

Semester VI

Paper 13: ENG-HC-6016 Modern European Drama

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

The paper aims at introducing students to the innovative dramatic works of playwrights from different locations in Europe, which taken together represents the wide range of modern drama and its fortunes on the written page and the stage. The selected plays would allow an understanding of the emergence of avant garde movements and trends and dramatic devices and techniques during the period of modernism which eventually influenced theatrical practices in other nations of the world.

Texts:

- Henrik Ibsen: *Ghosts*
- Anton Chekhov: *The Cherry Orchard*
- Bertolt Brecht: *The Caucasian Chalk Circle*
- Samuel Beckett: *Waiting for Godot*

Suggested Topics and Background Prose Readings for Class Presentations Topics

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd

Readings

- Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Paper 14: ENG-HC-6026 Postcolonial Literatures

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

European Colonialism since the fifteenth century changed the face of the world in many significant ways, and the effects of the experience of colonialism remain in many countries around the world even in the postcolonial era. This paper gives the students an opportunity to acquaint themselves with some of the novels, short stories and poems from postcolonial literatures across the world, with the texts showcasing the many regional, cultural differences and peculiarities, as well as common and shared experiences of the postcolonial condition.

Texts:

- Chinua Achebe: *Things Fall Apart*
- Gabriel Garcia Marquez: *Chronicle of a Death Foretold*
- Bessie Head: 'The Collector of Treasures'
- Ama Ata Aidoo: 'The Girl who can'
- Grace Ogot: 'The Green Leaves'
- Shyam Selvadurai: *Funny Boy*
- Pablo Neruda: 'Tonight I can Write'; 'The Way Spain Was'

- Derek Walcott: 'A Far Cry from Africa'; 'Names'
- David Malouf: 'Revolving Days'; 'Wild Lemons'
- Easterine Kire: *When the River Sleeps*

Suggested Topics and Background Prose Readings for Class Presentations Topics

- De-colonization, Globalization and Literature
- Literature and Identity Politics
- Writing for the New World Audience
- Region, Race, and Gender
- Postcolonial Literatures and Questions of Form

Readings

- Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
- Ngugi waThiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
- Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.

Discipline Centric Elective

Semester VI (Any Two)

Paper 7: ENG-HE-6016 Literature and Cinema

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- James Monaco: 'The language of film: signs and syntax', in *How To Read a Film:*

The World of Movies, Media & Multimedia (New York: OUP, 2009) chap. 3, pp. 170–249.

- *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox) [Adaptations of William Shakespeare *Romeo and Juliet*, and its adaptations]
- *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.) [Bapsi Sidhwa: *Ice-Candy-Man's* adaptation]; and *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment) [Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation]
- *Ganashatru* (1989; dir. Satyajit Ray, NFDC) [Henrik Ibsen: *An Enemy of the People's* adaptation]; *Rudaali* (1993; Kalpana Lajmi, NFDC) [Mahasweta Devi: *Rudaali*]

Suggested Topics and Background Prose Readings for Class Presentations Topics

- Theories of Adaptation
- Transformation and Transposition
- Hollywood and 'Bollywood'
- The 'Two Ways of Seeing'
- Adaptation as Interpretation

Readings

- Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
- Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
- Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
- Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

- Gulzar – *Anoor* (1982) [Adaptation of William Shakespeare's *The Comedy of Errors*]
- Vishal Bhardwaj – *Maqbool* (2003), *Omkara* (2006) [Adaptation of William Shakespeare's *Macbeth* and *Othello* respectively]
- BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004) [Jane Austen, *Pride and Prejudice* and its adaptations]
- Italo Spinelli – *Gangoror 'Behind the Bodice'* (2010).
- Shyam Benegal – *Junoon* (1979)
- Vishal Bhardwaj – *The Blue Umbrella* (2005), and *Saat Khoon Maaf* (2011) [Adaptation of Ruskin Bond's short stories]
- David Lean – *Passage to India* (1984) [Adaptation of E.M. Forster's *Passage to India*]

Note:

- For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
- Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
- John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature*

(New York: McGraw-Hill, 2005).

- Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
- J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
- B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

Paper 8: ENG-HE-6026 World Literatures
Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- V.S. Naipaul: *A Bend in the River* (London: Picador, 1979).
- Marie Clements: *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
- Antoine De Saint-Exupery: *The Little Prince* (New Delhi: Pigeon Books, 2008)
- Julio Cortazar: 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).
- Judith Wright: 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.
- Gabriel Okara: 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.
- Kishwar Naheed: 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
- Shu Ting: 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
- Jean Arasanayagam: 'Two Dead Soldiers', in *Fusillade* (New Delhi: Indialog, 2003) pp. 89–90.

Suggested Topics and Background Prose Readings for Class Presentations Topics

- The Idea of World Literature
- Memory, Displacement and Diaspora
- Hybridity, Race and Culture
- Adult Reception of Children's Literature
- Literary Translation and the Circulation of Literary Texts
- Aesthetics and Politics in Poetry

Readings

- Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
- David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
- Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
- Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

Paper 9: ENG-HE-6036 Partition Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- Intizar Husain: *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
- Amitav Ghosh: *The Shadow Lines*.
- Dibyendu Palit: 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
- Manik Bandhopadhyaya: 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp.23–39.
- Sa'adat Hasan Manto: 'Toba Tek Singh', *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212-20.
- Lalithambika Antharajanam: 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.
- Faiz Ahmad Faiz: 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- Jibananda Das: 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
- Gulzar: 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Ravikant and Tarun K. Saint (New Delhi: Katha, 2001) p.x.

Suggested Topics and Readings for Class Presentation Topics

- Colonialism, Nationalism, and the Partition
- Communalism and Violence
- Homelessness and Exile
- Women in the Partition

Background Readings and Screenings

- Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
- Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Worksof Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

- *Garam Hawa* (dir. M.S. Sathyu, 1974).
- *Khamosh Paani: Silent Waters* (dir. SabihaSumar, 2003).
- *Subarnarekha* (dir. RitwikGhatak, 1965)

Paper 10: ENG-HE-6046 Travel Writing

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin

- Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
- Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX), Wordsworth Classics Edition
- Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper
- William Dalrymple: *City of Dijn* (Prologue, Chapters I and II), Penguin
- Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
- Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013
- Vikram Seth: *From Heaven Lake* "Heaven Lake"
- Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey Among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Suggested Topics and Background Prose Readings for Class Presentations

- Travel Writing and Ethnography
- Gender and Travel
- Globalization and Travel
- Travel and Religion
- Orientalism and Travel

Readings

- Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241
- Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
- Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
- Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

Paper 11: ENG-HE-6056 Life Writing Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- Jean-Jacques Rousseau: *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000).
- Maya Angelou: *I Know Why the Caged Bird Sings*, Chapter 6, pp. 37-49 (New York: Virago, 2004)
- M. K. Gandhi: *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II-IX, pp.5-26(Ahmedabad: Navajivan Trust, 1993).
- Ismat Chughtai, *A Life in Words: Memoirs*, Chapter 1 (New Delhi: Penguin India, 2013).
- Binodini Dasi: *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for women, 1998).
- Revathi: *Truth About Me: A Hijra Life Story*, Chapters One to Four, 1-37 (New Delhi: Penguin Books, 2010.)
- Richard Wright: *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968).
- Sharankumar Limbale: *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

Suggested Topics and Background Prose Readings for class Presentations

- Self and society
- Role of memory in writing autobiography
- Autobiography as resistance
- Autobiography as rewriting history

Readings:

- James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of*

Autobiography (Princeton: Princeton University Press, 1972) pp. 3-50.

- Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
- Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
- Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines:Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.
- Carolyn G. Heilbrun, 'Introduction' in *Writing a Woman's Life* (New York: Ballantine Books, 1988) pp. 11-31.

Paper 12: ENG-HE-6066 Writings from North East India

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Section I: Oral Narratives

- Mamang Dai: On Creation Myths and Oral Narratives
- Tashi Chopel: The Story of Creation
- Kynpham Sing Nongkynrih: U Thlen: The Man-Eating Serpent

Section II: Poetry

- Deva Kanta Barua: 'And we open the Gates'
- Ajit Barua: 'Lovely is Our Village', Parts I & II
- Rajendra Bhandari: 'Time Does Not Pass'

Section III: Fiction

- Homen Borgohain: 'Spring in Hell'
- Temsula Ao: 'An Old Man Remembers'
- Mahim Bora: 'Audition'

Section IV: Prose

- Gopinath Bardoloi: 'Reminiscences of Gandhiji'
- Moji Riba: 'Rites, In Passing'

Section V: Drama

- Arun Sarma: *Aahar*

Suggested Topics and Background Prose Readings for class Presentations

- The Folk in Narrative
- Myths and Legends
- Memory and Telling
- Writing Northeast India

Readings:

- Geeti Sen. ed. *Where the Sun Rises When Shadows Fall: The North East*, OUP, 2006
- HomenBorgohain. *The Collected Works of Homen Borgohain*. Amaryllis, 2017
- Homen Borgohain and Hiren Dutta. Eds. *Hundred Years of Assamese Poetry*, Publication Board, Assam, 1998
- Mitra Phukan ed. *Assamese: Handpicked Fictions*, Katha, 2003
- Robin Singh Ngangom, and K S Nongkynrih. eds. *Dancing Earth: An Anthology of Poetry from Northeast India*, 2009