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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:


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


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.
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

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

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.
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:

**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 Tolstoi’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:**


**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:


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:


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/

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”
4. Tzvetan Todorov: “The Typology of Detective Fiction”

**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 Guber: From The Madwoman in the Attic

New Historicism
1. Michel Foucault: “What is an Author?”
3. Romila Thapar: Shakuntala

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”

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 Guber: From *The Madwoman in the Attic*
Carl Jung: About “collective unconscious” *Complete Works, Vol 8*
**New Historicism**, Discussion
Michel Foucault: “What is an Author?”
Catherine Gallagher: “Marxism and New Historicism”
**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**


