




**Centre for Comparative Literature
School of Humanities
University of Hyderabad**

MA Semester I: required credits: 16

July –December 2016

S.No.	Course Code	Course Title & Faculty	Credits	Core/ Elective	Theory /Lab
1	CL-401	Comparative Literature-I: a) History of the Discipline; b) Inter-literariness & Reception Theory	4	Core	Theory
2	CL-402	Lyric Mode	4	Core	Theory
3	CL-403	Narrative Mode	4	Core	Theory
4	CL-404	Contemporary Approaches to Literature-I (Formalism, Marxism, Feminism, Psychoanalysis and New Historicism)	4	Core	Theory

	Centre for Comparative Literature School of Humanities University of Hyderabad	
Course : M.A. Semester: I	Duration: July-December, 2016 Course Instructor/s:	
Course Number: CL-401 Core/ Optional : Core No. of Credits : 4 Lectures: 4 hours p/wk	Title of the Course: Comparative Literature: History of Discipline & Development; Interliterariness; Reception	

Course description:

This Course introduces Comparative Literature as a subject and a discipline, traces its history and development, and focuses on some basic methods which help to affiliate languages, literatures and cultures as part of a wider system of knowledge. Comparative Literature broadens the context of single works of literature, provides a method of looking beyond the national frontiers of languages and cultures, and studies major authors, periods and genres, trends and movements in international contexts.

Unit I – Comparative Literature: History of the discipline and development

Unit II -- French & American Schools, the Global South; Comparative Literature in India

Unit III -- Interliterariness and Reception ;

Course Instructors will make relevant essays available to the students.

Recommended reading:

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.

Bose, Buddhadeva. “Comparative Literature in India,” *JJCL* (1969): 1-10.

Damrosch David, Natalie Melas, Mbongiseni Buthelezi. *The Princeton Sourcebook in Comparative Literature*. Princeton: Princeton UP, 2009.

Das, Sisir Kumar. “Comparative Literature in India: A Historical Perspective.”

Zepetnek , Steven Tötösy de. *Comparative Literature: theory, method, application*. Amsterdam: Rodopi, 1998.

Weisstein, Ulrich. *Comparative Literature and Literary Theory: Survey and Introduction*. Tr. William

Riggan. Bloomington: Indiana UP, 1973.

Essays on various aspects of Genology, Thematology, Theories and Politics of Reception

Relevant Information

Attendance: minimum 75% attendance in class


Mode of evaluation: Total marks 100

End-semester written exam = 60 marks

Continuous Internal Assessment = 40 marks comprising presentations and assignments

Student Responsibility: Students are expected to be above reproach in all scholastic activities.

Students who engage in scholastic dishonesty and plagiarism are subject to disciplinary penalties.

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Course : M.A. Semester: I	Duration: July-December, 2016 Course Instructor:	
Course Number: CL-402 Core/ Optional : Core No. of Credits : 4 Lectures: 4 Sessions /week (4 hours)	Title of the Course: Lyric Mode	

Course Rationale

This course intends to acquaint the students of M.A semester-I with the concept of lyric and its historical development through different centuries/periods i.e from the Greek period to the present age. A lyric as a genre usually written in short reflecting the poet's personal emotions associated with love or sorrow or other personal dimensions, is timeless. The lyric may be manifest in different forms with its basic character. Students will be exposed to the select lyric poems ranging from the Greek period to the twentieth century lyrical writing. The present syllabus comprises lyric poetry produced by the multi-national poets representing Greece, English, America and India. The regional lyrical poetry available in English translation is made part of the syllabus.

Unit I- Conceptualizing Lyric; Medieval History

Unit II - **Texts:** Sappho - *Hymn to Aphrodite; Ode to a Loved One*

Horace - *The Immortality of Verse; The Fountain of Bandusia*

William Wordsworth- *Ode to Duty; To a Skylark*

John Keats - *Ode to Autumn; A Thing of Beauty*

Walt Whitman – *To the Man-of-War Bird; Unnamed Lands*

Ralph Waldo Emerson- *Give All the Love; Nature*

Rabindranath Tagore – *Clouds and Waves; Endless Time*

Sarojini Naidu – *The Royal Toms of Golconda; The Indian Gypsy*

Boyi Bhimanna - *The Huts are on Fire (Telugu)*

N. Balamani Amma - *To My Daughter (Malayalam)*

Akkama Devi - *Don't Despise Me, Brother You've Come (Kannada)*

Janabai - *Cast off all Shame (Marathi)*

Recommended Reading

Frye Northop: A Study of English Romanticism. The Harvester Press Limited: Sussex, 1983.

Abrams, M.H. ed. *English Romantic Poets: Modern Essays in Criticism*. Oxford University Press, 1960.

Watts, Cedric. *A Preface to Keats*. Longman: London, 1985.

Homchaudhuri, S. *Keats- A Reading of his Major Poems*. Reliance Publishing House, New Delhi.

Steiner, Deborah. *The Crown of Song: Metaphor in Pindar*. Duckworth: London, 1986.

Sen, S. *William Wordsworth- Preface to the Lyrical ballads*. Unique Publishers: New Delhi, 1977.

Jones, Alun R. and Tydeman and William. *William Wordsworth- Lyrical Ballads*. The Macmillan Press: London, 1972.

Welsh, Andrew. *Roots of Lyric*. Princeton University Press, New Jersey, 1978.

Bowra, C.M. *The Odes of Pindar*. Penguin Books: New York, 1969.

Hardy, Barbara. *The Advantage of Lyric*, Athlone Press, London, 1977.

On Indian Lyric

Day Lewis, C. *The Lyric Impulse*. Chatto and Windus Ltd:London, 1965.

Earl Miner. *Comparative Poetics: An Intercultural Essay on Theories of Literature*. Princeton University Press: New Jersey.

Gerald Hammond. Ed. *Elizabethan Poetry: Lyrical and Narrative*. Macmillan Publishers, 1984.

Erl Miner and Amiya Dev. Ed. *The Renewal of Song: Renovation in Lyric Conception and Practice*. Seagull Books: Calcutta, 2000.

Kaur, Satvinder. *Sarojini Naidu's Poetry: Melody of Indianness*.

Pranati Dutta Gupta. Ed. *Lyrical Ballads and its Legacy*. Vivekananda College: Calcutta, 2001.

Rajyalakshmi, P.V. *The Lyric Spring: The Poetic Achievement of Sarojini Naidu*.

Tharu and Lalita. Ed. *Women Writing in India*. vol 4. Oxford University Press: New Delhi, 1991.


Indian Poetry Today. Vol 4. Indian Council for Cultural Relations: New Delhi.1981.

Course Requirements: 75% attendance in the class

Internal evaluation that meant for 40 marks constitutes student presentations, written tests and written assignments (Presentation: 10 and Written Test: 10 +End Semester Assignment: 20)

The internals will be spread-out throughout the semester. And, the topics for presentations and assignments are to be discussed and fixed in the beginning of the semester, again in consultation with the teacher/s concerned.

External exams (End Semester Exams) carry 60 marks.

	Centre for Comparative Literature School of Humanities University of Hyderabad	
Course : M.A. Semester: I	Duration: July-December, 2016 Course Instructor/s:	
Course Number: CL- 403 Core/ Optional : Core No. of Credits : 4 Lectures: 4 hours p/wk	Title of the Course: Narrative Mode	

Course Rationale and Aims:

The course introduces the narrative mode by foregrounding contemporary theories of the narrative form that have informed narratives, and narratives which in turn have inflected theoretical postulates, and thereby encourages learners to regard theory not as external extrapolations or impositions, but as integrally related to the narrative process. The texts selected for study are meant to equip students to: understand the narrative mode; engage with the emergence, development and mutations of narrative forms from early modern to contemporary times; engage with the reception of the narratives at different contexts and time; and most importantly, trace the way ‘inventions’ have affected the ways narratives are created and received.

Unit I: Narratives down the ages: oral culture to literacy; print modernity; inventions and change.

Introduction to the Course, selections from Aesop’s Fables, Guided Discussion on fabular narratives

Excerpt from introduction to A.K. Ramanujan’s Folktales from India: Oral Tales from Twenty Indian Languages (1991); selection of folktales collected by Ramanujan

Lecture on Dastan-goi

Guided Discussion on Dastan-e-Chouboli and Lecture on Dastan-goi

Selection of fairy-tales from A Thousand and One Nights and Katha Sarit Sagar (“The Ocean of Streams of Stories”)

Selection of Ukrainian fairy-tales

Lecture on epic

Selection from the Elder Edda

Lecture on the shift from primary orality to writing and the role of technology – Part I

Lecture on the shift from primary orality to writing and the role of technology – Part II

Recommended/Assigned Secondary Readings:

Ong, Walter. *Orality and Literacy: The Technologizing of the Word*. 1982. London: Routledge, 2002. Print.

Propp, Vladimir. "Morphology of the Folktale." 1928. Trans. Laurence Scott. 54-64. Print.

Benjamin, Walter. "The Storyteller: Reflections on the Work of Nikolai Leskov." 1968. Trans. Harry Zohn. *The Novel: An Anthology of Criticism and Theory, 1900-2000*. Ed. Dorothy J. Hale. Malden, Mass.: Blackwell Publishing, 2006. 362-68. Print.

Unit II: Rise of the novel: Realism and its discontents –gothic, absurd, sci-fi, stream of consciousness.

Lecture and discussion on Realism: excerpt from Leo Tolstoy's *Anna Karenina* (1878)

Stream of Consciousness: Excerpt from Virginia Woolf's *Mrs. Dalloway* (1925) and T.S. Eliot's

The Love Song of J. Alfred Prufrock (1915)

Horror and Gothic Trends: Nikolai Gogol's short story "A Terrible Revenge" (1831) and excerpt from Ann Radcliffe's *The Mysteries of Udolpho* (1794)

Science Fiction: Excerpt from Yevgeny Zamyatin's *We* (1927) and Rokeya Sakhawat Hussain's "Sultana's Dream" (1905)

The Absurd: Franz Kafka's *The Metamorphosis* (1915)

Recommended/Assigned Secondary Readings:

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. London: Chatto and Windus, 1957. Print.

Bakhtin, Mikhail. "Discourse and the Novel." *The Dialogic Imagination: Four Essays*. 1975.

Trans. Caryl Emerson and Michael Holquist. Ed. Dorothy J. Hale. *The Novel: An Anthology of Criticism and Theory, 1900-2000*. Malden, Mass.: Blackwell Publishing, 2006. 482-510. Print.

Unit III: Narratological components: Colonialism, Post-colonialism

Lecture on Colonialism and Colonial Discourses – Part I: Excerpt from Jules Verne's *Around the World in Eighty Days* (1873)

Excerpt from E.M. Forster's *A Passage to India* (1924)

Excerpt from Chinua Achebe's *Things Fall Apart* (1958)

Excerpt from Tayeb Salih's *Season of Migration to the North* (1966)

Excerpt from Jean Rhys' *Wide Sargasso Sea* (1966)

Recommended/Assigned Secondary Readings:

Said, Edward W. *Orientalism*. 1978. New York: Vintage, 1979. Print.

Fanon, Frantz. *The Wretched of the Earth*. 1961. Trans. Constance Farrington. London: Penguin, 2001. Print.

Bhabha, Homi. "DissemiNation: Time, Narrative, and the Margins of the Modern Nation." *The Blackwell Reader in Contemporary Social Theory*. Ed. Anthony Elliot. Oxford: Blackwell, 1999. 211-8. Print.

Genette, Gérard. *Narrative Discourse: An Essay in Method*. 1980. Trans. Jane Lewin. Ithaca: Cornell UP, 1983. Print.

Unit IV: Modernism to Postmodernism: meta-fiction, parody, and magic realism; narrative mutations.

Lecture on Post-modernism and discussion on Gabriel García Márquez's "A Very Old Man with Enormous Wings" (1955) and excerpt from *Chronicle of a Death Foretold* (1981)
Excerpt from J.M. Coetzee's *Foe* (1986)
Excerpt from Marjane Satrapi's *Persepolis* (2000)

Recommended/Assigned Secondary Readings:

Hutcheon, Linda. "Historiographic Metafiction"/ "The Politics of Postmodernism: Parody and History."

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Brian Massumi. Minneapolis: U of Minnesota P, 1984. Print. ("metanarrative" and "little narrative")

Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences." ("play," "bricolage").

Baudrillard, Jean. *Simulacra and Simulation*. 1981. Trans. Sheila Faria Glaser. U of Michigan P, 1994. Print.

Attendance: min. 75% attendance in class

Mode of evaluation: Total marks – 100

End-semester written exam: 60 marks

Continuous Internal Assessment: 40 marks, comprising assessment of class participation and of short written assignments (300 words each; 6 best of 10).


Plagiarism: The Purdue Online Writing Lab defines plagiarism as “the uncredited use (both intentional and unintentional) of somebody else's words or ideas” (Stolley et al, “Overview”). Plagiarism is a major academic offence, and students will fail if they lift someone else’s work (verbatim or paraphrased) without proper attribution, reference, and citation. All assignments must contain lists of works cited. Students must familiarize themselves with the definition and forms of plagiarism; an extensive and accessible resource to understand how to avoid plagiarism may be found through the following links:

<https://owl.english.purdue.edu/owl/resource/589/01/>

<https://owl.english.purdue.edu/owl/resource/589/02/>

<https://owl.english.purdue.edu/owl/resource/589/03/>

(Source: Stolley, Karl, et al. “Overview and Contradictions.” The Purdue OWL. Purdue U Writing Lab, 7 June 2013. Web. 1 Aug. 2015.)

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Course : M.A. Semester: I	Duration: July-December, 2016 Course Instructor/s:	
Course Number: CL- 404 Core/ Optional : Core No. of Credits : 4 Lectures: 4 hours p/wk	Title of the Course: Contemporary Approaches to Literature – I	

This Course offers a survey of criticism and contemporary theory, drawing on a selection from the Representative Texts. The aim is to make students conversant with the history of literary criticism and theory. The endeavour is to equip students with essential critical tools and concepts that will enable him/her to engage with literary and cultural texts, from different times and climes, from a contemporary perspective. This course (Part – II, dealing with other approaches) will be continued into the second semester.

Compulsory Readings

Formalism

1. Vladimir Propp: “Morphology of Folk Tales”
2. Cleanth Brooks: “The Language of Paradox”
3. Northrop Frye: “The Archetypes of Literature”
4. Tzvetan Todorov: “The Typology of Detective Fiction”
5. T. S. Eliot. “Tradition and Individual Talent”

Marxism

1. Terry Eagleton: “Literature and History”
2. Leon Trotsky: from “Literature and Revolution”
3. Louis Althusser: Ideological State Apparatuses
4. Adorno, “Culture Industry Reconsidered”

Feminism

1. Elaine Showalter: “Feminist Criticism in the Wilderness”
2. Barbara Smith: “Toward a Black Feminist Criticism”

3. Chandra Talpade Mohanty: "Under Western Eyes"
4. Sharmila Rege: Introduction to *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*

Psychoanalysis

1. Freud: "Creative Writers and Daydreaming"
2. Harold Bloom: From *The Anxiety of Influence*
3. Gilbert and Gubar: From *The Madwoman in the Attic*
4. Carl Jung: About "Collective Unconscious" *Complete Works, Vol 8*

New Historicism

1. Michel Foucault: "What is an Author?"
2. Stephen Greenblatt: "The Circulation of Social Energy"
3. Romila Thapar: Shakuntala
4. Nancy Armstrong: "Some call it Fiction: On the Politics of Domesticity"

Reading

Introduction, Fixing of Presentation dates

Formalism, Discussion

Vladimir Propp: "Morphology of Folk Tales"
 Cleanth Brooks: "The Language of Paradox"
 Northrop Frye: "The Archetypes of Literature"
 Tzvetan Todorov: "The Typology of Detective Fiction"
 T. S. Eliot. "Tradition and Individual Talent"

Marxism, Discussion

Terry Eagleton: "Literature and History"
 Leon Trotsky: from "Literature and Revolution"
 Louis Althusser "Ideological State Apparatuses"

Seminar

Adorno, "Culture Industry Reconsidered"

Feminism, Discussion

Elaine Showalter: "Feminist Criticism in the Wilderness"
 Barbara Smith: "Toward a Black Feminist Criticism"
 Chandra Talpade Mohanty: "Under Western Eyes"
 Sharmila Rege: Introduction to *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*

Psychoanalysis, Discussion

Freud: "Creative Writers and Daydreaming"
 Harold Bloom: From *The Anxiety of Influence*
 (Language Seminar)

Gilbert and Gubar: From *The Madwoman in the Attic*
Carl Jung: About “collective unconscious” *Complete Works, Vol 8*
New Historicism, Discussion
Michel Foucault: “What is an Author?”
Stephen Greenblatt: “The Circulation of Social Energy”
Catherine Gallagher: “Marxism and New Historicism”
Nancy Armstrong: “Some call it Fiction: On the Politics of Domesticity”
Romila Thapar: Shakuntala

Internal Assessment: 40 marks. All internals are compulsory. Best 2 of 4.

2 surprise tests 20 x 2=40
1 presentation 20 x 1=20
1 end term paper 20x1=20
End Semester Exams: 60 marks

Reference Reading List

Adorno, Theodor. *The Culture Industry*. Routledge, London, 2006.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd edition. Manchester and New York: Manchester University Press, 2002.

Belsey, Catherine and Jane Moore, eds. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. London: Macmillan, 1989.

Bernheimer, Charles and Claire Kahane. *In Dora's Case: Freud, Hysteria, and Feminism*. Virago 1985.

Bottomore, Tom. *A Dictionary of Marxist Thought*. New Delhi: Maya Blackwell, 2000; 2nd edition.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press 1997.

Daiches, David. *Critical Approaches to Literature*. New York: Longman, 1956.

Eagleton, Mary, ed. *Literary Criticism*. Longman, 1991.

Eagleton, Terry. *Literary Theory: An Introduction*. Oxford: Basil Blackwell, 1983.

Eagleton, Terry. *Marxism and Literary Criticism*. Methuen, 1976.

Eagleton, Terry. *The Ideology of the Aesthetic*. Blackwell, 1990.

Felman, Shoshana, ed. *Literature and Psychoanalysis – The Question of Reading; Otherwise*. Johns Hopkins University Press, 1982.

Freud, Sigmund. *Case Histories I: 'Dora', and 'Little Hans'*. Vol 8, Penguin Freud Series.

Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic: the Woman Writer and the Nineteenth Century Literary Imaginations*. Yale, UP, 1979.

- Jacobus, Mary, ed. *Women Writing and Writing about Women*. Croom Helm, 1979.
- Knellwolf, Christa and Christopher Norris, eds. *Twentieth-Century Historical, Philosophical and Psychological Perspectives*. Vol. 9. *The Cambridge History of Literary Criticism*. Cambridge: Cambridge University Press, 2001.
- Kurzweil, Edith, ed. *Literature and Psychoanalysis*, Columbia University Press, 1983.
- Leitch, Vincent B., gen. ed. *The Norton Anthology of Theory and Criticism*. New York: Norton, 2001.
- Lodge, David, ed. *20th Century Literary Criticism: A Reader*. London & New York: Longman, 1972, 1989.
- Lodge, David, with Nigel Wood, eds. *Modern Criticism and Theory: A Reader*. Delhi: Pearson Education, 2003, 2004.
- Makaryk, Irena R., ed. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: University of Toronto Press, 1993.
- Malpas, Simon and Paul Wake, eds. *The Routledge Companion to Critical Theory*. New York: Routledge, 2006.
- Marx, Karl and F. Engels. From *On Literature and Art*. Progress Publishers; Moscow, (1844-84)/1984.
- Mitchell, Juliet and Rose, Jacqueline, eds. *Feminine Sexuality: Jacques Lacan and the Ecole Freudienne*. Macmillan, 1982.
- Rivkin, Julie and Michael Ryan, eds. *Literary Theory: An Anthology*. Oxford: Blackwell, 1998.
- Sarup, Madan. *Jacques Lacan*. Harvester, 1992.
- Selden, Raman, ed. *From Formalism to Poststructuralism*. Vol. 8. *The Cambridge History of Literary Criticism*. Cambridge: Cambridge University Press, 1995.
- Veeser, H. Aram. Ed. *The New Historicism*. Routledge, 1989.
- Wellek, Rene. *A History of Modern Criticism, 1750-1950*. 2 vols. New Haven: Yale University Press, 1955; New York: Cambridge University Press, 1983.
- Williams, Raymond. From *Marxism and Literature*. Oxford, OUP, 1977/1986.
- Williams, Raymond. *Marxism and Literature*. OUP, 1977.
- Wimsatt, W.K. and Cleanth Brooks. *Literary Criticism: A Short History*. New York: Alfred A. Knopf; New Delhi: Oxford and IBH, 1957.
- Wright Elizabeth. *Psychoanalytic Criticism: Theory in Practice*. Methuen, 1984