

Department Library  
Comparative Literature  
Jadavpur University

# JADAVPUR UNIVERSITY

FACULTY OF ARTS

DEPARTMENT  
OF  
COMPARATIVE LITERATURE



SYLLABUS  
FOR

Under Graduate and Post Graduate Courses

JADAVPUR UNIVERSITY  
KOLKATA - 700032

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**PREAMBLE**

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 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 the syllabus; the 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 him/her in the application of these methodologies to cultural texts. From this it will be clear that the nature of the discipline demands a degree of flexibility, which the syllabi here appended have attempted to accommodate. Since the 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 the 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 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 (i.e., 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 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.

## DEPARTMENT OF COMPARATIVE LITERATURE

### Teachers of the Department

Name of the Teacher	Designation	Specialization
1. Swapan Majumdar, M.A.	Professor	Translation Studies, Indian Comparative Literature and Medieval Indian Literature, Tagoreana
2. Subha Chakraborty Dasgupta, Ph.D.	Reader	Theory of Comparative Literature, Reception Studies, Popular Literature,
3. Suchorita Chattopadhyay, Ph.D.	Reader	East-West Literary Relations, English Literature, German Literature, Canadian Literature
4. Sibaji Bandyopadhyay, Ph.D.	Reader	Gender, Politics and Culture; Nationalism and Literature; Colonial exchange and literature; Children's literature; Literary Theory.
5. Kavita Panjabi, Ph.D.	Reader	Latin American Literatures, Cultural Studies, Women's Studies, Literary Theory
6. Ipshta Chanda, Ph.D.	Reader	African Literatures, Theatre, Orature, Popular cultures
7. Aveek Majumder, M.A.	Lecturer	Bangla literatures (India and Bangladesh), Indian literatures and aesthetics
8. Suman Ghosh, M.A.	Lecturer	Classical Indian literatures, Popular literature, Canadian literature
9. R. Chitrakala, M.Phil.	Lecturer	Tamil Language and Literature, English Literature, Women's Studies
10. Sujit Kr. Mandal, M.A.	Lecturer	English Literature, Poetry

## COMPARATIVE LITERATURE - BA SYLLABUS

### List of Courses

1. COMPARATIVE LITERATURE: CONCEPTS AND TRAJECTORIES
2. LANGUAGE AND LITERATURE (Tamil Course I)
3. LANGUAGE AND LITERATURE (Tamil Course II)
4. LITERATURE OF THE ANCIENT WORLD I
5. LITERATURES OF THE ANCIENT WORLD II
6. LITERATURE OF THE MIDDLE AGES I
7. LITERATURES OF THE MIDDLE AGES II
8. LITERATURES OF THE RENAISSANCE IN EUROPE
9. FROM NEOCLASSICISM TO ROMANTICISM IN EUROPE
10. MODERNISM IN WESTERN LITERATURES
- 11 a. SAHITYIK PRATIGRAHAN O BANGLA SAHITYA I OR
- 11 b. INDIAN LITERARY COMPONENTS IN BANGLA LITERATURE I (IN TRANSLATION)
- 12 a. SAHITYIK PRATIGRAHAN O BANGLA SAHITYA II OR
- 12 b. INDIAN LITERARY COMPONENTS IN BANGLA LITERATURE II (IN TRANSLATION)
- 13 a. ADHUNIK BANGLA SAHITYA I OR
- 13 b. MODERN BANGLA LITERATURE IN TRANSLATION I
- 14 a. ADHUNIK BANGLA II OR
- 14 b. MODERN BANGLA LITERATURE IN TRANSLATION II
15. COMPARATIVE MODERN INDIAN LITERATURE I
16. COMPARATIVE MODERN INDIAN LITERATURE II
17. LITERATURES OF CONTACT
18. JOURNEY THROUGH WESTERN AND INDIAN THOUGHT
19. COMPARATIVE CULTURAL STUDIES
20. LITERATURE AND THE OTHER ARTS

## COMPARATIVE LITERATURE - B.A. SYLLABUS

### Distribution of Courses

#### Semester/Course

#### Course No.

#### Semester 1

- |  |             |
|--|-------------|
| 1. COMPARATIVE LITERATURE :<br>CONCEPTS AND TRAJECTORIES | (CL/UG/1.1) |
| 2. LANGUAGE AND LITERATURE (Tamil Course 1)              | (CL/UG/1.2) |

#### Semester 2

- |  |             |
|--|-------------|
| 3. LANGUAGE AND LITERATURE (Tamil Course II) | (CL/UG2.1)  |
| 4. LITERATURES OF THE ANCIENT WORLD I        | (CL/UG/2.2) |
| 5. LITERATURES OF THE ANCIENT WORLD II       | (CL/UG/2.3) |

#### Semester 3

- |   |             |
|---|-------------|
| 6. LITERATURES OF THE MIDDLE AGES I         | (CL/UG/3.1) |
| 7. LITERATURES OF THE MIDDLE AGES II        | (CL/UG/3.2) |
| 8. LITERATURES OF THE RENAISSANCE IN EUROPE | (CL/UG/3.3) |

#### Semester 4

- |  |              |
|--|--------------|
| 9. FROM NEOCLASSICISM TO ROMANTICISM IN EUROPE                             | (CL/UG/4.1)  |
| 11a. SAHITYIK PRATIGRAHAN O BANGLA SAHITYA I OR                            | (CL/UG/4.2a) |
| 11b. INDIAN LITERARY COMPONENTS IN<br>BANGLA LITERATURE I (IN TRANSLATION) | (CL/UG/4.2b) |

- |  |             |
|--|-------------|
| 15. COMPARATIVE MODERN INDIAN LITERATURE - I | (CL/UG/4.3) |
| 20. LITERATURE AND THE OTHER ARTS            | (CL/UG/4.4) |

#### Semester 5

- |  |              |
|--|--------------|
| 10. 'MODERNISM' IN WESTERN LITERATURES   | (CL/UG/5.1)  |
| 12a. SAHITYIK PRATIGRAHAN O<br>BANGLA SAHITYA II OR                            | (CL/UG/5.2a) |
| 12b. INDIAN LITERARY COMPONENTS<br>IN BANGLA LITERATURE II<br>(IN TRANSLATION) | (CL/UG/5.2b) |
| 13a. ADHUNIK BANGLA SAHITYA I OR   | (CL/UG/5.3a) |
| 13b. MODERN BANGLA LITERATURE<br>IN TRANSLATION I                              | (CL/UG/5.3b) |
| 19. COMPARATIVE CULTURAL STUDIES   | (CL/UG/5.4)  |

#### Semester 6

- |  |              |
|--|--------------|
| 14a. ADHUNIK BANGLA II OR                          | (CL/UG/6.1a) |
| 14b. MODERN BANGLA LITERATURE<br>IN TRANSLATION II | (CL/UG/6.1b) |
| 16. COMPARATIVE MODERN<br>INDIAN LITERATURE II     | (CL/UG/6.2)  |
| 17. LITERATURES OF CONTACT                         | (CL/UG/6.3)  |
| 18. JOURNEY THROUGH WESTERN<br>AND INDIAN THOUGHT  | (CL/UG/6.4)  |

The syllabus consists of twenty 4-credit hour courses of 50 marks each = 1000 marks.

The number of hours per course per semester is 56 hours.

Choices offered:

- |      |   |
|------|---|
| i)   | 11a/b (any one)                                 |
| ii)  | 12a/b (any one, but in the same grouping as 11) |
| iii) | 13a/b (any one, but in the same grouping as 11) |
| iv)  | 14a/b (any one, but in the same grouping as 11) |

## COMPARATIVE LITERATURE :

### SEMESTER 1

#### + 1. CONCEPTS AND TRAJECTORIES (CL/UG/1.1)

The first section of this course will provide an introduction to literary concepts with special reference to Comparative Literature. The second section will present a general history of the development of Comparative Literature and will illustrate the various issues that were foregrounded at particular points of time with reference to texts.

#### Section I : Concepts

**Suggested Readings :** S. Mukherji, *Dictionary of Indian Literature*; Fowler, *Dictionary of Literary Terms*; J.T. Shipley, *Dictionary of World Literature*; M.H. Abrams, *Dictionary of Literary Terms*; Raymond Williams, *Keywords*; S.K.De. *Sanskrit Poetics*.

#### Section II : Trajectories

The first part of this section will consist of essays on the themes outlined below. The second section will illustrate these themes through a text.

Essay 1: Early History (France)

Essay 2: Early History (United States)

Essay 3: Alternative perspectives

Essay 4: The Indian Point of View

Text : Jamaica Kincaid/ Rabindranath/Naguib Mahfouz

#### Suggested Readings:

Susan Bassnett, *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993. Ulrich Weisstein, *Comparative Literature and Literary Theory*, Bloomington, Indiana University Press, 1963 Charles Bernheimer ed. *Comparative Literature in the Age of Multiculturalism*, Baltimore: Johns Hopkins, 1995, Amiya Dev, *The Idea of Comparative Literature in India*, Calcutta, Papyrus, 1984, Swapan Majumdar, *Comparative Literature: Indian Dimensions*, Calcutta, Papyrus, 1987. Rene Wellek and Austin Warren, *Theory of Literature*, New York, Harvest, 1968.

### 2 & 3. LANGUAGE AND LITERATURE I & II

We plan to offer various Indian languages and literatures as possible options for these courses, but at present, these courses will focus on the language and literature of Tamil.

The aim of the present courses is to teach the basics of Tamil, which is the oldest living language in the world, to non-Tamil learners and to equip them to appreciate modern Tamil literary texts.

#### 2. LANGUAGE AND LITERATURE (Tamil Course 1) (CL/UG/1.2)

##### Language

Consonants and vowels; Parts of speech (nouns, pronouns, verbs, adjectives, adverbs etc); Vocabulary (names of objects, fruits, flowers, places, colors, time, months, parts of body, relationships etc); Translation of sentences from English to Tamil and vice versa.

### SEMESTER 2

#### 3. LANGUAGE AND LITERATURE (Tamil Course II) (CL/UG/2.1)

##### Language and Literature

This course is designed to initiate the learner into a comprehensive sampling of representative Tamil texts of the 20<sup>th</sup> century.

Paragraph writing; 10 Proverbs; 5 Poems (one each by Bharathiar, Manushyaputhiran, Kanimozhi, Vairamuthu, Salma etc.); 3 short stories (Puthumaipitthan/Jeyakanthan, Neela Padmanabhan/Asokamitran, Sujatha, Ambai etc.); 2 critical essays (Bharathiyar, K.Kailasapathy etc.)

#### Suggested Reading :

*History of Tamil Literature* by M.Varadarasan

*Twentieth Century Tamil Literature* by K.Sivathamby

*Anthology of Tamil Literature* (1950s and after), Published by Kasadathapara

#### 4-7. LITERARY SYSTEMS IN COMPARATIVE PERSPECTIVE

The next four courses, numbers 4 to 7, are grouped under the heading Literary Systems in Comparative Perspective. There is also in their framing, an attempt to chart the chronological development of genres in this set of courses as a whole, and to give a synchronic picture of literary ages across the courses.

#### 4. LITERATURES OF THE ANCIENT WORLD I (CL/UG/2.2)

a) Vedic Hymns (selections)

b) *Upanishad* - ( any one )

c) *Srimadbhagavadgita* (selections)

Valmiki: *Ramayana* (selections)

*Mahabharata*  
*Dhammapada* (selections)  
Sangam Poetry (selections)  
*Bhagabat Purana / Vishnupurana*

**5. LITERATURES OF THE ANCIENT WORLD II (CL/UG/2.3)**

*Odyssey*, 1 book  
Aeschylus/Sophocles (1 play)  
Plautus (1 play)  
Sappho, Catullus, Horace, Pindar (12 poems)  
Apuleius, *The Golden Ass* (selections)  
The Flood episode from *The Old Testament, Gilgamesh, Metamorphoses*.

**Suggested Readings :**

*The Classic Theatre*, Bentley  
*Greek Poetry from Homer to Sappho*, Trypanis  
*The Iliad, a Commentary*, Vol. I, Bk 1-4, G. S. Kirk  
*Ancient Greek Literature*, K.J. Dover  
*Ancient Comedy*, Dana F. Sutton  
*A History of Greek Literature*, Moses Hadas  
*Greek Poetry*, F.L. Lucas

**SEMESTER 3**

**6. LITERATURES OF THE MIDDLE AGES I (CL/UG/3.1)**

Sudraka: *Mrchhakatikam*  
Kalidasa: *Abhijnanasakuntalam*  
*Bhartrhari, Sringarasataka*  
*Silappathikaram / Thirukkural / Manimekalei*  
Kamban: *Ramayana* (selections)  
Tulsidas: *Ramcharitmanas* (selections)  
Poetry: Nayanmars, Alvars, Virasaivas, Warkaris, Khasrsu, Nanakpanth, Kabirpanth, Sant and Bhakti Poetry (selections)

**7. LITERATURES OF THE MIDDLE AGES II (CL/UG/3.2)**

*Perzeval/Tristan and Isolde/Romance of the Rose/ Aucassion i Nicollette*  
Dante, *The Divine Comedy*, Bk I, 2cantos  
Troubadour and Minnesang poetry, 10 poems  
Petrarch, Ronsard, Villon, Medieval English lyrics, 10 poems  
Firdausi: *Shahnama* (selections)  
Persian and Arabic poetry: selections from court poetry and Sufi lyrics.

10 poems  
Tales from *The Arabian Nights*, Boccaccio and Chaucer.

**Suggested Readings :**

W.P. Ker, *Epic and Romance*  
Curtius, *European Literature and the Latin Middle Ages*  
Huizinga, *The Waning of the Middle Ages*  
C.S. Lewis, *Allegory of Love*

**8. LITERATURES OF THE RENAISSANCE IN EUROPE (CL/UG/3.3)**

Shakespeare, 1 play  
Machiavelli, selections from *The Prince*  
Montaigne/Bacon, 1 essay  
Rabelais, *Gargantua and Pantagruel* (selections)  
*Lazarillo de Tormes*  
Elizabethan & Metaphysical poetry, 8 poems  
Milton, *Paradise Lost* (1 book)

**Suggested Readings :**

Burckhardt, *Civilization of the Renaissance in Italy*  
Pater, *The Renaissance*  
Fergusson ed. *Renaissance*;  
A.v.on Martin, *Sociology of the Renaissance*

**SEMESTER 4**

**9. FROM NEOCLASSICISM TO ROMANTICISM IN EUROPE (CL/UG/4.1)**

Corneille/Racine (1 play)  
Molière (1 play)  
Voltaire (1 tale)  
Swift/Defoe (1 text)  
Romantic poetry in Europe (15 poems)  
Wordsworth, Coleridge, Shelley, Keats, Byron, Goethe, Schiller, Heine, Hoelderlin, Novalis, Lamartine, Leconte de Lisle, Hugo, Musset, Vigny, Leopardi, Tommaso, Grossi.  
Romantic novel (Goethe & Chateaubriand, 1 novel each)

**Suggested Readings:**

Gilbert Highet, *The Classical Tradition*  
Paul Hazard, *European thought in the Eighteenth Century*  
Lucien Goldmann, *The Philosophy of the Enlightenment*  
Mario Praz, *The Romantic Agony*  
Maurice Bowra, *The Romantic Imagination*

Ray Pascal, *German Sturm und Drang*

Course numbers 11 to 14 have alternative as indicated in the list of courses.

11a/b. SAHITYIK PRATIGRAHAN O BANGLA SAHITYA I OR INDIAN LITERARY COMPONENTS IN BANGLA LITERATURE, IN TRANSLATION I (CL/UG/4.2a & 4.2b))

12a/b. SAHITYIK PRATIGRAHAN O BANGLA SAHITYA II OR INDIAN LITERARY COMPONENTS IN BANGLA LITERATURE, IN TRANSLATION II (CL/UG/4.2a & 5.2b))

The aim of these courses is to study how certain ideas, motifs, formal techniques etc. belonging to earlier traditions are carried forward and also undergo mutations in later Indian literary-linguistic contexts.

পাঠক্রম ১১এ

সাহিত্যিক প্রতিগ্রহণ ও বাংলা সাহিত্য ১

১। শ্রুতি ঐতিহ্য

- (ক) রবীন্দ্র ও রবীন্দ্রোত্তর কবিতায় উপনিষদের প্রতিলিখন (নির্বাচন)  
(খ) গীতা (সংকলন)

২। বৌদ্ধ-জৈন ঐতিহ্য (নির্বাচিত অংশ) [(ক) ও যে-কোনো ১ টি]

- (ক) চর্যাপদ (৫ টি নির্বাচিত পদ)  
(খ) বেনের মেয়ে : হরপ্রসাদ শাস্ত্রী  
(গ) কথা / চন্দালিকা / শ্যামা : রবীন্দ্রনাথ

৩। (অ) বাঙ্গালী রামায়ণ (প্রাসঙ্গিক অংশ) [(ক) ও যে-কোনো ১ টি]

- (ক) কুন্তিবাসী রামায়ণ (অংশ)  
চন্দ্রাবতী রামায়ণ (অংশ)  
(খ) মেঘনাদবধ কাব্য (অংশ) : মাইকেল মধুসূদন দত্ত  
লক্ষ্মণের শক্তিশেল : সুকুমার রায়  
(গ) 'ভারতবর্ষে ইতিহাসের ধারা' : রবীন্দ্রনাথ  
(ঘ) তপস্বী ও তরঙ্গিনী : বুদ্ধদেব বসু  
(ঙ) মারীচ সংবাদ : অরুণ মুখোপাধ্যায়

অথবা

৩। (অ) ব্যাস মহাভারত (প্রাসঙ্গিক অংশ) : [(ক) ও যে কোনো ১ টি]

- (ক) কাশীরাম দাসের মহাভারত (অংশ)  
(খ) মহাভারতের আখ্যান-আশ্রিত কবিতা :  
(এক) বীরঙ্গনাকাব্য : মধুসূদন দত্ত (১ টি)  
রৈবতক / কুরুক্ষেত্র : নবীনচন্দ্র সেন (অংশ)  
অথবা  
জনা / পান্ডবের অজ্ঞাতবাস : গিরীশচন্দ্র ঘোষ

(দুই) 'গান্ধারীর আবেদন' / 'কর্ণকুন্তী সংবাদ' : রবীন্দ্রনাথ

(গ) রবীন্দ্র-পরবর্তী তিনটি কবিতা

৪। (অ) পৌরাণিক ধারা : বৈষ্ণব

শ্রীমদ্ভাগবত (অংশ)

- (ক) শ্রীকৃষ্ণকীর্তন (অংশ)  
(খ) বৈষ্ণব পদাবলী (চয়ন)  
(গ) 'রাধা' প্রসঙ্গ (সংকলন)

অথবা

৪। (অ) পৌরাণিক ধারা : শাক্ত - শৈব : [(ক) ও যে-কোনো ১ টি]

চন্দ্রী (অংশ) :

- (ক) কবিকঙ্কণ চন্দ্রী : কবিকঙ্কণ মুকুন্দরাম / মনসামঙ্গল : কেতকাদাস ক্ষেমান  
(খ) রামপ্রসাদ, কমলাকান্ত (চয়ন)  
(গ) 'মাতৃ' প্রসঙ্গ : আধুনিক পর্ব (চয়ন)  
(ঘ) 'দেবী' : প্রভাত কুমার মুখোপাধ্যায়  
দেবী : সত্যজিৎ রায় (চিত্রনাট্য)

11B. INDIAN LITERARY COMPONENTS IN BANGLA LITERATURE I (CL/UG/4.2b))

1. The Sruti Tradition

Bangla poems: Tagorean & Post-Tagorean Poems with Upanishadic allusions.  
Selections of writings relating to the *Gita*

2a. The Ramayana

*Krittivasa Ramayana* (Selections)

*Slaying of Meghnad* (C.B. Seely)

*The Visions of India's History* : Rabindranath Tagore

*Marich the legend* : Arun Kumar Mukhopadhyay  
or

2b. The Mahabharata

*Mahabharata* : Kasiram Das (Selections)

*Heroic Epistles* : Madhusudan Dutt (1 epistle)

*Raivakata, Kurukshetra* (Selections) / Girish Ghosh: *Janat Pandava in Exile*

Rabindranath, 'Gandhari's Prayer' / *Karna-Kunti*

The post-Tagorean poems with themes from the *Mahabharata*.

3. The Buddhist-Jain Tradition

*The Caryapada*

Rabindranath, *Chandalika* / *Shyama*

4a. The Puranas : Vaishnavism

*Srikrishnakirtana* (Selections)

*In Praise of Krishna*

Poems on 'Radha'

or

4b. The Puranas : Saivism/Sakta

*Sri Sri Candi*

Edward C. Dimock (Jr), *Thief of Love* (Selections)

E.J. Thomson, *Bengali Religious Lyrics* (Satka) / C.B. Seely

Poems on the themes of 'The Mother' (Selections)

Prabhat Kumar Mukherjee: *Debi*

Satyajit Ray : *Debi* (Film Script)

15. COMPARATIVE MODERN INDIAN LITERATURE I (CL/UG/4.3)

Novel: 3

Gopinath Mohanty/ Birendra Kumar Bhattacharya/ Phaniswarnath Renu/ Yashpal/

Ismat Chughtai/ Qurratulain Haider

Chandu Menon/Unnava Lakshminarayana/ TS Pillai/ Ashapura Devi/ Pannalal

Patel/ Mulik Raj Anand

Short Stories: 6

Jagadish Gupta/Parashuram/Premendra mitra/Homen Borgohain/Syed Abdul

malik/Mohim Bora/Santanu Kumar Acharya/ Surendra Mohanty/ Manoj Das/

S.H.Manto/Bhisham Sahni/ Mannu Bhandari/Rajendra Yadav/ V.M. Basheer/Sarah

Joseph/Ambai/ M.T. Vasudevan Nair/ Kartar Singh Duggal/ Suresh Joshi/ Meghna

Pethe/ Anita Desai

Other Genres: 2 travelogues

Prabodh Kumar Sanyal/Rani Chanda/ Kaka Kalelkar

20. LITERATURE AND THE OTHER ARTS (CL/UG/4.4)

This course deals with cultural phenomena in which literature is the mobilizing agent or is mobilized into relationships with other arts. It aims to historicize the aesthetic and ideological interactions between modes of art, techniques, and technologies.

SEMESTER 5

10. 'MODERNISM' IN WESTERN LITERATURES (CL/UG/5.1)

A Post-Romantic Poetry (15 poems)

Baudelaire, Rimbaud, Mallarme, Apollinaire, Valery, Henry Michaux, Rilke, Benn, Yeats, Wallace Stevens, Willaim Carlos Williams, Alexander Blok, Tristan Tsara, Andre Breton, Ezra Pound, Amy Lowell, Yesenin, Marinetti, Carra, Settinelli, Mayakovsky, Breton, Aragon, Eluard, Auden, Eliot, Dickinson, Plath, Langston Hughes, E.E. Cummings, Ted Hughes, Akhmatova, Dylan Thomas, Spender, Ungaretti, Montale, Jimenez, Lorca, Holub, Herbert, Enzensberger.

B 'Modern' novel

a) Virginia Woolf / Nathalie Sarraut / Joseph Conrad (1 novel) .

b) Kafka/Camus (1 novel)

✓ c) Milan Kundera/Italo Calvino (1 novel)

C Drama

✓ a) Ibsen/Strindberg/Chekhov, 1 play

b) Brecht/Hauptmann, 1 play

c) Shaw/ Pirandello/Sartre/Eugene O'Neill/Tennessee Williams/ Arthur Miller, 1 play

Suggested Readings :

Marcel Raymond, *From Baudelaire to Surrealism*

Raymond Williams, *Drama from Ibsen to Brecht*

Malcolm Bradbury, *Modernism*

E. Wilson, *Axel's Castle*

20. LITERATURE AND THE OTHER ARTS

This course deals with cultural phenomena in which literature is the mobilizing agent or is mobilized into relationships with other arts. It aims to historicize the aesthetic and ideological interactions between modes of art, techniques, and technologies.

1 a. Painting/Sculpture in Literature

b. Literature and Painting/Sculpture/Architecture

2 a. Music in Literature

b. Music and Literature

3. Literature, Music and Cinema

4. Literature and the Electronic Media

5. Composite Forms.



পাঠক্রম ১২এ

সাহিত্যিক প্রতিগ্রহণ ও বাংলা সাহিত্য - ২

১। অভিজ্ঞানশকুন্তলম্ (প্রাসঙ্গিক অংশ) : [(ক) ও যে কোনো ১ টি]

- (ক) 'মিরান্দা, শকুন্তলা ও দেশদিমোনা' : বঙ্কিম চন্দ্র  
'শকুন্তলা' (প্রাচীন সাহিত্য): রবীন্দ্রনাথ  
(খ) শকুন্তলা: বিদ্যাসাগর (অংশ)  
শকুন্তলা: অবনীন্দ্রনাথ (অংশ)  
(গ) কোমল গান্ধার: ঋত্বিক ঘটক (চিত্রনাট্য, অংশ)

২। (অ) বাৎসর্যায়ণ: কামসূত্রম্ (প্রাসঙ্গিক অংশ) [(ক) ও যে- কোনো ১ টি]

বিল্বন: চৌরপঞ্চাশিকা (প্রাসঙ্গিক অংশ)

- (ক) গীতগোবিন্দম্ (অংশ) : জয়দেব  
(খ) বিদ্যাসুন্দর: ভারতচন্দ্র  
(গ) বিদ্যাসুন্দর: রামপ্রসাদ

অথবা

২। (আ) বীরগাথা: [(ক) ও যেকোনো ১ টি]

(ক) দুর্গেশনন্দিনী: বঙ্কিমচন্দ্র / রাজপুত্র জীবনসন্ধ্যা বা মহারাষ্ট্র জীবন

প্রভাত: রমেশচন্দ্র দত্ত

- (খ) পলাশীর যুদ্ধ: নবীনচন্দ্র সেন  
(গ) প্রবন্ধ - ১টি (দৃষ্টান্ত: 'বাঙালির বাহুবল' - বঙ্কিমচন্দ্র)  
বঙ্কিমচন্দ্র / রামেন্দ্রসুন্দর ত্রিবেদী / সরলা দেবী চৌধুরানী  
গল্পগুচ্ছ - ১টি গল্প / রবীন্দ্রনাথ ঠাকুর  
(দৃষ্টান্ত: 'জয়পরাজয়', 'রীতিমতো নভেল', 'মহামায়া',  
'কাবুলিওয়লা')

৩। ইসলামি ধারা

[(যে কোনো ১টি একক)]

- (ক) বিষাদ সিদ্ধ: মীর মশারফ হোসেন (অংশ)  
মহাশ্মশান: কায়কোবাদ (অংশ)  
(খ) পদুমাবৎ: মালিক মুহম্মদ জয়সী (প্রাসঙ্গিক অংশ)  
পদ্মাবতী: আলাওল (প্রাসঙ্গিক অংশ)  
(গ) প্রতাপাদিত্য: দ্বিজেন্দ্রলাল রায় / প্রতাপাদিত্য:  
অক্ষয়কুমার মৈত্রেয়  
বউ ঠাকুরানীর হাট -র ভূমিকা: রবীন্দ্রনাথ

৪। (অ) লোকধারা

[(ক) ও যেকোনো ১ টি]

- (ক) ময়মনসিংহ গীতিকা (অংশ)  
(খ) ঠাকুরমার ঝুলি (অংশ)

(গ) ব্রতকথা (নির্বাচিত)

(ঘ) ছড়া (চয়ন)

(ঙ) লোকগীতি (চয়ন)

অথবা

৪। (অ) তত্ত্ব (প্রাসঙ্গিক অংশ)

- (ক) কৃষ্ণদাস কবিরাজ : চৈতন্যচরিতামৃত (অংশ)  
(খ) নির্বাচন

সহায়ক গ্রন্থতালিকা:

- (১) প্রাচীন ভারতীয় সাহিত্যে বাঙালির উত্তরাধিকার  
(২ খন্ড): জাহ্নবীকুমার চক্রবর্তী  
(২) ভাগবত ও বাংলা সাহিত্য: গীতা চট্টোপাধ্যায়  
(৩) উপনিষদের পটভূমিকায় রবীন্দ্র মানস: শশিভূষণ দাশগুপ্ত  
(৪) ব্রহ্মী: শশিভূষণ দাশগুপ্ত  
(৫) ভারতীয় সাহিত্যের ইতিহাস: সুকুমার সেন  
(৬) শ্রীরাধার ক্রমবিকাশ: দর্শনে ও সাহিত্যে: শশিভূষণ দাশগুপ্ত  
(৭) ভারতের শক্তিসাধনা ও শাস্ত্র সাহিত্য: শশিভূষণ দাশগুপ্ত  
(৮) বাংলা সাহিত্যের ইতিহাস: সুকুমার সেন

12b. INDIAN LITERARY COMPONENTS IN BANGLA LITERATURE

II (CL/UG/5.2b)

1. Kalidasa: (any two)

Bankimchandra: 'Sakuntala, Miranda & Desdemona'

Rabindranath: 'Sakuntala'

Vidyasagar: *Sakuntala* (selections)

Abanindranath: *Sakuntala* (selections)

Ritwik Ghatak: *Komal Gandhar* (Film Script)

2a. Smriti Tradition/Vatsyayana *Kamasutram* (any two)

*Thief of Love* (selections)

*Gitagovindam*

or

2b. Heroic Narratives (any two)

*The Chieftain's Daughter* : Bankimchandra

*The Dawn of Rajput Life* : Ramesh Chandra Datta

*The Battle of Plassey* : Nabinchandra

Bankimchandra, Ramendrasundar Trivedi, Saraladevi Choudhurani:

lessay each

Rabindranath: Short Stories (1 story), 'The Shivaji Festival'

3. Islamic Traditions (any two)

*Vishudsindhu* : Mir Mosarraf Hussain

*The Great Funeral* : Kaikobad

Jaisi: *Padumabat*

*Roots in the Void*

*Alaot, Padmavati*

4a. Popular Traditions (any two)

Ballads from Mymensingh

*Folk Tales of Bengal* : Lal Behari De / *Thakurmar Jhuli* : Dakshinaranjan Mitra Majumdar

Popular rhymes and Folk Songs (selections)

or

4b. Theory

*Chaitanya Charitamrita* : Edward C. Dimock (selections)

13A/B. ADHUNIK BANGLA SAHITYA I OR MODERN BANGLA LITERATURE IN TRANSLATION I (CL/UG/5.3a & 5.3b)

14A/B. ADHUNIK BANGLA SAHITYA II OR MODERN BANGLA LITERATURE IN TRANSLATION II (CL/UG/6.1a & 6.1b)

Courses 13A and 14A deal with Bangla literature covering 19<sup>th</sup> and 20<sup>th</sup> centuries.

Students are required to read the texts in the original. There will be an alternative to each of these courses in which the Bangla texts will be taught through English translation. These courses numbers (13B and 14B) are designed to introduce the student to Bangla Literature.

পাঠক্রম ১৩এ

আধুনিক বাংলা সাহিত্য: ১

পটভূমি : উপনিবেশিক অধ্যায়ে আর্থ সামাজিক রূপান্তর [যে কোনো ২ টি]

(ক) প্রবন্ধ ১টি - রামমোহন / বিদ্যাসাগর

(খ) 'বঙ্গদেশের কৃষক' - বঙ্কিমচন্দ্র

(গ) 'শিক্ষার হেরফের' / 'হিন্দু বিবাহ' - রবীন্দ্রনাথ

(ঘ) প্রাচ্য ও পাশ্চাত্য - বিবেকানন্দ

২। উনিশ শতকের গল্প উপন্যাস :

(ক) বঙ্কিমচন্দ্র: ১ টি উপন্যাস

রবীন্দ্রনাথ: ২ টি গল্প

৩। নকশা ও প্রহসন

(ক) (যে কোনো দুজনের রচনাংশ) :

হতোম / প্যারীচাঁদ / বঙ্কিমচন্দ্র / ভবানী বন্দ্যোপাধ্যায় / যোগেন্দ্রনাথ / ভোলানাথ মুখোপাধ্যায় / ইন্দ্রনাথ বন্দ্যোপাধ্যায় / কেদারনাথ বন্দ্যোপাধ্যায় / ত্রৈলোক্যনাথ মুখোপাধ্যায়

(খ) (যে কোনো একটি) :

বুড়ো শালিকের ঘাড়ে রৌ / একেই কি বলে সভ্যতা : মধুসূদন

অলীকবাবু : জ্যোতিরিন্দ্রনাথ ঠাকুর

সধবার একাদশী: দীনবন্ধু মিত্র

যায়সা কা ত্যায়সা : গিরীশচন্দ্র ঘোষ

আনন্দ বিদায়: দ্বিজেন্দ্রলাল রায়

৪। উনিশ শতকের নাটক (১টি) :

মধুসূদন / দীনবন্ধু / গিরীশচন্দ্র / মীর মশায়রফ হোসেন / রবীন্দ্রনাথ / ক্ষীরোদ প্রসাদ / দ্বিজেন্দ্রলাল ।

৫। উনিশ শতকের কবিতা (৫টি, চয়ন)

৬। স্মৃতিচারণ :

পুরুষদের কথা (চয়ন) (দুস্তান্ত : বিদ্যাসাগর, দেবেন্দ্রনাথ,

জ্যোতিরিন্দ্রনাথ, বিপিনবিহারী গুপ্ত, রবীন্দ্রনাথ প্রভৃতি)

মেয়েদের কথা (চয়ন) (দুস্তান্ত : রামসুন্দরী, বিনোদিনী, ইন্দিরা দেবী চৌধুরানী প্রমুখ)

৭। অনুবাদ / অনুসরণ :

হেক্টরবধ : মাইকেল মধুসূদন দত্ত

সহায়ক গ্রন্থ :

(১) উপন্যাসের কথা - দেবীপদ ভট্টাচার্য

(২) বাংলা উপন্যাসের কালান্তর - সরোজ বন্দ্যোপাধ্যায়

(৩) আধুনিকতা ও বাংলা উপন্যাস - সত্যেন্দ্রনাথ রায়

(৪) বাংলা উপন্যাসের আধুনিকতা - অশ্রুকুমার সিকদার

(৫) ছোটগল্পের কথা - রবীন্দ্রনাথ রায়

(৬) বাংলা ছোটগল্প - শিশির কুমার দাস

(৭) আধুনিক বাংলা কবিতার দিগ্বলয় - অশ্রুকুমার সিকদার

(৮) মুসলিম মানস ও বাংলা সাহিত্য - আনিসুজ্জামান

13b. MODERN BANGLA LITERATURE IN TRANSLATION I (CL/UG/5.3b)

Background : Colonialism and socio-economic transformations (any three)

a. Rammohun Roy : 1 essay

b. Michael Madhusudan Dutta: 'The Anglo-Saxon and the Hindu'

c. Bankimchandra Chattopadhyay: 'Bengali Literature'

d. Sibnath Sastri: *Ramtanu Lahiri o Tatkalin Banga Samaj* [Tr. Lethbridge : *Renaissance in Bengal* (selections)]

Vivekananda: *East and West* (selections)

2. Epic : Michael Madhusudan Dutta: *Meghamadhvakavya* (selections)

3. Novel : Bankimchandra Chattopadhyay: *Poison Tree/ Krishakanta's Will* d

4. Play : Dinabandhu Mitra: *Nildarpan/Mirror of the Indigo Planters*  
 5. Poems : 19<sup>th</sup> century Bangla poetry excluding Rabindranath (selections)

#### 19. COMPARATIVE CULTURAL STUDIES (CL/UG/5.4)

The aim of this course is to introduce students to key concepts in cultural studies, as well as existing approaches to cultural studies, and to develop a comparative approach to the study of culture and inter-cultural contact. Through readings of essays and cultural texts, this course will include conceptual elaborations of

- the terms "culture" and "literary"/"non-literary" texts
- the functioning of institutions of culture
- popular culture
- cross-cultural transactions

8 essays, 1 novel, 1 play

2 short stories, 1 prose piece, 6-8 poems

Suggested Readings: **Essays**

Raymond Williams, "Culture"

Stephen Greenblatt, "Culture"

Raymond Williams, "Cultural Theory"

Simon During, *The Cultural Studies Reader*

Adorno and Horkheimer, *The Culture Industry: Enlightenment as Mass Deception*

Roland Barthes, *Mythologies*

A.K. Ramanujan, "Is there an Indian way of Thinking?" in *Collected Essays*

Jaidev: Selection from *The Culture of Pastiche*

#### Suggested Reading:

Mohan Rakesh, *Andhere Band Kamre / Na Aane Wala Kal*

Rabindranath Tagore, *Chaturanga*

Dina Mehta, *Getting Away with Murder*

Mahasweta Devi, "Choli ke Peechhe"

Amitav Ghosh, *The Imam and the Indian*

পাঠক্রম ১৪ এ  
 আধুনিক বাংলা সাহিত্য : ২

- ১। বিশ শতকের উপন্যাস:  
 রবীন্দ্রনাথ - ১টি  
 রবীন্দ্র-পরবর্তী - ১ টি
- ২। বিশ শতকের নাটক  
 রবীন্দ্র-পরবর্তী - ১ টি
- ৩। বিশ শতকের ছড়া ও কবিতা (১৫ টি)  
 (চয়ন) রবীন্দ্রনাথ : ৫ টি  
 রবীন্দ্র-পরবর্তী : ১০ টি
- ৪। বিশ শতকের গল্প  
 রবীন্দ্রনাথ: ২ টি  
 রবীন্দ্র-পরবর্তী: ৪ টি
- ৫। বিশ শতকের প্রবন্ধ  
 বিষয় - বাঙালির আত্মসত্তা নির্মাণ (সংকলন) /  
 'রবীন্দ্রনাথ ও উত্তরসাহিত্য' - বুদ্ধদেব বসু
- ৬। উনিশ শতকের গান:  
 নিধুবাবু, কবিগান, রবীন্দ্রনাথ থেকে গণনাট্যের গান (সংকলন)
- ৭। শিশু সাহিত্য: সংকলন

#### 14b. MODERN BANGLA LITERATURE IN TRANSLATION II (CL/UG/6.1b)

##### Novel

Rabindranath, 1 novel

Saratchandra, Manik, Bibhutibhushan Tarashankar, Satinath, 1 novel

##### Stories

Rabindranath, 3 stories

Post-Rabindranath, 3 stories

Selections from *Green and Gold*, ed. Lila Ray, *Rabindranath to Mahasweta Devi*, ed. K. Pradhan, *Anthology of Modern Bengali Writings*, ed. B. Bose (3 texts)

##### Plays

Badal Sircar / Bijan Bhattacharya / Utpal Dutt / Mohit Chattopadhyay / Debasish Majumdar, 1 play

### ✓ Poetry

Rabindranath, 5 poems

Post-Rabindranath, 25 poems from *Voices from Bengal* ed. S. Majumdar, S. Chaudhury. M. Bandyopadhyay

### ✓ Essays

Rabindranath, 1 essay

Post-Rabindranath, 1 essay

### Suggested Readings:

*An Acre of Green Grass*, B. Bose

*The Challenging Decade*, Lila Ray

*Bengali Literature*, J.C. Ghosh

### 15 & 16. COMPARATIVE MODERN INDIAN LITERATURE I & II

### ✗ 16. COMPARATIVE MODERN INDIAN LITERATURE II (CLUG/6.2)

Plays: 3

Utpal Dutt / Badal Sircar / Mohan Rakesh / Manoranjan Das / Vijay Tendulkar / Girish Karnad / Cho.S.Ramasamy / Indira Parthasarathy / G.P.Deshpande / Mahesh Elkunchwar

Poems: 15

Selected poems from *Modern Indian Literature* (ed., K.M.George)

Ramanujan & Dharwadkar eds., *Anthology of Modern Indian Poetry*.

Essays: 4

Selections from *Readings from India* (ICCR)

Selections from *Indian Literary Criticism: Theory and Interpretation*

### ✗ 17. LITERATURES OF CONTACT (CLUG/6.3)

This course aims to introduce the student to the literary dynamics of cultures in contact – to trace and understand the flows and reinscriptions of theme and genre from one nesting culture to another, and the effects / consequences of these.

Omar Khayyam / Ghalib / Fitzgerald / Bachchan, 15 poems

Or Hafiz / Goethe *East West Divan*

*Modernismo*, Negritude, Anti-poetry (5 poems each)

Jose Marti, Ruben Dario, Guillen, Diop, Senghor, Parra

Two plays from any of the following clusters will be taught:

Gay, *The Beggar's Opera* / Brecht, *Threepenny Opera* / Soyinka, *Opera Wonyosi*

OR Euripedes, *The Bacchae* / Soyinka, *The Bacchae of Euripedes*

OR *The Chinese Chalk Circle* / Brecht, *The Caucasian Chalk Circle* / Ajites

Bandyopadhyay, *Kharir Gandhi* / Badal Sircar, *Gandi*

4. Novel (any 3)

Garcia Marquez, Salman Rushdie, Amitav Ghosh, Yasmine Gooneratne, Shyam Selvadurai, Uzma Aslam Khan

### Suggested Readings:

Manabendra Bandyopadhyay, *Stabdhatar Sanskriti*

Frantz Fanon, *Black Skins, White Masks*

S.L.Sharma & T.K.Oommen, *Nation and National Identity in South Asia*

Partha Chatterjee, *Nation and its Fragments*

Homi Bhaba, *Nation and Narration*

### 18. JOURNEY THROUGH WESTERN AND INDIAN THOUGHT (CLUG/6.4)

This course offers the student an overview of the different traditions of Indian and Western thought through texts on specific themes in the former case and by specific authors as listed, in the latter

### Journey through Indian Thought

This section of the course introduces the student to the various trajectories of Indian thought through texts on the following themes:

Dharma

Artha

Kama

Moksha

Jaina/Buddha/Lokayata

Islam

Modern Thought

### Suggested Readings:

Th. De Bary et al, eds., *Sources of Indian Tradition I & II*

R.K Mookherji, *The Fundamental Unity of India*

K.M.Munshi ed., *Indian Inheritance*, 3 Volumes.

ICCR, *Introducing India*

ICCR, *Vision of India*

ICCR, *Readings from India*

M.K. Gandhi, *Selected Works*, vols. 1-6

### Journey through Western Thought

This section of the course attempts to introduce the student to critical aspects of western thought through selections from texts by the following authors:

Plato

Descartes/Spinoza  
Kant/Nietzsche  
Marx  
Freud/Kristeva  
Simone de Beauvoir  
Rawls/Russel/Martha Nausbaum/Carol Gilligan

**Suggested Readings:**

Will Durant, *The Story of Philosophy*  
P Z Levin, *From Socrates to Sartre*  
Sandra Kemp and Judith Squires, ed., *Feminisms*  
Martha C. Nussbaum, *Women and Human Development: The Capabilities Approach*  
Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development*  
Maggie Humm, ed., *Feminisms: A Reader*

**M.A. SYLLABUS**

The syllabus comprises sixteen 4-credit hour courses.  
4 credit courses of 50 marks each = 800 marks total.  
4 hours per course per week = 4×14 wks. = 56 hours per course per semester.  
56 hours : 42 lecture hours + 14 hours for continuous assessment.

**Core Courses :\***

1. Approaches to Comparative Literature
- 2-7. Literary Modes: Narrative I & II ; Dramatic I & II; Lyrical I&II;
- 8-10. Literary Transactions I, II & III

\*These courses are mandatory for students of Comparative Literature, and open only to them

**Core/Cross-listed courses:\*\***

- 11-12. Area Studies I & II

\*\*These courses are mandatory for students of Comparative Literature but also open to those of other departments.

**Optional Courses/Cross-listed courses: \*\*\***

13. Contemporary Approaches to Literature
14. Comparative Cultural Studies
15. Event
16. Cross-Cultural Literary Studies
17. Translation Studie

\*\*\* These courses are optional for students of Comparative Literature but also open to those of other departments.

The maximum number of students to be admitted to each of these courses from other departments will be decided later.

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M.A. in Comparative Literature: Distribution of Courses

Semester 1

*Core*

- |   |             |
|---|-------------|
| 1. APPROACHES TO COMPARATIVE LITERATURE | (CL/PG/1.1) |
| 2. NARRATIVE MODE I                     | (CL/PG/1.2) |
| 4. DRAMATIC MODE I                      | (CL/PG/1.3) |
| 6. LYRIC MODE I                         | (CL/PG/1.4) |

Semester 2

*Core*

- |   |             |
|---|-------------|
| 3. NARRATIVE MODE II                      | (CL/PG/2.1) |
| 5. DRAMATIC MODE II                       | (CL/PG/2.2) |
| 7. LYRIC MODE II                          | (CL/PG/2.3) |
| <i>Optional/Cross-listed</i>              |             |
| 13. CONTEMPORARY APPROACHES TO LITERATURE | (CL/PG/2.4) |

Semester 3

*Core*

- |                             |             |
|-----------------------------|-------------|
| 8. LITERARY TRANSACTIONS I  | (CL/PG/3.1) |
| 9. LITERARY TRANSACTIONS II | (CL/PG/3.2) |

*Core/Cross-listed*

- |   |              |
|---|--------------|
| 11a. LITERATURES OF AFRICA: Course I      | (CL/PG/3.3a) |
| 11b. LITERATURE OF CANADA: Course I       | (CL/PG/3.3b) |
| 11c. LITERATURE OF BANGLADESH: Course I   | (CL/PG/3.3c) |
| 11d. LATIN AMERICAN LITERATURES: Course I | (CL/PG/3.3d) |
- (Any one of the above 4 to be chosen by the student)

*Optional/Cross-listed*

- |                                  |             |
|----------------------------------|-------------|
| 14. COMPARATIVE CULTURAL STUDIES | (CL/PG/3.4) |
|----------------------------------|-------------|

Semester 4

*Core*

- |                               |             |
|-------------------------------|-------------|
| 10. LITERARY TRANSACTIONS III | (CL/PG/4.1) |
|-------------------------------|-------------|

*Core/Cross-listed*

- |  |              |
|--|--------------|
| 12a. LITERATURES OF AFRICA: Course II      | (CL/PG/4.2a) |
| 12b. LITERATURE OF BANGLADESH: Course II   | (CL/PG/4.2b) |
| 12c. LITERATURE OF CANADA: Course II       | (CL/PG/4.2c) |
| 12d. LATIN AMERICAN LITERATURES: Course II | (CL/PG/4.2d) |
- (Any one of the above 4 to be chosen by the student)

*Optional/Cross-listed*

- |                                     |             |
|-------------------------------------|-------------|
| 15. EVENT                           | CL/PG/4.2   |
| 16. CROSS CULTURAL LITERARY STUDIES | (CL/PG/4.3) |
| 17. TRANSLATION STUDIES             | (CL/PG/4.5) |

SEMESTER 1

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: T**

- i) Definition of Key Terms
- ii) Myth and Reworking of Myths
- iii) Theme and Interpretation/Issues in Rewritings

**C. Genology: T**

- i) Genology in the West – bases of categorisation
- ii) Genology in India – bases of categorisation
- iii) Modern Perspectives on Genology / Genres and Countergenres / The Peripheral and the Canonical

**D. Historiography: T**

- 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 (Dionysz Durisin)
- iii) Polysystem: Relations and Inferences / Reception in the Context of Post-Colonial Countries

**Selected Readings:**

Susan Bassnett, *Comparative Literature: A Critical Introduction*, Oxford UK and Cambridge USA, Blackwell, 1993; Charles Bernheimer, *Comparative Literature in the Age of Multiculturalism*, Baltimore, Johns Hopkins UP, 1995; Amiya Dev, *The Idea of Comparative Literature in India*, Calcutta, Papyrus, 1984; Amiya Dev and Sisir Kumar Das (eds), *Comparative Literature: Theory and Practice*, Shimla, IAS, 1989; Claudio Guillen, *The Challenge of*

*Comparative Literature*, Cambridge, Harvard UP, 1993.; Francois Jost, *Introduction to Comparative Literature*, Bobbs-Merill, Indianapolis, 1974; Swapan Majumdar, *Comparative Literature: Indian Dimensions*; Calcutta: Paoyrus, 1987; Steven Totosy de Zepetnek, *Comparative Literature: Theory, Method, Application*, Amsterdam, Atlanta, GA, 1998; Austin Warren and Rene Wellek, *Theory of Literature*, New York, Harvest, 1968; Ulrich Weisstein, *Comparative Literature and Literary Theory*, Bloomington, Indiana University Press, 1963.

## 2-7. MODES

### General Description

The six courses, comprising 2 each on the 3 modes – Narrative, Dramatic, and Lyrical - are designed to bring into relief the various mutations in form cutting across languages. The analyses will be conducted along parallel Indian and Western diachronic axes.

### 2. NARRATIVE MODE I (CL/PG/1.2)

Homer: *Iliad*  
Valmiki: *Ramayana*  
Ariosto/Camoens/Gottfried  
Bana/Dandin  
Cervantes

#### Suggested Readings:

Robert Antoine, SJ, *Rama and the Bards*; W.P.Ker, *Epic and Romance*; Albert Lord, *The Singer of Tales*; G.Lukacs, *The Theory of the Novel*

### 4. DRAMATIC MODE I (CL/PG/1.3)

Theory : One selection each from Bharata (*Natyashastra*) ;  
Rabindranath ('Rangamancha'); Badal Sircar (*Third Theatre*)  
Nataka : 1 text  
Bhanah : 1 text  
Traditional theatres: Yakshagana, Ankiya Nat, Nautanki,  
Bhavai, Koothu, Tamasha, Jatra: 2 texts  
"National theatres": Girish Ghosh, D.L.Roy, Bhartendu,  
Khadilkar, Deval, Gadkari, Rangahnekar, Atre : 2 texts

#### Suggested Readings:

*The Indian Stage* by H.N. Das Gupta  
*History of Indian Theatre: Loka Ranga* by M.L. Varadpande  
*Encyclopedia of Indian Theatre* (Bhasha), Vol. I, by B. Sinha  
*Encyclopedia of Indian Theatre* (Classical Sanskrit Dramatists), Vol. II, by B. Sinha & A. Chowdhury

*Living Tradition of Natyashastra*, ed. C. Rajendran  
*Bilati Jatra theke Svadesi Theatre* by S. Roy Chaudhuri & S. Majumdar

### 6. LYRIC MODE 1 (CL/PG/1.4)

1 essay on the lyric

(50 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

#### Suggested Readings:

*The Lyric Impulse*, C. Day Lewis

*Comparative Poetics: An Intercultural Essay of Theories of Literature*, ed. Earl Miner

W.R. Johnson, *The Ideal of Lyric : Lyric Modes in Ancient and Modern Poetry*

## SEMESTER 2

### 3. NARRATIVE MODE II (CL/PG/2.1)

Austen/ Dickens/ Balzac/ Stendhal/ Flaubert/ Tolstoy/ Dostoevsky (3 texts)  
Pyarichand Mitra/Ruswa/Rasasundari Dasi/Bankimchandra/Fakirmohan/Lala  
Srinivas Das/Birinchikumar Baruah (3 texts)

#### Suggested Readings:

E. Auerbach, *Mimesis*; L. Goldmann, *Towards a Sociology of the Novel*

Zeriffa *Fictions*

### 5. DRAMATIC MODE II (CL/PG/2.2)

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

#### Suggested Readings:

*Theory of Modern Theatre*, P. Szondi

*The Mirror and the Dynamo*, D. Suvin

*The Literary Work of Art*, R. Ingarden

*Theories of the Theatre*, M. Carlson

### 7. LYRIC MODE II (CL/PG/2.3)

1 essay on the lyric

**(50 poems)**

Vedic Hymns  
Prakirna Kavita  
Theragatha- Therigatha- *Gatha Satsai*  
Sanskrit Court Poetry  
Bhakti poetry  
Sufi poetry  
19<sup>th</sup> Century Indian Lyrics

**Suggested Readings:**

*Masterpieces of Indian Literature*, 3 vols., NBT  
*Anthology of Ancient Indian Literature*, Vol. 1, Survey, Sahitya Akademi  
*Anthology of Medieval Indian Literature*, Vol. 2, Survey, Sahitya Akademi  
*Anthology of Modern Indian Literature*, Vol. 3, Survey, Sahitya Akademi  
*Medieval Mysticism in India* by K.M. Sen  
*Religious Literatures of India* by J.N. Farquhar  
*Cultural Heritage of India*, vol VI, RMIC

**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 Readings:**

- i) Terry Eagleton, *Literary Theory: An Introduction*
- ii) Tony Benet, *Formalism and Marxism*
- iii) Christopher Norris, *Deconstruction: Theory and Practice*
- iv) Jorge Larraín, *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) *Psychoanalysis and Literature*, E. Gorgy
- xi) Ganesh Devy, *Indian Literary Criticism*
- xii) Jonathan Culler, *Structuralism*

**SEMESTER 3**

**8. LITERARY TRANSACTIONS I (CL/PG/3.1)**

**1. Reason and Rationalism**

Alexander Pope / Jonathan Swift / Samuel Johnson – Voltaire – Lessing – Rammohun Roy, Michael Madhusudan Dutta.

**2. Refiguring Romanticism**

William Jones – Schlegel / Herder / Heine / Novalis / Goethe – Shelley / Southey – Rabindranath – Nirāla

Selected texts from these writers will be taught.

**Suggested Readings:**

E. Cassirer: *The Philosophy of Enlightenment*  
Paul Hazard, *European Thought in the Eighteenth Century*  
J. Drew, *India and the Romantic Imagination*

**9-10. LITERARY TRANSACTIONS II-III**

These courses focus on migrations of ideas and issues out of which movements are generated and themes structured. They map 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, addressing the simultaneity as well as the phase lags of groupings and regroupings across literatures.

They deal 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 deploy 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/3.2)**

Novels 3

Henry James/Proust/ Joyce/ Woolf/ Faulkner (any 2)

Conrad/ Mann/ Kafka/Camus (any 1)

Plays 3

Ibsen/ / Strindberg/ Maeterlinck / Kaiser /Capek

Beckett/ Ionesco/ Albee/ Pinter

Short Stories 5

Poe, Gogol, James, Maupassant, Korolenko/Ivan Bunin, Chekov, Chesterton, Joyce, Kafka, Lawrence, Borges

Poems 10

Poems from *World Poetry*, Wallace Stevens ed.



## 11-12. AREA STUDIES

### General Description

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

Other areas to be added in the future include Australia, China, East Europe, Japan and Pakistan.

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. American 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 20<sup>th</sup> 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.

### 11a) LITERATURES OF AFRICA: COURSE I (CL/PG/3.3a)

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*/ Selections 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*  
Number 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

Number of texts : 6

(iii) The Languages of African Literatures

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 Asumara Declaration of 2000.*

Number 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*

Ruth First, *117 Days*

Breyten Breytenbach *Mirror Notes for a Novel*

Jack Mapanje ed., *Gatherin Seaweed: Prison Writing from Africa*

Number of texts : 1:

পাঠক্রম ১১ বি

বাংলাদেশের সাহিত্য

প্রথম ভাগ:

(অ) পটভূমি ইতিহাস, সমাজ, রাজনীতি ও সাহিত্য

বিষয়: বাংলা সাহিত্য ও বাংলাদেশের সাহিত্য - স্বতন্ত্র পরিচয়ের যৌক্তিকতা।

বাঙালি মুসলমান ও বাঙালি মধ্যবিত্ত মুসলমান। দ্বিজাতিতত্ত্ব। সাম্প্রদায়িক দাঙ্গা, দেশভাগ ও

পূর্ব পাকিস্তানের জন্ম। ভাষা নিয়ে দ্বন্দ্ব। ভাষা-আন্দোলন (১৯৪৮ ও ১৯৫২)। পশ্চিম পাকিস্তানের

আধিপত্য ও শোষণ এবং তার বিরুদ্ধে লড়াই। উনসত্তরের গণ-অভ্যুত্থান। একাত্তরের মুক্তিযুদ্ধ।

সাহিত্যে ভাষা আন্দোলন, গণ-অভ্যুত্থান ও মুক্তিযুদ্ধের প্রতিফলন। পাকিস্তান- আমলে রবীন্দ্রনাথ।

স্বাধীনতার (১৯৭১) পরের বছরগুলিতে রাজনীতি - সমাজ - সংস্কৃতি।

(আ) নিম্নলিখিত লেখকের রচনাবলি থেকে ৬টি নির্বাচিত প্রবন্ধ:

মুহম্মদ শহীদুল্লাহ। কাজী মোতাহার হোসেন। আরজ আলী মাতুব্বর। আবুল ফজল।

আবু জাফর শামসুদ্দীন। আবু মহাম্মদ হাবিবুল্লাহ। রণেশ দাশগুপ্ত। আবদুল হক। মুহম্মদ

আবদুল হাই। আহমদ শরীফ। কবীর চৌধুরী। সালাহউদ্দীন আহমদ। রশীদ করীম। মুনীর

চৌধুরী। জিল্লুর রহমান সিদ্দিকী। আবদুল্লাহ আল-মুতী। দিগেন শর্মা। মুহম্মদ হাবিব  
রহমান। বদরুদ্দীন উমর। ওয়াহিদুল হক। সন্জীদা খাতুন। মোঃ আনিসুর রহমা  
বোরহানউদ্দিন খান জাহাঙ্গীর। সিরাজুল ইসলাম চৌধুরী। আনিসুজ্জামান। হাসান আজিজ  
হক। হায়াৎ মামুদ। অনুপম সেন। মুহম্মদ ইউনুস। সনৎ কুমার সাহা। শামসুজ্জামান খা  
আহমদ ছফা। আখতারুজ্জামান ইলিয়াস। হুমায়ুন আজাদ। আবুল মোমেন। মফিদুল হ  
মুনতাসীর মামুন। সৈয়দ মনজুরুল ইসলাম।

দ্বিতীয় ভাগ :

কবিতা

নিম্নলিখিত কবিদের কবিতা সংগ্রহ থেকে নির্বাচিত ২০টি কবিতা

সৈয়দ আলী আহসান। ফররুখ আহমদ। আহসান হাবীব। সানাউল হক। আবদুল গ  
হাজারী। শামসুর রাহমান। আলাউদ্দিন আল আজাদ। হাসান হাফিজুর রহমান। সাইফ  
আতীকুল্লাহ। আবু জাফর ওবায়দুল্লাহ। সৈয়দ শামসুল হক। আল মাহমুদ। মোহম্মদ মাহফুজউল্লা  
ওমর আলী। শহীদ কাদরী ফজল শাহাবুদ্দীন। জিয়া হায়দার। বেলাল চৌধুরী। রফিক আজা  
আসাদ চৌধুরী। সিকদার আমিনুল হক। আবদুল মান্নান সৈয়দ। মোহাম্মদ রফিক। মহা  
সাহা। নির্মলেন্দু গুন। ফরহাদ মজহার। আবুল হাসান। হুমায়ুন আজাদ। হুমায়ুন  
কবির। মুহম্মদ নূরুল হদা। আবিদ আজাদ। রুদ্র মুহম্মদ শহীদুল্লাহ।

তৃতীয় ভাগ :

নাটক নিম্নলিখিত নাট্যকারদের রচনা থেকে নির্বাচিত ২টি নাটক :

নূরুল মোমেন। সৈয়দ ওয়ালীউল্লাহ। মুনীর চৌধুরী। সাঈদ আহমদ। সৈয়দ শামসুল হ  
আবদুল্লাহ আল-মামুন। মামুনুর রশীদ। সেলিম আল দীন।

### 11c. LITERATURE OF CANADA: Course 1

(CL/PG/3.3c)

#### Introduction : Themes in History and Culture

This section comprises analytical history of Canadian history, culture and literature.

Suggested Readings:

W.J.Keith, *Canadian Literature in English*

George Woodcock, *Canada and the Canadians Penguin History of Canada*

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*  
Margaret Atwood, *Survival*  
Barbara Godard, 'Canadian? Literary? Theory?'  
Susan Rudy, 'Decolonising Canadian Writing: Why Gender? Whose English? When Canada?'  
• Himani Bannerji, *Dark Side of the Nation*  
Pierre Valliers, *White Niggers of America*  
R. Bruce Morrison ed., *Native Peoples; The Canadian Experience*  
Linda Hutcheon, *The Canadian Postmodern: A Study of contemporary English-Canadian Fiction*  
Linda Hutcheon, *Splitting Images – Contemporary Canadian Ironies*  
Simons Jennes, 'Canada's Indians yesterday. What of today?'  
M. Nourbese Philip, *Frontiers: Essays and Writings on Racism and Culture*  
Thomas King ed., *All My Relations: An Anthology of Contemporary Canadian Native Fiction Drama*

In this section 2 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 20 poems by some of the following poets will be taught:  
A.M. Klein, Earle Birney, Al Purdy, Margaret Atwood, Fred Wah, Erin Moure, Raymond Souster, George Bowering, Dionne Brand, Roy Kiyooka, Jeff Derksen, James Reaney, Irving Layton, Claire Harris, Eli Mandel, Phyllis Webb, Robert Kroetsch, Daphne Marlatt, Miriam Waddington, Tom Wayman, Himani Bannerji, Krisanta Sri Bhaggyadatta, Dennis Lee, Michael Ondaatje, Rita Joe, Beth Cuthand, Daniel David Moses, Emma Lee Warrior, Harry Robinson, Gregory Scofield, Armand Garnet Ruffo, Jeannette Armstrong, Lenore Keeshig Tobias, Bruce Chester, Marie Annharte Baker.

### 11d) LATIN AMERICAN LITERATURES: Course I (CL/PG/3.3d)

#### 1a) 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 16<sup>th</sup> 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 Labyrinths of Solitude*

Robert Burns: *Latin America: A Concise Interpretive History*

Eduardo Galeanof: *Open Veins of Latin America*

Neil Larsen: "Postmodernism & Imperialism: Theory and Politics in Latin America"

#### Suggested Readings:

*The Cambridge History of Latin America*, vols 1-8

Number 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 North 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 W. Rowe and V. Schelling.

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

#### Suggested Readings:

*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 19<sup>th</sup> and 20<sup>th</sup> Centuries*, by Leslie Bethell.

Number of texts: 1 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 20<sup>th</sup> 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., Ilan Stavans

#### 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 and 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)
  - Paulo Freire: Selections from *Pedagogy of the Oppressed* (1970; On fighting a "culture of silence" and oppression)
- Number of texts: 7 essays

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

This section focuses on 20<sup>th</sup> 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*

E. Caracciolo-Trejo ed., ; The Penguin Book of Latin American Poetry

Cathy L. Trade, *Modernismo, Modernity and the Development of Spanish American Modernismo*;

*Suggested Readings:*

Leslie Bethell: *A Cultural History of Latin America*,  
Number of poems: 20

#### III) Drama

*Hispanic*: 1 text

*Luso-Brazilian*: 1 text

*Total Number of texts*: 1+7=8 essays; 20 poems; drama: 2 texts

#### 14. COMPARATIVE CULTURAL STUDIES (CL/PG/3.4)

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 coloniality, national liberation movements, imperialism, gender, identity, multiculturalism, etc. It includes critical assessments of Orientalism and cultural relativism, and explores alternate approaches within a cross-cultural comparative framework.

#### 8 essays on 8 of the following topics (other topics may be added later)

Cultural-ideological struggles during colonialism  
Gender and colonialism in India  
Orientalism  
Nationalism  
Critique of Cultural Relativism  
Gender, Subjectivity & Representation – the postcolonial context  
Violence: Culture, Language, and Representation  
Communalism in S.Asia  
Multiculturalism  
Cultural Studies in Latin America/Africa

1 novel

4 short stories/prose pieces

1 reading on a specific aspect of popular culture

8 poems

#### Suggested Readings:

Essays:

K.N. Pannikar, "Culture and Ideology"

Uma Chakravarty, "Whatever Happened to the Vedic Dasi?"

Edward Said, Selection from *Orientalism*

Tagore: *Nationalism*

Christopher Norris, "Culture, Criticism and Communal Values: On the Ethics of Inquiry"

Rajeswari SunderRajan, "Subjectivity, Representation and the Politics of Postcoloniality"

Beatrice Hansen, Selections from *Critique of Violence*

Purushottam Agarwal, "Surat, Savaarkar & Draupadi: Legitimizing Rape as a Political Weapon."

Slavoj Zizek, "Multiculturalism, Or, the Cultural Logic of Late Capitalism"

Satya Mohanty, "The Epistemic Status of Cultural Identity: On *Beloved* and the Postcolonial Condition"

Neil Larsen, "Brazilian Critical Theory and the Question of Cultural Studies"

George Yudice, "Culture Studies and Civil Society"

Frederic Jameson: Selections from *Postmodernism or the Logic of Late Capitalism*  
Novels:

Chandu Menon: *Indulekha* / Tagore: *Char Adhyay* / Toni Morrison: *Beloved*

Short Stories:

Anuradha Ramanan/Ambai/Mahasweta Devi/Gracy

Prose pieces:

Gandhi and Savarkar

*Readings in Popular Culture*: Dorfman and Mattelart

## SEMESTER 4

### 10. LITERARY TRANSACTIONS III (CL/PG/4.1)

#### Modern Indian Literary Movements

This course involves a comparative study of Modern Indian literary movements, as characterized by mutual relations that involve overlaps as well as time lags, across influences of romanticism, nationalist and progressive movements, debates on modernity, and anti-hegemonic perspectives.

Novels : 2 (or 1 novel and 1 film script)

Satinath Bhaduri / Premchand / Manik Bandyopadhyay / Bibhutibhusan / Tarasankar / Ritwik Ghatak / Advaita Malla Barman Indira Goswami / Kalindicharan Panigrahi / Gopinath Mohanty / Kanhu Charan Mohanty / Pannalal Patel / Rajendra Yadav / Chaman Nahal / Krishan Chander / Yashpal / Bhishma Sahni, Krishna Sobti / Sivarama Karanth / Takazhi Sivasankara Pillai / Arjun Dangle

Plays: 2

Bijon Bhattacharjee / Ritwik Ghatak / Utpal Dutt / Badal Sarkar / Mohan Rakesh / Vijay Tendulkar / Satish Alekar / Girish Karnad, J.P. Das

Short Stories: 10

Manik Bandyopadhyay / Ritwik Ghatak / Jyotirmoyee Devi / Pendse / Birendra Kumar Bhattacharya / Gopinath Mohanty / Sachin Raut Ray, Sulekha Sanyal / Sachinath Bhaduri Pratibha Basu / Atn Bandyopadhyay / Subodh Ghosh / Ashapura / Mahesweta / Sibram / Banaphul / Dipendranath Bandyopadhyay / Sunil Gangopadhyay / Samaresh Basu / Takazhi Sivasankar Pillai / Kamalkumar Majumder / Kalki / N. Parthasarathy / Suresh Joshi / Basheer / N.T. Vasudevan Nair / Padumaipittan / Gangadhar Gadgil / Arvind Gokhale / P.B. Bhave / Godavarish Mohapatra / Bhagavati Charan Panigrahi / Kalindi Charan Panigrahi / Niranjana / T.R. Subba Rao / U.R. Ananthamurthy / Kartar Singh Duggal / Balwant Gargi / Devindar Satyarthi / Sajjad Zaheer / Rasheed Jahan / Ghulam Abbas / Manto / Ismat Chughtai / Kishan Chander / Rajindar Singh Bedi / Qurratulain Hyder / Neela

Padmanabhan / P. Lankesh / Premchand / Phanishwarnath Renu / Yashpal / Rajendra Yadav / Kamleswar.

Poems: 12

Nirala Rangeya Raghav Iqbal / Firaq Gorakhpuri / Faiz Ahmed Faiz / Sahir Ludhianvi / Ali Sardar Jafri / Kaifi Azmi / Subhash Mukhopadhyay / Sankha Ghosh / Sakti Chattopadhyay / Agyeya / Nirmalprabha Bordoloi / Sitakanta / Mahapatra / Muktibodh / Kedarnath Singh / Ayappa Paniker / Amrita Pritam / Balamani Amma / Gopalkrishna Adiga / Arun Kolatkar / Sitansu Yashaschandra / Umashankar Joshi / Sri Sri Sheikh / Mahim Bora / Namdeo Dhasal / Daya Pawar / Bama / Sivakami

Prose piece: 1

#### Suggested Readings:

*A History of Indian Literature (1911-1956)* by Sisir Kumar Das

*Encyclopaedia of Indian Literature*, Vols I-VI, ed., KM George

*Marxist Cultural Movement in India*, Vols 1-3 ed. Sudhi Pradhan

*The Other Side of Silence* by Urvashi Butalia

*Borders and Boundaries* by Ritu Menon and Kamala Bhasin

*Untouchable: Voices of the Dalit Liberation Movement*, ed. Barbara Joshi

### 12a) 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

Short stories: 10 short stories from the following:

*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 : 2 plays from among the following playwrights:

J.P. Clarke, Wole Soyinka, Femi Osofisan, Bode Sowande, Tess O. Akeke, Irobi

Esiaba, D. Ndlovu, *South African People's Plays*, *Plays by South African Women*,

Athol Fugard, Zakes Mdla, Penina Mlama, Ngugi wa Thiong'o, Micere Mugo,

Ama Ata Aidoo, Efua Sutherland, Catherine Levy Maree, Jacob Hevi, *African*

*Plays for Playing*.

### Suggested Readings:

These are some general suggestions on Literatures of Africa. Specific texts on specific genres and authors will be suggested during the course.

1. *Challenging Hierarchies: Issues and Themes in Colonial and Postcolonial African Literature*, eds. L.A.Podis, Y. Saoka
2. *African Visions: Literary Images, Political Change and Social Struggle in Contemporary Africa*, eds. C.B.Mwaria, S.Fredrici, J.McLaren
3. *Language and Theme: Essays on African Literature*, E.N.Obeichina
4. *African Literature, African Critics: The Forming of Critical Standards*, R. Bishop
5. *The Postcolonial Literature of Lusophone Africa*, eds. P.Chabal et al.
6. *Towards the Decolonisation of African Literature*, eds. Chinweizu, Jemi & Madubuike
7. *The African Experience in Literature and Ideology*, A. Irele
8. *African Literature in French*, D. Blair
9. *Negritude and Literary Criticism: The History and Theory of Negro African Literature in French*, B.E.Jack
10. *The Writer in a Modern African State*, P. Wastberg
11. *African Literature: A Critical View*, David Cook
12. *Art, Dialogue and Outrage: Essays on Literature and Culture*, ed. B. Jeyifo
13. *A Literature Without Critics: The Short Story in Africa*, E. Ngara
14. *Resistance in Postcolonial African Fiction*, Neil Lazarus
15. *Reading the African Novel*, Simon Gikandi
16. *The Theory of African Literature: Implications for Practical Criticism* Chidi Amuta
17. *The African Awakening*, Basil Davidson

### পাঠক্রম ১২ বি:

#### প্রথম ভাগ: উপন্যাস

নিম্নলিখিত উপন্যাসিকদের রচনাবলি থেকে ৩টি উপন্যাসঃ

আবুল ফজল। সত্যেন সেন। আবু জাফর শামসুদ্দীন। শওকত ওসমান। আবু রুশ্দ। সৈয়দ ওয়ালীউল্লাহ। সরদার জয়েনউদ্দীন। রশীদ করীম। আবু ইসহাক শামসুদ্দীন আবুল কালাম। শহীদুল্লা কায়সার। আনোয়ার পাশা। জহীর রয়হান। আলাউদ্দিন আল আজাদ। সৈয়দ শামসুল হক। রাজিয়া খান। শওকত আলী। দিলারা হাশেম। রিজিয়া রহমান। মাহমুদুল হক। বিপ্রদাস বড়ুয়া। আহমদ ছফা। আখতারুজ্জামান ইলিয়াস। সেলিনা হোসেন। হুমায়ূন আহমেদ। মঞ্জু সরকার। ইমদাদুল হক মিলন। নাসরীন জাহান।

দ্বিতীয় ভাগ: আত্মজীবনী - স্মৃতিচারণ - ডায়েরি - দলিল ইত্যাদি

নিম্নলিখিত লেখকদের গ্রন্থ থেকে নির্বাচিত ২টি :

আবুল ফজল। আবু জাফর শামসুদ্দীন। আবদুল হক। আবদুল মতিন। মুস্তাফা নূরউ ইসলাম। শামসুর রাহমান। জাহানারা ইমাম। মুহাম্মদ হাবিবুর রহমান। বদরুদ্দীন উম্ম আবদুল গাফফার চৌধুরী। বেগম মুশতারী শফী। আবুল হাসনাত। মুনতাসীর মামু গোলাম মুরশিদ। মাহবুব আলম। মোহাম্মদ হাননান। তসলিমা নাসরিন।

তৃতীয় ভাগঃ ছোট গল্প

নিম্নলিখিত গল্পকারদের রচনা থেকে নির্বাচিত ১০ টি গল্পঃ

শওকত ওসমান। আবু রুশ্দ। মিরজা আবদুল হাই। সৈয়দ ওয়ালীউল্লাহ। সুচরি চৌধুরী। জিন্নাত আলী। আলুউদ্দিন আল আজাদ। আবুবকর সিদ্দিক। সৈয়দ শামসুল হ- শহীদ আখন্দ। শওকত আলী। বশীর আল হেলাল। আবুল হাসনাত। হাসান আজিজ হক। জ্যোতি প্রকাশ দত্ত। রিজিয়া রহমান। মাহমুদুল হক। বিপ্রদাস বড়ুয়া। রাহাত খা রশীদ হায়দার। আখতারুজ্জামান ইলিয়াস। আহমদ ছফা। সেলিনা হোসেন। কাঃ আহমেদ। পূরবী বসু। মঞ্জু সরকার।

### 12c. LITERATURE OF CANADA: COURSE II

(PG/CL/4.2c)

#### Novels

3 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

10 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, Margaret 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:

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

Ed., Hartmut Lutz, *Contemporary Challenges : Conversations with Canadian Native Authors*

Ed., Janice Williamson, ed., *Sounding Differences : Conversations with Seventeen Canadian Women Writers*

### **12d) LATIN AMERICAN LITERATURES: COURSE II (CL/PG/4.2d)**

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

#### I) Novels

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

#### **II) 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: Eduardo Galeano: *Days and Nights of Love and War* (selections). (Testimonial writings about Latin Americans under the siege of dictatorships in the 70's.)

Elena Poniatowska: "And Here's to you Jesusa"

#### III) Short Stories

10 short stories from 1945 to the present

*Hispanic*: 8 short stories

*Luso-Brazilian*: 2 short stories

Total number of texts: 3 novels, selections from 1 *testimonio*, 10 short stories,

### **15. EVENT (CL/PG/4.2)**

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.

#### Specific Course

The period between 800 B.C. to 300 B.C.—known as the 'Axial Era'—is considered a turning point in the intellectual narrative of almost the whole of humanity. It was during this period that the philosophers of Greece, The Hebrew prophets, Confucius in China, the *Upanishads*, and besides Jainism and Buddhism a large number of Indian heterodox systems of thought appeared.

In this course we select two such momentous events: the 'Rise of Athens' and the 'Rise of Magadha'. We first concentrate upon some of the philosophical speculations and literary expressions that sprang up when large-scale social reorganizations were taking place in the wake of the rise of Athens and Magadha. Then we shift the focus to later and apparently unrelated texts and examine how, if at all, traces of earlier achievements can be located in them.

#### Mapping the Axial Era

##### Event: Rise of Athens

##### 1. The Initial Impulse

- b. Thucydides: *History of the Peloponnesian War* (selection)
- c. Aristophanes: *Lysistrata*
- d. Plato: *Republic* (selections)
- e. Plato: *Symposium*

##### 2. Later Reverberations

- a. Machiavelli: *The Prince* (selections)
- b. Sartre: *Flies*/ Anouilh: *Antigone*

Event : Rise of Magadha

1. The Initial Impulse

- a. Upanishads (selections)
- b. Digha Nikaya: First Part', 'Sramanyaphlasutra', 16-31  
[Ajatsatru's conversations with Purana Kassapa, Makkhali Gosala, Ajita Kesakambala, Pakhuda Kacchayana, Nigantha Nataputta (Mahavira) and Sanjaya Belatthiputa, the six non-Buddhist unorthodox teachers.  
[e.g. 'Lakshman Prasn', 'Pragyapti Prasna']
- c. Milindapanha: (selections)
- d. Jain and Buddhist Verses : (selections)  
[e.g. Jain text : *Mahapurana*, 4.16.31, 38-40  
( 'Some foolish men declare that creator made the world' )  
Buddhist text : 'Mettasutta' 'Suttanipata', *Majjhima Nikaya*, 2.147]

2. Later Reverberations

- a. Edicts of Ashoka (selections)
- b. Sankara (selections)
- c. M.K. Gandhi *Hind Swaraj* (selections)

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.Srikanthesa 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

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

17. **TRANSLATION STUDIES**

(CL/PG/4.4)

This course on Translation Studies will examine the existing theories of translation in the Indian/Bangla as well as 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 issues 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  
Discussions and assignment on issues related to the translation of the chosen piece

**Suggested Readings :**

Susan Bassnett, *Translation Studies*; Susan Bassnett and Andre Lefevere, eds *Translation, History and Culture*; Edwin Gentzler, *Contemporary Translation Theories*; James S Holmes, Jose Lambert and Raymond Van den Broeck, eds *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*.



## SYLLABUS M.PHIL. IN COMPARATIVE LITERATURE

### Paper I: Methodology and Principles

1. Definition
2. History of Comparative Literature
3. Impact, Influence, Imitation
4. Reception and Survival
5. Epoch, Period, Generation, Movement
6. Genre
7. Themes
8. Literature and the other Arts; Literature and the other Media
9. Comparative Literature in India
10. Translation

### Paper II: Principles of Criticism

1. The Primary Tools:  
Dictionaries, encyclopaedias, manuscript, correspondences, reviews.  
Bibliography.
2. The Critical Approaches:
  - A. Form: Aristotle: Plot  
*Natyasastra*: Morphology  
Structuralism and Poststructuralism.
  - B. Meaning:  
Text: Dhvani, Rasa  
Ambiguity  
New Criticism  
Explication de textes  
Context: Sociological Approaches  
Anthropological Approaches  
Psychological Approaches  
Feminist Approaches
  - C. Style: Riti  
Symbol  
Image  
Formula

## Appendix

### EXAMINATION RULES

(Semester System)

1. To be eligible to appear at a University Examination in the Faculty of Arts, a student must have satisfied the condition as laid down in 46(a) of the First Regulation subject to a minimum of 30 lectures per course per semester, and satisfactorily completed continuous assessment for each course/paper as specified by respective Boards of Studies

The eligibility clause will be taken into account only at the end of the 2<sup>nd</sup>/4<sup>th</sup>/6<sup>th</sup> semester, not to be applied to 1<sup>st</sup>/3<sup>rd</sup>/5<sup>th</sup> semester of the BA(Honours) examination and at the end of the 2<sup>nd</sup>/4<sup>th</sup> semester examination not to be applied to 1<sup>st</sup>/3<sup>rd</sup> semester examination of the MA examination.

2. No student in the Faculty of Arts shall be permitted to appear at the Bachelor's or Master's degree examination after the lapse of the periods as specified below:

B.A.: 6 years after admission to the first semester class

M.A.: 5 years after admission to the first semester class.

No student shall be permitted to appear at any course/paper for the Bachelor's or Master's degree examination more than four times.

3. The Bachelor of Arts Examination shall be held in six parts:

1<sup>st</sup> semester and 2<sup>nd</sup> semester for the 1<sup>st</sup> year students

3<sup>rd</sup> semester and 4<sup>th</sup> semester for the 2<sup>nd</sup> year students

5<sup>th</sup> semester and 6<sup>th</sup> semester for the 3<sup>rd</sup> year students

4. Time allowed for examination on each course/paper for the Bachelor's examination and the Master's examination:

Examination	Full marks	Time for examination
Mid-semester	10	45 minutes
End-semester	30	120 minutes

5. A student who has appeared at any semester examination for the Bachelor's degree will be allowed to appear at the next semester examination irrespective of the marks obtained in the previous semester examination subject to the eligibility conditions as laid down in (1) for appearing at the examinations being satisfied.

(Explanation: in this and subsequent Regulations 'appearance' shall mean submission of the prescribed examination fee for enrolment at the examination) Students failing in one or more courses/papers of first, second, third and fourth semester examinations will be entitled to clear them during the regular semester examinations of courses to be held in subsequent years, the maximum number of such chances a student can avail of being governed by Regulation (2). No student shall be permitted to appear at any course more than four times.

6. The distribution of papers in the B.A. Examination will be as follows:
- |                                |  |
|--------------------------------|--|
| <b>1<sup>st</sup> semester</b> | 2/3 Honours courses + 2/1 extra departmental course(s)     |
| <b>2<sup>nd</sup> semester</b> | 3 Honours courses + 1 extra departmental course            |
| <b>3<sup>rd</sup> semester</b> | 3 Honours courses + 1 extra departmental course            |
| <b>4<sup>th</sup> semester</b> | 4/3/2 Honours courses + 0/1/2 extra departmental course(s) |
| <b>5<sup>th</sup> semester</b> | 4 Honours courses  |
| <b>6<sup>th</sup> semester</b> | 4 Honours courses  |

There will be either 18 Honours courses and 6 extra departmental courses of 50 marks each or 20 Honours courses and 4 extra departmental courses of 50 marks each for the BA Honours course.

The 50 marks for each course will be allocated as follows:

10 marks for continuous evaluation during the semester

10 marks for mid semester test

30 marks for end semester examination

**Explanation:**

*Continuous internal assessment shall be on the basis of tutorials, term papers, reports, seminar presentations, class tests or any combination of these, evenly distributed over the entire period of study. The modalities of such assessment will be notified by the respective Boards of Studies and communicated to the Dean, Faculty of Arts at the beginning of each semester.*

7. A special supplementary final B.A. (fifth and sixth semester) Examination will be held one month after the publication of the 6<sup>th</sup> semester Examination results. Only those students who have passed in all Courses of first, second, third, fourth semester but have failed in the courses of the fifth semester and/or sixth semester will be entitled to sit for the special supplementary examination. Such student shall not however have the benefit of rank or award.

8. Pass marks in each Honours and extra departmental courses will be 40% of marks. Candidates must pass separately in each Honours course or paper. Candidates securing 60% marks or above in aggregate in the Honours Courses of all semester examinations will be placed in the First class, provided they have cleared all the extra departmental courses. Candidates securing 40% or more but less than 60% will be placed in the second class.

9 The Master of Arts Examination shall be held in four parts:

1<sup>st</sup> semester & 2<sup>nd</sup> semester for the 1<sup>st</sup> year students

3<sup>rd</sup> semester & 4<sup>th</sup> semester for the 2<sup>nd</sup> year students

A student who has appeared at any semester examination for the Master's degree will be allowed to appear at the next semester examination irrespective of the marks obtained in the previous semester examination, subject to the eligibility conditions as laid down in (1) for appearing at the examinations being satisfied. (Explanation: in this and subsequent Regulations 'appearance' shall mean submission of the prescribed examination fee for enrolment at the examination)

10. Students failing in one or more papers of any semester examination of first and second year class will be eligible to clear these papers in the regular semester examinations to be held in subsequent years – the number of such chances being governed by Rule (2). No student will be permitted to sit for any course/course more than four times.

11. The distribution courses in the M.A. examination will be as follows:

1<sup>st</sup> semester 4/5 courses of 50 marks each

2<sup>nd</sup> semester 4/5 courses of 50 marks each

3<sup>rd</sup> semester 4/5 courses of 50 marks each

4<sup>th</sup> semester 4/5 courses of 50 marks each

There will be at least 16 courses/papers of 50 marks each for the MA programme. However, departments have the option of taking more courses/papers up to a maximum of 20 courses/papers of 50 marks each

The 50 marks for each course will be allocated as follows:

10 marks: continuous internal assessment

10 marks: mid-semester test

30 marks: end-semester test

**Explanation:**

*Continuous internal assessment shall be on the basis of tutorials, term papers, reports, seminar presentations, class tests or any combination of these, evenly distributed over the entire period of study. The modalities of such assessment will be notified by the respective Boards of Studies and communicated to the Dean, Faculty of Arts at the beginning of each semester.*

12. A special Supplementary Final Examination of all the papers of the Master's degree examination will be held six weeks after the publication of the results of the regular final examinations. Any student of M.A. final year class having failed to clear one or more papers will be eligible to appear in the special Supplementary Final Examination. Such student shall not however have the benefit of rank or award.

13 Students failing to clear one or more papers in the special supplementary Final Examination as provided in 12 will have the chance to clear them in the regular semester examinations and the special final supplementary examinations to be held in subsequent years – the maximum number of such chance being governed by the provisions of regulation (2).

14. Pass marks in each course will be 40% of marks. Candidates must pass separately in each course. Candidates securing 60% marks or above in aggregate of all the courses/papers of all semesters examinations of the Master's degree will be placed in the First class. Candidates securing 40% or more but less than 60% will be placed in the Second Class.

15. The following procedure shall be followed at the Bachelor's and Master's degree examination:

- i) Question paper for each course will be set by internal paper setter(s) and the answer script will be examined by internal examiner(s).
- ii) Moderation of the paper(s) will be done by the Departmental Examination Committee as provided in the clause 37 of the First Regulation.
- iii) A student may apply for review of his/her answer script, if he/she so desires. There shall be a panel of three reviewers per paper of whom at least one will be external examiner.
- iv) Students will be awarded grades and credit-points. In each semester the marksheet shall contain marks awarded per paper/course. Grades, and the credit point (total). The minimum credit point for M.A. is 60 and for B.A. is 4 points per course per semester.

Classification of Grades:

% marks obtained	Grade	Grade Point
71 and above	A+	10
60 to 70	A	9
55 to 59	B+	8
50 to 54	B	7
45 to 49	C+	6
40 to 44	C	5
Less than 40	Unsatisfactory/fail	0

16. Every year, the Faculty Council of Arts shall notify the exact academic calendar for the academic session (July/August to June) as per the following guidelines :

First/Third/Fifth Semester	Second/Fourth/Sixth Semester
Teaching Periods :14/15 weeks	Teaching Periods :14/15 weeks
Puja Vacation : 4 weeks	.....
Mid-Semester Test : 1 week	Mid-Semester Test : 1 week
Preparatory Leave and Contact Period : 2 weeks	Preparatory Leave and Contact Period : 2 weeks
Examination : 1/2 weeks	Examination : 1/2 weeks
Evaluation : 2/3 weeks	Evaluation : 2/3 weeks
End Semester Break : 3 Days	Summer Vacation : 4/5 Weeks

COMPLIMENTARY COPY

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