Comparative Literature as a discipline is concerned with mapping the varieties of the "literary phenomenon", the process by which it forms, crystallises and moves between and across the literary systems and languages. The study of Comparative Literature, therefore is a dynamic, context related exercise. Major texts from all over the world, whether orally transmitted, performed or written come within the purview of our syllabus, and our primary consideration is their relation with the context in which they are written, their reception in the contexts in which they are read, their relevance to the thematological or genological process of literature that cuts across single literary systems in specific languages. The syllabi are not designed to provide cursory acquaintance with "great texts" of world literature – rather, they aim to equip the student with methodologies of reading, and train her in the application of these methodologies to cultural texts. From this it will be clear that the nature of our discipline demands a degree of flexibility, which the syllabi here appended have attempted to accommodate. Since our focus is on the development and application of methodologies with reference to specifically located texts, the choice and enumeration of primary material cannot always remain fixed and final. Hence the syllabi have been drawn up to accommodate the widening horizons of our discipline, which is seen to be on the cutting edge of interdisciplinary scholarship.

Keeping this in mind, the BA syllabus is organised chronologically, tracing the broad movements of systems within Western and Indian literatures, studied with respect to texts. Then, these tools are applied to specific cases of literary transmission within various frameworks, whether they are in-depth studies of influence and response or explorations of literary migrations, re-writings or re-visions. the relations between the different language – literatures within a specified period (i.e., within a synchronic frame) and movements of literary systems from one period to another (within a diachronic frame).

Having given the student a preliminary idea of the varieties in which the literary process may work in different cultural contexts, the MA syllabus focuses on Thematology and Genology, key methodological tools that Comparative Literature develops in order to study
MA IN
COMPARATIVE
LITERATURE

COMPULSORY COURSES

1. Approaches to Comparative Literature (CL/PG/1.1)
2. Narrative Mode I (CL/PG/1.2)
3. Narrative Mode II (CL/PG/2.1)
4. Dramatic Mode I (CL/PG/1.3)
5. Dramatic Mode II (CL/PG/2.2)
6. Lyric Mode I (CL/PG/1.4)
7. Lyric Mode II (CL/PG/2.3)
8. Literary Transactions I (CL/PG/3.1)
9. Literary Transactions II (CL/PG/2.3)
10. Literary Transactions II (CL/PG/4.1)
* 11. *Optional Course
* 12. *Optional Course
13. Contemporary Approaches to Literature (CL/PG/2.4)
14. Comparative Cultural Studies (CL/PG/2.4)
15. *Optional Course
16. Cross Cultural Literary Studies (CL/PG/4.3)

*OPTIONAL COURSES

11-12. Area Studies
- Literatures of Africa: Course I (CL/PG/3.3a)
- Literature of Bangladesh: Course I (CL/PG/3.3b)
- Literature of Canada: Course I (CL/PG/3.3c)
- Literature of Latin America: Course I (CL/PG/3.3d)
- Literatures of Africa: Course II (CL/PG/4.2a)
- Literature of Bangladesh: Course II (CL/PG/4.2b)
- Literature of Canada: Course II (CL/PG/4.2c)
- Literature of Latin America: Course II (CL/PG/4.2d)
15. Event (CL/PG/4.4)
17. Translation Studies (CL/PG/4.5)

COURSE DESCRIPTIONS

The syllabus given below includes a number of authors/texts. The actual number of texts to be taught and the names of specific texts and authors will be announced by the Course Co-coordinators to each batch separately at the beginning of the semester.

1. Approaches to Comparative Literature (CL/PG/1.1)

The course on approaches to Comparative Literature is primarily designed to provide students with broad general issues linked with key areas of study within Comparative Literature. There are five units students are required to study three essays in each unit. The units and the thrust of the essays are as follows:
A. History of Comparative Literature:
   (i) Theory and Method of Comparative Literature
   (ii) Comparative Literature and Theory
   (iii) Comparative Literature from Alternative Perspectives/ Contemporary Issues in Comparative Literature

B. Thematology:
   (i) Definition of Key Terms
   (ii) Myth and Reworking of Myths
   (iii) Theme and Interpretation/Issues in Rewritings

C. Genology:
   (i) Genology in the West – bases of categorisation
   (ii) Genology in India – bases of categorisation
   (iii) Modern Perspectives on Genology / Genres and Countergenres /
   (iv) The Peripheral and the Canonical

D. Historiography:
   (i) Conceptualisation of 'Time' in Non-Western and Western Culture and Literary History
   (ii) Issues in Periodisation / Reading History from Below
   (iii) Writing Cultural History in Post-colonial Countries

E. Inter-literary Studies:
   (i) Definition of Terms
   (ii) The Aesthetics of Reception (The Constance School)/ Literary Comparatistics (Dionyzs Durisin)
   (iii) Polysystem: Relations and Inferences / Reception in the Context of Post-Colonial Countries

SELECTED READING LIST:

2. **Narrative Mode : I (CL/PG/1.2 )**

   Homer,
   Valmiki,
   Ariosto/Camoens/Gottfried Bana
   Cervantes
3. **Narrative Mode : II (CL/PG/2.1)**

Realist Mode:
- Austen/ Dickens/ Stendahl/ Flaubert/ Tolstoy/ Dostoevsky (4 texts)
- Pyarichand Mitra, Bankimchandra, Fakirmohan, Lala Srinivas Das, Birinchikumar Baruah, Rasasundari Dasi (3 texts)

4. **Dramatic Mode I (CL/PG/1.3)**

Theory: Selections from Aristotle (Poetics); Lessing (Hamburgie Dramaturgie), Brecht (Messingkauf Dialogues)

Tragedy: Sophocles, Shakespeare, Schiller – 1 play each

Comedy: Aristophanes, Plautus, Moliere – 1 play each

5. **Dramatic Mode II (CL/PG/2.2)**

Theory: One selection each from Bharata (Natyashastra); Rabindranath (Rangamancha); Badal Sircar (ThirdTheatre)

Nataka: 1 text

Bhan: 1 text

Traditional theatres - yakshagana ankiya nat, naquals, vidushak, koothu, tamasha – 2 texts


6. **Lyric Mode I (CL/PG/1.4)**

Selected poems:
- Sappho - Horace, Catullus, Klopstock, Swinburne,
- Pindar – Spenser, Dryden, Keats, Tennyson,
- Petrarch - Tasso, du Bellay, Wyatt, Sidney, Donne, Coleridge, Shelley, Robert Browning, E.B. Browning, C. Rosetti, Hopkins, Rilke

Ronsard - Yeats

7. **Lyric Mode II (CL/PG/2.3)**

Vedic Hymns

Prakirna

Theragatha- Therigatha- Gatha Sat-Sai

Sanskrit Court Poetry

Bhakti

19th Century Indian lyrics

8. **Literary Transactions I (CL/PG/3.1)**

1. **Reason and Rationalism**

2. **Refiguring Romanticism**

   Selected texts from these writers will be taught.

9-10 **Literary Transactions II & III**

These courses focus on migrations of ideas and issues out of which movements are generated and themes structured. It maps the refiguring of literary systems, not diachronically as within one language literature, but synchronically across literatures a) across countries in the international context and b) within a multilingual milieu, as in India. It addresses the simultaneity as well as the phase lags of groupings and regroupings across literatures.

It deals with changes, caused by both internal literary innovations or influences, and extra literary forces initiated by social or political conditions. In the process, these courses are based on a critical comparative methodology that approaches synchronicity by taking into account the heterogeneity of trends and features across literatures.

9. **Literary Transactions II** (CL/PG/2.3)

   Novel – 3 novels
   - Henry James, Proust, Joyce, Faulkner, Woolf/
   - Conrad, Mussel, Kafka, Mann

   Play – 3 plays
   - Ibsen, Maeterlinck, Strindberg, Capek, Kaiser/
   - Hauptmann, Gorky, Brecht/
   - Ionesco, Beckett, Pinter, Albee

   Short Stories – 5 stories (selections)
   - Poe, Gogol, Chekhov, Maupassant, Korolenko/Ivan Bunin, Chesterton/James, Lawrence, Joyce, Kafka, Borges

   Poems – 10 poems from *World Poetry*, Wallace Stevens

10. **Literary Transactions III** (CL/PG/4.1)

Modern Indian Literary Movements

Modern Indian literary movements are characterized by mutual relations that involve overlaps as well as time lags across influences of romanticism, nationalist and progressive movements and debates on modernity.

   Novels – 2 novels
   - Satinath Bhaduri / Premchand / Manik Bandyopadhyay/
   - Pannalal Patel/ Bibhutibhusan /Tarasankar/ Indira Goswami/Kalindicharan Panigrahi/ Takazhi Sivasankara Pillai/
   - Gopinath Mohanty/Kanhu Charan Mohanty/ Kishan Chand/ Sivarama Karanth
Play – 2 plays
Utpal Dutt, Badal Sarkar, Mohan Rakesh, Girish Karnad,
J.P.Das

Short Stories – 5 stories (selections)
Subodh Ghosh/ Ashapurna/ Mahesweta/Sibram/ Banaphul/
Dipendranath Bandyopadhyay/ Sunil Gangopadhyay/
Samaresh Bose/Takazhi Sivasankar Pillai/ Kamalkumar
Majumder/ Kalki/N.Parthasarathy/ Suresh Joshi/ Basheer/
N.T.Basudevan Nayar/Padumaiittan/ Gangadhar Gadgil/
Arvind Gokhale/P.B.Bhave/ Godavarish Mahapatra/Bhagavati
Charan Panigrahi/ Kalindi Charan Panigrahi/ Niranjana/
Balwant Gargi/ Devindar Satyarthi/ Sajjad Ziaheer/Kishan
Chander/Rajindar Singh Bedi/Neela
Padmanavan/P.Lankesh/Phanishwarnath Yashpal/Rajendra
Yadav/ Krishna Sobti

Poems
Subhash Mukhopadhyay/Sankha Ghosh/Sakti
Chattopadhyay/Agayya/Nirmalprabha Bordoloi/ Sitakanta
Mahapatra/Muktibodh/Kedarnath Singh/Ayappa
Paniker/Amrita Pritam/Faiz Ahmed Faiz/Balamani
Amma/Gopalkrishna Adiga/Kaifi Azmi/Arun Kolatkar/Sitansu
Yashas Chandra/ Umashankar Joshi/Sheik/Sri Sri/ Mahim
Bora/Namdeo Dhansal/Daya Pawar

COURSE DESCRIPTIONS

11-12. Area Studies

Two semester courses will be offered in each area – students will have to take both courses offered in the area of their choice. The four areas are:
Literature of Bangladesh
Canadian Literature
African Literatures
Latin American Literatures

The area studies courses have been designed to enable students to acquire specialized knowledge of the literatures and cultural politics of a specific area of the world, and develop a sound foundation in this area for critical comparative studies. The courses concentrate on twentieth and twenty first century texts, but also include analytical perspectives on the historical, cultural and literary background of the respective area.

Literatures of various areas of the world have been subject to dehistoricization through N.America and European mediations and consequent dislocations into “other” hegemonic fields of literary references. These courses attempt to develop an alternative approach. They draw directly upon the indigenous literary and cultural scholarship of each area, and focus on establishing lateral
perspectives on these literatures, from the standpoint of comparative literary studies.

The literatures will be taught in relation to

- critical features and conditions of 20th century literary and cultural production in the particular area
- European, N. American and other foreign influences, as well as the ways in which the influence of indigenous cultural production has shaped the literatures of the area
- innovations in genre, specially in the representation of histories of conquest and colonization, imperialism and dictatorships, popular struggles, gendered standpoints and perspectives from below, and literatures of diaspora and exile.

These courses are on contemporary literatures. Hence, in order to facilitate regular incorporation of new developments in the area, the texts/authors taught will not be restricted to the choices listed.

The area studies syllabus is divided into two 4-credit hour courses of 50 marks each.

4 hours per course per week = 56 hours per course per semester.

42 lecture hours + 14 hours for continuous assessment = 56 hrs.

Each course comprises 3 units of equal weightage.

All texts and references are available in English in libraries/personal collections in Calcutta.

11. AREA STUDIES

   Literatures of Africa: Course I (CL/PG/ 3.3a)

Rationale
This course offers the student a grounding in the historical, cultural and literary contexts of verbal expression in Africa, and introduces her to the emergence of Lusophone, Anglophone, and francophone literatures following colonial intervention. It is to be noted that oratures extant in different African languages and the new tradition of writing in these languages has been included only where authorial translations are available or where multiple translations are extant for the purposes of comparative study.

Introduction: Making the map of Africa

A. This section focuses on the histories of contact and cultural transactions from the earliest times through the time of Islamic settlement, slave trade, colonialism, imperialism culminating in the conferences at Berlin, the partition of Africa, independence and the situations that result from it. No texts will be taught; sections from relevant books will be referred to in the course of lectures.

B. (i) Before 'literature'
This section will consider theories and practices of orature,
the place of orature in non-script societies through teaching of sections from texts that have been constructed through oral practices and documented by various sources
Texts: Selections from the Malinke narrative Sundiata/
sections from Thomas Mfolo’s Chaka
   Selections from collections of tales made by Birago Diop and Hampate Ba
   Selections from D.O. fagunwa’s narrative 'The Forest of a Thousand Demons' trans. W. Soyinka, to be taught in conjunction with selections from Amos Tutuola’s "My Life in the Bush of Ghosts" or "The Palm wine Drinkard" No. of texts: 4

(ii) Literary Systems/Literary Languages
   This section traces the formation of culture as a concept and its effect upon the idea of literature and the place of the writer in the context of colonial cultural policy in Portuguese, French and English areas of influence, colonially and "post" colonially
   Texts: Two essays each from Anglophone, Lusophone and Francophone African writers No. of texts: 6

(iii) The Languages of African Literatures
   This section focuses on the language debate in African literature
   This section focuses on the language debate in African literature Texts: Ngugi wa Thiong’o Quest for Relevance, in Decolonising the Mind or one essay from Homecoming or one essay from Writers in Politics
   Chinua Achebe "Colonialist Criticism" or "Where Angels Fear to Tread" or "The African Writer and the English Language"
   Interviews with David Diop and Cheikh Hamidou Kane in Gerald Moore ed. African Writers Talking
   Besides these, one current document on the language debate will be taught, eg. The Asamara declaration of 2000. No. of Texts: 4 essays

C Poetry
15 poems from the following collections to be selected each year
Penguin Book of African Verse
French African Verse eds, Wake And Reed
Poems from Black Africa ed. W, Soyinka
The Heinemann Book of African Women’s Poetry eds. F. and S. Chipasula
Songs of the Marketplace ed. B. Jeyifo
Echoes of the Sunbird,
A Horse of White Clouds (both edited by D. Burness)

Poems from North Africa
(ii) Selections from Prison Writings
Soyinka The Man Died
Ngugi Detained

Breyten Breytenbach Mirrour Notes for a Novel
Jack Mapanje ed. Gathering Seaweed Prison Writing from Africa
No. of texts: 1
বাংলােদেশর সািহতƟ
বিষয়ঃ বাংলা সািহতƟ ও বাংলাদেশের সািহতƟ- ব্যবহার
পরিচয়ের যৌক্তিকতা ।
বাঙালি মুসলমান ও বাঙালি মধখিদ মুসলমান। বিজ্ঞানী।
সাম্প্রদায়িক দানা, দেশভাগ ও পূর্ব পাকিস্তানের অল্প। ভাষা নিয়ে
দৃশ। ভাষা আদালতে(১৯৪৮ ও ১৯৫২)। পশ্চিম ও পূর্ব
পাকিস্তানের জন্য আধিপত্য ও শাসন এবং তার বিরুদ্ধে
লড়াই। উনসালের গণ- অতুমুখ। একাত্তরের মুক্তিযুদ্ধ। সািহতƟ
ভাষা আদালতে, গণ- অতুমুখ ও মুক্তি যুদ্ধের প্রতিকলন।
পাকিস্তান আমলে রাষ্ট্রীনাথ। রাষ্ট্রতাত্ত্ব(১৯৭১) পরের
বিদেশী রাজনীতি।
আ) নিঃসন্ধিত লেখকের রচনাবলি থেকে ৬টি নিঃসন্ধিত প্রবন্ধ:
মুহাম্মদ শহীদুরাহ। কাজী মোতাহার হোসেন। আরফ আলী
মাতৃকর। আবুল ফজল। আবু অত্রর শামসুদ্দীন। আবু মোহাম্মদ
হাজিরুকুরাহ। রবীন দশের। আবুর হক। মুহাম্মদ আশুল
হাজির। আহ্মদ শরিফ। কবীর চৌধুরী। সালাহুদ্দীন আহমদ। রোদিদ
করিম। মুহাম্মদ চৌধুরী। জিলাহ রহমান সিদ্ধীন। আমুলাহার আল-
মুহুশ্ব। মুহাম্মদ হাজিরুকুরাহ। রহমান। বনরধীন
উমর। ওমাইদুল হক। সননীতা খান। এম। আলিসুর
রহমান। লাহোরিউদ্দীন থান আলীর সিদ্ধীক ইসলাম
চৌধুরী। আলিমুসাহান। হোসাইন আজিজুল হক। হারিব মামুদ। অনুমান
নেহ। মুহাম্মদ ইফতুর। সননী কুমারী সাহা। শামসুদ্দীন
খান। আহমদ হক। আতাকুর-রাহমান ইলিয়াস। মামুন আজাদ। আবু
মোহাম্মদ। মুহাম্মদ। মুহাম্মদ। মোহাম্মদ। মোহাম্মদ।
মামুন ইলিয়াস। আমর আলী। শীতল কাদরী ফজল। শামসুদ্দীন। জিয়া
হামাদ। বেলাল চৌধুরী। রফিক আজাদ। আসাদ চৌধুরী। সিদ্ধীক
রহমান। আবুর হক। মামুন। মোহাম্মদ। রফিক। মহাদের

COURSE DESCRIPTIONS

Literature of Bangladesh : Course I (CL/PG/3.3b)
বাংলাদেশের সািহতƟ
প্রথম ভাগ:
অ) পটভূমিইতিহাস, সমাজ, রাজনীতি ও সািহতƟ
বিষয়ঃ বাংলা সািহতƟ ও বাংলাদেশের সািহতƟ- ব্যবহার
পরিচয়ের যৌক্তিকতা ।
লেখন ও ব্যবহার।
Canadian Literature : Course I ( CL/PG/3.3c )

This Syllabus marks an attempt to study the contemporary trends in Canadian Literature while keeping in mind the processes of socio-cultural metamorphosis which have given birth to them. The course would focus on the many Canadas and would attempt to fracture the notion of one monolithic Canada. Texts will be selected from the various categories like mainstream Canadian Literature (Anglophone and Francophone), literature of the First Nations and Immigrant literature.

Introduction : Themes in History and Culture
This section comprises analytical history of Canadian history, culture and literature.

SUGGESTED READING LIST :

- W.J.Keith : Canadian Literature in English
- W.H.New : Literary History of Canada ( vols. III & IV )
- George Woodcock : Canada and the Canadians
- Marshall McLuhan : Understanding Media / Medium is the Message
- Desmond Morton : A Short History of Canada
- Neil Bissoondath : Selling Illusions : The Cult of Multi-Culturalism
- John W. Friesen : Rediscovering the First Nations of Canada
- Ed. Diamond Jenness : The Indians of Canada
- M.Nourbese Philip : Frontiers : Essays and Writings on Racism and Culture

Essays on Literature and Culture
This section aims at exposing students directly to Canadian writers' and scholars' perspectives on socio-cultural and literary aspects of Canada. In this section also FOUR representative essays from mainstream Canadian literature, critical (literary and sociological) writings by authors of the Canadian First Nations and relevant pieces by immigrant writers will be taught.

SUGGESTED READINGS :

- Northrop Frye : The Bush Garden
COURSE DESCRIPTIONS

Drama  (selections)

In this section selected plays from the following dramatists will be taught.

George Ryga, Sharon Pollock, Gwen Ringwood, Margaret Hollingsworth, Carol Bolt, Ken Mitchell, Tomson Highway, Ken Gass, Daniel David Moses

Poetry

A selection of poems by some of the following poets will be taught.


Latin American Literatures : Course I (CL/PG/3.3d)

Ia) Introduction: Themes in History and Culture

This section comprises lectures on an analytical history of Latin America, and includes pre-Columbian history and the histories of conquest, colonialism, independence nationalism, and imperialism. It draws upon texts such as: *Popol Vuh*, the Quiche Mayan book of creation, translated into the Spanish alphabet from Mayan hieroglyphics in the 16th
century, and represents the original identity between poetry and history.
Bartolomew de las Casas: A Brief History of the Decimation of the Indians
Bernal Diaz: The Conquest of New Spain
Tzvetan Todorov: The Conquest of America
Octavio Paz: The Labyrinth of Solitude
Robert Burns: Latin America: A Concise Interpretive History
Eduardo Galeano: Open Veins of Latin America (narrated through parallels and contrasts with European and N.American histories)
Neil Larsen: "Postmodernism & Imperialism: Theory and Politics in Latin America"
Reference: The Cambridge History of Latin America, vols 1-8
No. of texts —no texts, only lectures, selections from above texts for reference.

Ib) Historical Overview of Literature – Movements and Influences

This section takes into account both European and N. American influences, as well as the ways in which the influence of Latin American cultural production, such as corridos (ballads), folhetos (literature on a string), telenovelas (soap operas) etc. has shaped literature. Hence the text suggested for this section would have to be accompanied by lectures on:

i) Western influences on Latin American literatures, such as of Cervantes, Parnassian Poetry, Surrealism, Faulkner, the Stream of Consciousness novel etc.

ii) Indigenous cultural influences, the relationship between "Popular Culture and High Culture" etc. Suggested source: essays from Memory and Modernity: Popular Culture in Latin America by William Rowe and Vivian Schelling.

1 Essay on Latin American literary history – Hispanic and Luso Brazilian.

References

Contemporary Latin American Writers, Vols. 1-3, by Carlos Sole (Hispanic literature) and Maria Isabel Abrieu (Brazilian Literature).

A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries, by Leslie Bethell.

No. of texts: I essay

Ic) Essays in Literature and Culture

This section aims to expose students directly to Latin American writers' and scholars' perspectives on their literatures, while highlighting simultaneously some critical features and conditions of 20th century literary and cultural production. Any 7 essays (5 Hispanic and 2 Luso Brazilian)
from the following :

- **The Oxford Book of Latin American Essays ed.** By Ilan Stavans and Hispanic
- Jose Enrique Rodo: Selections from *Ariel* (1900; on aesthetic and philosophical bases of modernismo and forging a Latin American identity).
- Roberto Fernandez Retamar: Selections from *Caliban: Notes towards a discussion of Our Culture in Our America* (1974; On cultural, political & ideological transformations necessary - response to *Ariel*)

Alejo Carpentier: Prologue to *The Kingdom of this World.* (1949; Elaboration of the notion of "lo real maravilloso", the basis of the much distorted "magic realism" ); to be taught with reference to

- Gabriel Garcia Marquez: Nobel Prize Speech (1982; Puts "magic realism" in political and aesthetic perspective)
- Dorfman and Mattelart: Selections from *How to Read Donald Duck: Imperialist Ideology in the Walt Disney Comics* (1973; Critical text on the politics of imperialism and popular culture)

Luso-Brazilian

- Oswaldo de Andrade: "The Anthropophagous Manifesto" (1928; Brazilian modernismo in the context of the European legacy and forging a collective Latin American identity)
- Paolo Freire: Selections from *Pedagogy of the Oppressed* (1970; On fighting a "culture of silence" and oppression)

**No of texts: 7 essays**

**II) Poetry – From modernismo to the present**

This section focuses on 20th century poetry, but starts with 1882, the year of publication of Jose Marti’s *Ismaelillo*, which spearheaded into existence hispanic modernismo. 20 poems.

*Hispanic modernismo* (2 periods: 1882-1896 & 1896-1918)  
*Brazilian modernismo* (1922 – c.1945)  
*From Hispanic and Brazilian modernismo to the present*

References: Ed. E. Caracciolo-Trejo: *The Penguin Book of Latin American Poetry*  
Jrade, Cathy L.: *Modernismo, Modernity and the Development of Spanish American Modernismo*  
Leslie Bethell: *A Cultural History of Latin America*  
**No of poems: 0**

**III) Drama**
Hispanic
I text Luso-Brazilian
I text

Total no. of texts: 1+7=8 essays; 20 poems; drama: 2 texts

Latin American Semester Course 12 – Rationale and Suggested Texts

12. AREA STUDIES

Literatures of Africa Course II (CL/PG.4.2a)
This course focuses on the novel, short story and drama.
Novels: 3 novels
Three novels, one from north Africa, one from Anglophone Africa and one from either Lusophone or Francophone Africa

Short stories: 10 short stories (selections)
Heinemann Book of South African Short Stories eds. Hirson & Trump
Picador Book of African Stories
Heinemann Book of Contemporary African Short Stories eds. Achebe & Innes
Unwinding Threads ed. C. Brunner
Opening Spaces ed. Yvonne Vera
The Heinemann Book of African Women’s Writing ed. C. Brunner

Drama: Selected plays

Literature of Bangladesh (CL/PG/4.2b)

পাঠ্যক্রম ১২বি

প্রথম ভাগ: উপন্যাস

বিপ্লবিত উপন্যাসিকের রচনাবলি থেকে ৩ টি উপন্যাস

আবুল ফজল। সতেন সেন। আবু জাফর শামসুদ্দিন।শওকত ওসমান। আবু রুশদ। সৈয়দ ওয়ালিউরুহাই। সরদার জবেরুলাইম। রশিদ করিম। আবু ইসহাক শামসুদ্দিন আবুল কালাম। শহীদুর কাযসার। আলী আহমদ। জরীর রহমান। আলীউদ্দিন আল। আজাদ। সৈয়দ শামসুল হক। রহিয়া খান। শওকতআলী। দিলারা
Canadian Literature: Course II (CL/PG/4.2c)

Novels (selections)

Selected novels by some of the following authors will be taught.
Hugh Maclennan, Mordecai Richler, Margaret Atwood, Margaret Laurence, Robert Kroetsch, Sheila Watson, Daphne Marlatt,
Audrey Thomas, Michael Ondaatje, Rohinton Mistry,
Timothy Findley, Gabrielle Roy, Dionne Brand, Rudy Wiebe,
Denis Chong, Joy Kogawa, Shyam Selvadurai, M.G.Vassanji,
Neil Bissoondath, Anita Rao Badami, Sony Lado, Sinclair Ross,
W.O. Mitchell, Hiromi Goto, Roch Carrier, Hubert Acquin, Marie Claire Blaise, Maria Campbell, Lee Maracle, Beatrice Culleton, Jeannette C. Armstrong, Ruby Slipperjack

Short Stories (selections)

Selected stories from among the following authors will be selected.

Alice Munro, David Godfrey, Clark Blaise, Lee Maracle, Shani Mootoo, Jane Rule, Neil Bissoondath, Norman Levine,
M.G.Vassanji, Cyril Dabydeen, Timothy Findley, Rudy Wiebe,
Carol Shields, Audrey Thomas, Margret Atwood, Thomas King,
Neil Bissoondath, Dionne Brand, Rohinton Mistry, Shauna Singh Baldwin, Sasenarain Persaud, Rabindranath Maharaj, Sam Selvon
Other Genres
Selections from genres other than mentioned above, for example autobiographical writings, testimonial literature, protest literature, or interviews etc.

Suggested Collections of Interviews:

Ed., Makeda Silvera : *The Other Woman : Women of Colour in Contemporary Canadian Literature*

Hartmut Lutz : *Contemporary Challenges : Conversations with Canadian native Authors*

Janice Williamson : *Sounding Differences : Conversations with Seventeen Canadian Women Writers*

Latin American Literatures : Course II (CL/PG/4.2d)

This course focuses on the contemporary Latin American novel, short story and drama.

1) **Novels**

(selections)

Given the place required to represent the phenomenal quality and range of developments in the Latin American novel since the 50's and specially during the "Boom", it is impossible to include any of the Latin American "social novels", of *costumbrismo, realismo and naturalismo* of the first half of the century in a syllabus this size. It is hoped that students will develop some understanding of the basic features of the novel in this period through their readings in Paper Ib. There is an attempt here to include as many of the important novelists as possible from the second period, of the "New Novel", from 1945 onwards. Nevertheless, some of the foremost novelists of this period still cannot be accommodated in this section for reasons of manageability; they have been represented through their short stories in the next section. Suggested texts : 3

*Hispanic*

2 novels

*Luso-Brazilian*

1 novel

2) **Between Literature and History: The testimonio**

The testimonio involves the political practice of recording historical memory and eye-witness accounts and has crystallized as a narrative genre in the zone of indeterminacy between the novel, historiography and autobiography. It has become an important literary site for the generation of collective and oppositional consciousness in Latin America, and compensates for the inadequacy of existing genres in representing popular struggles. Suggested text – selections from:

Any 1 testimonio

References:

1) Eduardo Galeano: *Days and Nights of Love and War* – selections. (Testimonial writings about Latin Americans under the siege of dictatorships in the 70's)
2) Elena Poniatowska: "And Here's to you Jesusa" In order to redress the imbalance in load between sections 1 & II, they jointly comprise a double unit.

3) Short Stories (selections)
10 short stories from 1945 to the present
Hispanic
8 short stories
Luso-Brazilian
2 short stories

Total no. of texts: 3 novels, Selections from 1 testimonio, 10 short stories.

COURSE DESCRIPTIONS

13. Contemporary Approaches to Literature (CL/PG/2.4)

This course aims to introduce various theoretical perspectives on the analysis of literary texts. It will concentrate on the ways different methodological spaces can be framed and on the corresponding techniques of reading each may entail. Two primary texts (essays) will be offered for each of the following six approaches:

i) Formalism and Structuralism
ii) Discourse Analysis
iii) Marxist Criticism
iv) Feminist Criticism
v) Psychoanalysis
vi) Modern Indian Literary Theory

SUGGESTED READING
i) Terry Eagleton, Literary Theory: An Introduction
ii) Tonny Benett, Formalism and Marxism
iii) Christopher Norris, Deconstruction: Theory and Practice
iv) Jorge Larrain, Concept of Ideology
v) Ernesto Laclau, Ideology and Politics in Marxist Theory
vi) Raymond Williams, Marxism and Literature
vii) Robert Young, Untying the Text: A Post-structuralist Reader
viii) Gayle Greene and Coppelia Kahn (ed.), Making a Difference
ix) David Lodge, Literary Criticism
x) E Grogy, Psychoanalysis and Literature
xi) Ganesh Devy, Indian Literary Criticism
xii) Jonathan Culler, Structuralism

14. Comparative Cultural Studies (CL/PG/2.4)

Focusing on culture as a site of conflict from the colonial period to the present, this course aims to develop comparative perspectives on the workings of colonialism, nationalism, imperialism, gender, identity, multiculturalism, etc. It includes critical assessments of Orientalism and cultural relativism, and explores alternate approaches within a cross-cultural comparative framework.
15. **Event (CL/PG/ 4.4)**

For the purpose of this course the word 'event' is used to signify a moment in history which ensues paradigmatic shifts in spheres of theory and practice. An 'event' is that which leaves varying but long-term impacts on human sensibility and introduces to a large section of people to newer ways being and knowing. It is this impact as manifested in literary and cultural productions across time-space which will be the focus of the course.

16. **Cross Cultural Literary Studies (CL/PG/4.3)**

1. The Reception of Shakespeare – 3 plays from any of the following clusters

   **Macbeth**
   - Rabindranath (B)
   - Girish Ghosh 1893 (B)
   - M.L.Srikanttesa Ganda 1895 (K)
   - Pratap-Rudra-Deva
   - S.M.Paranjpe 1896 (M)
   - Manajivava

   OR

   **Othello**
   - Padmanabha Razer 1894 (Te)
   - Jayadratha
   - Ahmad Hussain Khan 1895 (U)
   - Jafar
   - P.S.Durai Ayengar 1911 (T)
   - Yuddhalolam

   OR

   **Hamlet**
   - G.V.Kanitkar 1890 (M)
   - Virasana
   - Umrao Ali 1895 (U)
   - Jahangir
   - Amarendranath Datta 1897 (B)
   - Hariraja

2. Colonial Transactions – 3 novels (selections)

   - Kipling – Rabindranath - Joseph Conrad/Graham Greene/EM Forster – Chinua Achebe – Lee Maracle

17. **Translation Studies (CL/PG/4.5)**

This course on Translation Studies will examine the existing theories of translation in the Indian/Bangla and in the global context and provide students with opportunities to be involved with the practice of translation. The practice would imply not just the craft of translation, but a larger formation linked with the situation of the translator in-between cultures.

   A. 2 essays by Indian poets and essayists on translation
   B. 2 essays by Indian scholars on issue related to translation into English.
   C. 2 essays by eighteenth and nineteenth century European poets and essayists on translation
   D. 2 essays by twentieth century scholars on translation
E. Comparison of various translations of the same text.
F. Translation of a short prose passage or a few short poems.

Discuss and assignment on issues related to the translation of the chosen piece.

Suggested Readings:

Susan Basnett, Translation Studies; Susan Basnett and Andre Lefebvre ed, Translation, history and Culture; Edwin Gentzler, Contemporary Translation Theories; James S Homles, Jose Lambert and Raymond Van den Broeck ed., Literature and Translation: New Perspectives in Literary Studies with a Basic Bibliography of Books on Translation Studies; Sujit Mukherjee, Translation as Discovery; George Steiner, After Babel.