable):	CORE Course for MA English Cafeteria and for MA in English Literature, and open course for MA Literatures in English and department specific MA
Time Table Slots:	Tuesday: 9am to 11am and Thursday: 9am to 11am
Course Description:	<p>Literary theory is the body of ideas and methods that can be used in the practical reading of literature. It is a description of the underlying principles, one might say the tools, by which one can attempt to understand literature. All literary interpretation draws on a basis in theory but can serve as a justification for very different kinds of critical activity. It is literary theory that formulates the relationship between author and work; literary theory develops the significance of race, class, and gender for literary study, both from the standpoint of the biography of the author and an analysis of their thematic presence within texts. Literary theory offers varying approaches for understanding the role of historical context in interpretation as well as the relevance of linguistic and unconscious elements of the text. Literary theory helps in finding out the degree to which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture.</p> <p>This course will introduce and compare major theories from India and West. Indian literary theory will be represented through sections from <i>Natyashastra</i>, and <i>Kavyaprakasha</i>. Following essays will represent Western contemporary theory: Ferdinand de Saussure, “The Object of Study, Paul de Man, “The resistance to Theory”, Giles Deleuzes and Felix Guttari, “The Anti-Oedipus”, Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”, Michel Foucault, “The Order of Things”, Sandra Gilbert and Susan Gubar, “The Madwoman in the Attic”, GayatriChakravorty Spivak, “Feminism and Critical Theory”, Teresa de Lauretis, “The Technology of Gender”, Stephen Greenblatt, “The Circulation of Social Energy”, Terry Eagleton “Capitalism, Modernism and Postmodernism”, Homi K. Bhabha, “The Location of Culture”. Along with these essays the main emphasis will be on how the theories of structuralism, post structuralism and postmodernism emerged, canonized and influenced the thinking process in both the Europe and India.</p>
Evaluation Scheme:	SUBMISSION OF ASSIGNMENTS

--	--

Course Title:	Indian Literature in English
Course Code	IWL C003
Semester	II nd and IV th (Jan – Apr 2020)
Number of Credits	5
Name of Faculty Member(s)	Dr. Jai Singh and Dr. Raju Nayak
Core (C)/Optional (O) (if applicable):	Core Course for MA Literature in English open course for English Cafeteria, MA in English Literature, and department specific MA
Time Table Slots:	Wednesday: 9 am to 11am Dr. Jai Singh and Friday: 11am to 1 pm Dr. Raju Nayak
Course Description:	<p>This course is designed to acquaint students with the literary works and literary theory produced in India only in English Language. Discussion format will be supplemented by lectures on social, historical and culture contexts. Rigorous emphasis will be placed on reading, thinking, and speaking. Students will be expected to come to each class with the assigned readings thoughtfully prepared. They are advised to write down notes as they read regarding significant ideas, the overall key point of the passage, and their own reactions and criticisms. This organizes thinking and allows them to participate readily in class discussion. The teacher can take up the texts for classroom teaching according to the available time; interest of students and his/her own expertise. The students can choose texts for assignments form the prescribed list if they want otherwise, they are free to work on the texts and themes of their choice with the consent of teacher and teacher also has limited freedom to include texts of his/her choice.</p>
Evaluation Scheme:	SUBMISSION OF ASSIGNMENTS

Course Title	Introduction to Modernist Fiction
Course Code	IWL 207
Semester	II/IV (Jan - Apr 2020)
No. of Credits	5 (Core Course)
Timings	Tuesday 2-4 pm & Thursday 11.00 am - 1.00 pm
Name of Faculty Member(s)	Dr. Chinnadevi Singadi, Dept. of Indian and World Literatures Contact No. 9848426486
Course Description:	<p>This course will introduce students to the idea of Modernism in its historical, social, economic, cultural and artistic contexts. The primary focus however will be on understanding the varied aspects of Literary Modernism to be achieved through the study of the following masterpieces of modernist fiction:</p> <p>James Joyce's <i>Ulysses</i> Franz Kafka's <i>The Metamorphosis</i> Vladimir Nabakov's <i>Lolita</i> Virginia Woolf's <i>Mrs. Dalloway</i></p>
Evaluation Scheme	Internal - Take-home Assignment (40%) Final - Take-home Assignment (60%)

Course Title	Postcolonial Drama
Course Code	IWL 404
Semester	II & IV January –April 2020 (Monday & Wednesday 9 am to 11 am)
No. of Credits	05
Name of Faculty Member(s)	Dr. T. Subramanyam
Course Description: 150/200 words	<p>The course aims to debate the major issues of the Commonwealth countries in terms of drama and theatre. Though colonialism was displaced by Post-colonialism, its socio-economic-political-cultural evils like poverty, tyranny, injustice, etc. continued to proliferate. From the vantage point of the native, downtrodden people they are still subjected to all kinds of exploitation and subjugation. The worst of is gender discrimination. Female body/organs become the site of sexual/commercial representation for continuous exploitation. Ray Lawler is known for his Australian 'mateship' through his famous play <i>Summer of the Seventeenth Doll</i> (1955). <i>The Ecstasy of Rita Joe</i> (1967) is the most aggressive play of George Ryga focusing on the institutional cruelty towards native Indians in Canada. Wole Soyinka's <i>The Lion and Jewel</i> (1959) is about the systematic feudal exploitation of Nigerian women in which old values clash with modernization and is shown in the form of comedy. In <i>Harvest</i> (1997), Manjula Padmanabhan theatricalises how the 'dehumanisation' has reached its peak in the global organ bazaar. The course is designed to mark the theatrical commitment of these postcolonial playwrights in addressing the extremes of human suffering.</p>
Evaluation Scheme	40% Assignment and 60% Semester –End Examination

Course Title:	Oral Literature and Contemporary Theory
Course Code	IWL 810
Semester	II nd and IV th (Jan-Apr 2020)
Number of Credits	5
Name of Faculty Member(s)	Dr. V. Raju Nayak
Core (C)/Optional O (if applicable):	Core Course for MA English Cafeteria
Time Table Slots:	Monday: 11am to 1pm Wednesday: 11am to 1pm
Course Description:	<p>In order to understand the issue of marginalization of tribal literature, it is also necessary to look at the dominant notion of literature itself. In India, literary critics and academicians borrow ideas of literature from the West, particularly New Criticism and Formalism that gives primacy to the written word. If one goes by these literary theories, only particular genres of writing such as plays, novels, poetry, essays and so on are considered literary. Thus, quite understandably, tribal oral narratives fall outside the realm of literary discourse.</p> <p>Adivasis (Native people), in order to live as native people, they need to know the stories/ oral literature of who they are. Without their stories/ oral literature, their cultural and spiritual identities die. Moreover, their oral literature is not included in the syllabi of universities therefore tribal aesthetics, tribal poetics, and tribal worldview are not given any attention in the academic space. This course engages with oral literature of the tribes and aims to reexamine existing theories and correlate them with oral literature. It explores the possible ways of continuities and discontinuities among the contemporary politics of literary engagements on oral literature.</p> <p>Readings:</p> <p>Bhangya Bhukya <i>Subjugated Nomads: Lambadas under the Rule of Nizam</i> Dorothy Noyes “The Social Base of Folklore” Galit Hasan-Rokem “Folklore in Antiquity” Roman Jakobson & Petr Bogatyrev “Folklore as a Special Form of Creation” Sunitha Rani “Deconstructing the Caste Hegemony: Lambada Oral Literature” “Popular Cultures: Ordinary Languages”</p>
Evaluation Scheme:	Submission of assignments and presentations

Course Title	Indian Literature in English Translation
Course Code	IWL 508
Semester	Jan-Apr 2020 (Semester II/Semester IV [for MA English]) Timings: Tuesday 11.00 am – 1.00 pm Friday 11.00 am – 1.00 pm
No. of Credits	05
Name of Faculty Member(s)	Dr Narasimha Rao Kedari
Course Description: 150/200 words	<p>Indian literature translated into English has emerged as a significant field of study today. The number of Indian literary texts translated into English every year is far higher and more popular than the number of texts translated within Indian languages. It would be far more appropriate to take a closer view of the relation between the growth of Indian Literatures in English Translation and the state of English Studies in India for initiating debates of academic significance.</p> <p>Given the context, the course will offer perspectives on the problems of contextualization, theorization and canonization while making space for the emergence of new poetics and interdisciplinary concerns. Questions of identity, history, nation and language will be addressed within a specific Indian context and an amorphous postcolonial context. In an act of resistance in the postcolonial scenario, translation examines the broader question of representation in order to create a new canonical framework.</p> <p>Prescribed Texts:</p> <p>Background Study: Literary History – Genres – Movements – Ideas – Trends – Concepts*</p> <ol style="list-style-type: none"> Gurajada Appa Rao <i>Kanyasulkam</i> (Girls for Sale) translated from Telugu by Velcheru Narayana Rao Rabindranath Tagore <i>Muktadhara</i> Vijay Tendulkar <i>Silence the Court is in Session (Shantata Court Chalu Ahe)</i> U.R. Ananthamurthy <i>Samskara</i> Om Prakash Valmiki's <i>Joothan</i> (Translated from the Hindi by Arun Prabha Mukherjee) <p>*Deals with the holistic understanding of locating each writer, his literary background, and draws on his relative influence of merit</p> <hr/> <p>Suggested references:</p> <ol style="list-style-type: none"> Mehrotra, Arvind Krishna. ed. <i>An Illustrated History of Indian Literature in English</i>. Permanent Black, 2003. Sen, Amartya. <i>The Argumentative India</i>, Allen Lane, 2005. Mohanty, P. Satya. ed. <i>Colonialism, Modernity, and Literature: A View from India</i>, Palgrave Macmillan, 2011. Senapati, Fakir Mohan. <i>Six Acres and a Third: The Classic Nineteenth Century Novel about Colonial India</i>. Trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak and Paul St. Pierre, University of California Press, 2005. Aithal S. Krishnamoorthy. "Of Culture and Cadaver: Anantha Murthy's Samskara, Journal of South Asian Literature, vol.16, no.2, MISCELLANY Summer, Fall 1981, pp. 83-88. Tendulkar, Vijay. <i>Five Plays</i>, Oxford University Press, 1992. Kim, Atkins. <i>Self and Subjectivity</i>, Wiley, John & Sons, 2008. Shanta, Gokhale. <i>Playwright at the Centre: Marathi Drama from 1843 to the Present</i>. Calcutta 2000. Tagore, Rabindranath. "Muktadhara," in <i>Three Plays</i>. Translated by Marjorie Sykes, Oxford University Press, 1950.
Evaluation Scheme	Mid-term Assessment- Class-room Presentation (40%), End-Semester Exam (60%)

Course Title	The Axial Age and Its Cultural Legacy
Course Code	IWL-C005 (IWL Core Course)
Semester	January-April 2020 (Semesters II and IV)
No of credits	5
Name of Faculty Member(s)	Jibu Mathew George (Email: jibugeorge@efluniversity.ac.in ; mobile: 98497 06932)
Classes on (Tentative)	Mondays (2.00 to 4.00 pm) and Wednesdays (11.00 am to 1.00 pm)
Course Description	<p>If you do not feel a generalized intellectual anxiety, if you feel no need to find and make explicit and to evaluate the basic premises of your activities, why the devil philosophize in the first place? – Ernest Gellner.</p> <p>In <i>The Origin and Goal of History</i>, Karl Jaspers introduced the concept of an “Axial Age” (<i>Achsenzeit</i>) to denote a unique and pivotal period in the history of thought, during which civilizations which were otherwise largely unconnected, witnessed parallel cultural, philosophical, and religious developments with regard to understanding the world and man’s place in it. The term originally referred to the period from 800 to 200 BC, but has been extended since to cover the early years of Christianity, Islam being considered a distant Axial echo. It is the age of ancient Greek philosophy from the Presocratics to Aristotle, Zoroastrianism in Persia, prophetic Judaism in the Ancient Near East, crystallization of Hindu thought and emergence of Jainism and Buddhism in India, as well as Confucianism and Daoism in China. Several scholars have contributed to the debate on, and critique of, the Axial Age and its aftermath – Ernst von Lasaulx, Max Weber, Alfred Weber, Eric Voegelin, Diarmaid MacCulloch, and Iain Provan, to name a few. Yehuda Elkana attributes to the Axial Age the emergence of a “second-order reflexivity”; Ingolf Dalferth associates the idea of transcendence with it; literary critic Marc Shell sees it in the context of literary and linguistic economies. Using Jaspers’ concept as a point of departure, this course will examine the transitions in intellectual and cultural history, with focus on Europe, from a multidisciplinary perspective. It will also explore their implications for several contemporary debates (e.g., science vs. religion), and our understanding of modernity, secularization, human agency, technology, and art.</p> <p>Bibliography: Arnason, Johann P., S. N. Eisenstadt, and Björn Wittrock, ed. <i>Axial Civilizations and World History</i>. Leiden: Brill, 2005. (Selections) Bellah, Robert N. and Hans Joas, ed. <i>The Axial Age and Its Consequences</i>. Cambridge, MA: Belknap Press of Harvard University Press, 2012. (Selections) Jaspers, Karl. “The Axial Period.” <i>The Origin and Goal of History</i>. New Haven, CT: Yale University Press, 1953. Provan, Iain. <i>Convenient Myths: The Axial Age, Dark Green Religion, and the World That Never Was</i>. Waco: Baylor University Press, 2013. Tarnas, Richard. <i>The Passion of the Western Mind: Understanding the Ideas that Have Shaped Our World View</i>. London: Pimlico, 2010.</p>

	<p>Taylor, Charles. <i>A Secular Age</i>. Cambridge, MA: Belknap Press of Harvard University Press, 2007. (Selections)</p> <p>Weber, Max. <i>Readings and Commentary on Modernity</i>. Ed. Stephen Kalberg. Malden MA: Blackwell, 2005. (Selections)</p>
Evaluation Scheme	The evaluation consists of a mid-semester <i>oral presentation</i> (40% weightage) and an end-of-semester <i>research paper</i> on a topic decided in consultation with the course instructor (60% weightage).

Course Title	American Literature
Course Code	IWL C004
Semester	Jan-Apr 2020 (Semester II/Semester IV [Core Course 4 for MA Literatures in English]) Timings: Monday 11.00 am – 1.00 pm (KNR) & Thursday 3.00 – 5.00pm (RNK)
No. of Credits	05
Name of Faculty Member(s)	Dr K Narasimha Rao & Dr Rahul Kamble
Course Description: 150/200 words	<p>Growth of Literature in America coincides with the birth of a new community on a new land with new aspirations. While on one hand the literature from the cultural past of the new Americans kept them glued to their European roots, their desire to create new ethos for history, literature and philosophy resulted in producing a multi-experiential, multi-cultural and multi-historical treasure of texts. American literature also throws open the ideas of American pursuits, aspirations of migrated communities, the struggles of races and cultures, contradictions in ideas, as well as openness of thinking. This course is an introduction to the various themes reflected in different genres of American Literature looking through the texts which are considered classics and canons as well as the texts involving various emerging/dissolving identities.</p> <p>Prescribed Texts:</p> <p>I. Poetry: Collection of poems from nineteenth century to Twenty-First century poets/schools of poetry Walt Whitman – “For You O Democracy” Emily Dickinson – “Hope is the Thing with Feathers” Sylvia Plath – “Daddy” Robert Frost – “After Apple-Picking”, “Birches”, “Home Burial” Ezra Pound – “Three Cantos” Langston Hughes – “The Negro Speaks of Rivers” Allen Ginsberg – “Footnote to Howl” Audre Lorde – “Sisters in Arms” Wallace Stevens – “Anecdote of the Jar” Robert Creeley – “For Love”</p> <p>II. Fiction/Nonfiction: Mark Twain – <i>Life on the Mississippi</i> John Steinbeck – <i>The Grapes of Wrath</i></p>

	<p>William Faulkner – <i>The Sound and the Fury</i> Toni Morrison – <i>The Bluest Eye</i> Art Spiegelman – <i>Maus</i> Truman Capote – <i>In Cold Blood</i> J D Salinger – <i>The Catcher in the Rye</i></p> <p>III. Drama: Eugene O’Neill – <i>The Hairy Ape</i> Tennessee Williams – <i>A Streetcar Named Desire</i> Arthur Miller – <i>Death of a Salesman</i> August Wilson – <i>The Piano Lesson</i> David Mamet – <i>American Buffalo</i> Lorraine Hansberry – <i>A Raisin in the Sun</i></p> <p>IV. Criticism Emerson – “The American Scholar,” “Self Reliance” Henry Thoreau – <i>Walden</i> Octavia Butler – ““Devil Girl from Mars”: Why I Write Science Fiction”</p>
<p>Evaluation Scheme</p>	<p>Mid-term Assessment: Class-room Presentation (40%), Semester-end Exam (60%)</p>