

Syllabi

DEPARTMENT OF COMPARATIVE LITERATURE

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

discipline, which is seen to be on the cutting edge of interdisciplinary scholarship.

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

Having given the student a preliminary idea of the varieties in which the literary process may work in different cultural contexts, the MA syllabus focuses on Thematology and Genology, key methodological tools that Comparative Literature develops in order to study Page 2

MA IN

COMPARATIVE

LITERATURE

COMPULSORY COURSES

1.

Approaches to Comparative Literature (CL/PG/1.1)

2.

Narrative Mode I (CL/PG/1.2)

3.

Narrative Mode II (CL/PG/2.1)

4.

Dramatic Mode I (CL/PG/1.3)

5.

Dramatic Mode II (CL/PG/2.2)

6.

Lyric Mode I (CL/PG/1.4)

7.

Lyric Mode II (CL/PG/2.3)

8.

Literary Transactions I (CL/PG/3.1)

9.

Literary Transactions II (CL/PG/2.3)

10. Literary Transactions II (CL/PG/4.1)

* 11. *Optional Course

* 12. *Optional Course

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

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

15. *Optional Course

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

*OPTIONAL COURSES

11-12. Area Studies

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

Literature of Bangladesh: Course I (CL/PG/3.3b)

Literature of Canada: Course I (CL/PG/3.3c)

Literature of Latin America: Course I (CL/PG/3.3d)

Literatures of Africa: Course II (CL/PG/ 4.2a)

Literature of Bangladesh: Course II (CL/PG/4.2b)

Literature of Canada: Course II (CL/PG/4.2c)

Literature of Latin America: Course II (CL/PG/4.2d)

15. Event (CL/PG/4.4)

17. Translation Studies (CL/PG/4.5)

COURSE

DESCRIPTIONS

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

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

The course on approaches to Comparative Literature is primarily designed to provide students with broad general issues linked with key areas of study within Comparative Literature. There are five units students are required to study three essays in each unit. The units and the thrust of the essays are as follows: Page 3

A. History of Comparative Literature:

(i) Theory and Method of Comparative Literature

(ii) Comparative Literature and Theory

(iii) Comparative Literature from Alternative Perspectives/ Contemporary Issues in Comparative Literature

B. Thematology:

(i) Definition of Key Terms

(ii) Myth and Reworking of Myths

(iii) Theme and Interpretation/Issues in Rewritings

C. Genology:

(i) Genology in the West – bases of categorisation

(ii) Genology in India – bases of categorisation

(iii) Modern Perspectives on Genology / Genres and Countergenres /

(iv) The Peripheral and the Canonical

D. Historiography:

(i) Conceptualisation of 'Time' in Non-Western and Western Culture and Literary History

(ii) Issues in Periodisation / Reading History from Below

(iii) Writing Cultural History in Post-colonial Countries

E. Inter-literary Studies:

(i) Definition of Terms

(ii) The Aesthetics of Reception (The Constance School)/ Literary Comparatistics (Dionysz Durisin)

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

SELECTED READING LIST:

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, IIAS, 1989; Claudio Guillen, *The Challenge of Comparative Literature*, Cambridge, Harvard UP, 1993.; Jost, Francois, *Introduction to Comparative Literature*, Bobbs-Merill, Indianapolis, 1974 Swapan Majumdar, *Comparative Literature: Indian Dimensions*; 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; Weisstein, Ulrich, *Comparative Literature and Literary Theory*, Bloomington, Indiana University Press, 1963.

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

Homer,

Valmiki,

Ariosto/Camoens/Gottfried

Bana

Cervantes

3. Narrative Mode : II (CL/PG/2.1)

Realist Mode:

Austen/ Dickens/ Stendahl/ Flaubert/ Tolstoy/ Dostoevsky (4 texts)

Pyarichand Mitra, Bankimchandra, Fakirmohan, Lala Srinivas

Das, Birinchikumar Baruah, Rasasundari Dasi (3 texts)

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

Theory : Selections from Aristotle (Poetics) ; Lessing

(Hamburgie Dramaturgie), Brecht (Messingkauf Dialogues)

Tragedy : Sophocles, Shakespeare, Schiller – 1 play each

Comedy : Aristophanes, Plautus, Moliere – 1 play each

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

Theory: One selection each from Bharata (Natyashastra);

Rabindranath (Rangamancha);

Badal Sircar (Third Theatre)

Nataka : 1 text

Bhan : 1 text

Traditional theatres - yakshagana ankiya nat, naquals,

vidushak, koothu, tamasha – 2 texts

"National theatres" - Girish Ghosh, D.L.Roy, Bhartendu,

Khadilkar, Deval, Gadkari, Rangnekar, Atre – 2 texts

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

Selected poems:

Sappho - Horace, Catullus, Klopstock, Swinburne,

Pindar – Spenser, Dryden, Keats, Tennyson,

Petrarch - Tasso, du Bellay, Wyatt, Sidney, Donne, Coleridge,

Shelley, Robert Browning, E.B.Browning, C.Rosetti,

Hopkins, Rilke

Ronsard - Yeats

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

Vedic Hymns

Prakirna

Theragatha- Therigatha- Gatha Sat-Sai

Sanskrit Court Poetry

Bhakti

19th Century Indian lyrics

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

1. Reason and Rationalism

Alexander Pope / Jonathan Swift / Samuel Johnson –

Voltaire – Lessing – Rammohan Roy, Michael Madhusudan

Dutt. Page 5

2. Refiguring Romanticism

William Jones – Schlegel / Herder / Heine / Novalis /

Goethe – Shelley / Southey – Rabindranath – Nirala

Selected texts from these writers will be taught.

9-10 Literary Transactions II & III

These courses focus on migrations of ideas and issues out of which movements are generated and themes structured. It maps the refiguring of literary systems, not diachronically as within one

language literature, but synchronically across literatures a) across countries in the international context and b) within a multilingual milieu, as in India. It addresses the simultaneity as well as the phase lags of groupings and regroupings across literatures.

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

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

Novel – 3 novels

Henry James, Proust, Joyce, Faulkner, Woolf/

Conrad, Mussel, Kafka, Mann

Play- 3 plays

Ibsen, Maeterlinck, Strindberg, Capek, Kaiser/

Hauptmann, Gorky, Brecht/

Ionesco, Beckett, Pinter, Albee

Short Stories- 5 stories (selections)

Poe, Gogol, Chekhov, Maupassant, Korolenko/Ivan Bunin,

Chesterton/James, Lawrence, Joyce, Kafka, Borges

Poems- 10 poems from World Poetry, Wallace Stevens

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

Modern Indian Literary Movements

Modern Indian literary movements are characterized by mutual

relations that involve overlaps as well as time lags across influences of romanticism, nationalist and progressive movements and debates on modernity.

Novels – 2 novels

Satinath Bhaduri / Premchand / Manik Bandyopadhyay/

Pannalal Patel/ Bibhutibhusan /Tarasankar/ Indira

Goswami/Kalindicharan Panigrahi/ Takazhi Sivasankara Pillai/

Gopinath Mohanty/Kanhu Charan Mohanty/ Kishan Chand/

Sivarama Karanth Page 6

Play – 2 plays

Utpal Dutt, Badal Sarkar, Mohan Rakesh, Girish Karnad,

J.P.Das

Short Stories – 5 stories (selections)

Subodh Ghosh/ Ashapura/ Mahesweta/Sibram/ Banaphul/

Dipendranath Bandyopadhyay/ Sunil Gangopadhyay/

Samresh Bose/Takazhi Sivasankar Pillai/ Kamalkumar

Majumder/ Kalki/N.Parthasarathy/ Suresh Joshi/ Basheer/

N.T.Basudevan Nayar/Padumaipittan/ Gangadhar Gadgil/

Arvind Gokhale/P.B.Bhave/ Godavarish Mahapatra/Bhagavati

Charan Panigrahi/ Kalindi Charan Panigrahi/ Niranjana/

T.R.Subba Rao/U.R.Ananthamurthy/ Kartar Singh Duggal/

Balwant Gargi/ Devindar Satyarthi/ Sajjad Zaheer/Kishan

Chander/Rajindar Singh Bedi/Neela

Padmanavan/P.Lankesh/Phanishwarnath Yashpal/Rajendra

Yadav/ Krishna Sobti

Poems

Subhash Mukhopadhyay/Sankha Ghosh/Sakti

Chattopadhyay/Agyeya/Nirmalprabha Bordoloi/ Sitakanta

Mahapatra/Muktibodh/Kedarnath Singh/Ayappa

Paniker/Amrita Pritam/Faiz Ahmed Faiz/Balamani

Amma/Gopalkrishna Adiga/Kaifi Azmi/Arun Kolatkar/Sitansu

Yashas Chandra/ Umashankar Joshi/Sheik/Sri Sri/ Mahim

Bora/Namdeo Dhansal/Daya Pawar

COURSE

DESCRIPTIONS

11-12. Area Studies

Two semester courses will be offered in each area – students will have to take both courses offered in the area of their choice. The four areas are:

Literature of Bangladesh

Canadian Literature

African Literatures

Latin American Literatures

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

background of the respective area.

Literatures of various areas of the world have been subject to dehistoricization through N.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 Page 7

perspectives on these literatures, from the standpoint of comparative literary studies.

The literatures will be taught in relation to

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

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

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

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

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

Each course comprises 3 units of equal weightage.

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

11. AREA STUDIES

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

Rationale

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

Introduction: Making the map of Africa

A. This section focuses on the histories of contact and cultural transactions from the earliest times through the time of Islamic settlement, slave trade, colonialism, imperialism culminating in the conferences at Berlin, the partition of Africa, independence and the situations that result from it.

No texts will be taught; sections from relevant books will be referred to in the course of lectures.

B. (i) Before 'literature'

This section will consider theories and practices of orature, Page 8

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" No. of texts : 4

(ii) Literary Systems/Literary Languages

This section traces the formation of culture as a concept
and its effect upon the idea of literature and the place of
the writer in the context of colonial cultural policy in
Portuguese, French and English areas of influence,
colonially and "post" colonially

Texts : Two essays each from Anglophone, Lusophone
and Francophone African writers No. of texts : 6

(iii) The Languages of African Literatures

This section focuses on the language debate in African

literature

This section focuses on the language debate in African literature Texts : Ngugi wa Thiong'o Quest for Relevance, in Decolonising the Mind or one essay from Homecoming or one essay from Writers in Politics
Chinua Achebe "Colonialist Criticism" or "Where Angels Fear to Tread" or "The African Writer and the English Language"

Interviews with David Diop and Cheikh Hamidou Kane in Gerald Moore ed. African Writers Talking
Besides these, one current document on the language debate will be taught, eg. The Asmara declaration of 2000.

No. of Texts : 4 essays

C Poetry

15 poems from the following collections to be selected each year

Penguin Book of African Verse

French African Verse eds, Wake And Reed

Poems from Black Africa ed. W, Soyinka

The Heinemann Book of African Women's Poetry eds. F. and S. Chipasula

Songs of the Marketplace ed. B. Jeyifo

Echoes of the Sunbird,

A Horse of White Clouds (both edited by D. Burness)

Poems from North Africa

(ii) Selections from Prison Writings

Soyinka The Man Died

Ngugi Detained

Breyten Breytenbach Mirroure Notes for a Novel

Jack Mapanje ed. Gathering Seaweed Prison Writing from
Africa

No. of texts : 1 Page 9

COURSE

DESCRIPTIONS

Literature of Bangladesh : Course I (CL/PG/3.3b)

বাংলাদেশের সাহিত্য

থম ভাগ:

অ) পটভূমি: ইতিহাস, সমাজ, রাজনীতি ও সাহিত্য

বিষয়: বাংলা সাহিত্য ও বাংলাদেশের সাহিত্য- ত

পরিচয়ের যৌক্তিকতা।

বাঙালি মুসলমান ও বাঙালি মধ্যবিত্ত মুসলমান। িজাতিত।

সা দায়িক দা, দশভাগ ও পূর্বপাঠিক ানের জ। ভাষা িনেয়

দ। ভাষা আ ালন(১৯৪৮ ও ১৯৫২)। পি ম ও পূর্ব

পিক ানের জ আধিপত্য ও শাসন এবং তার িব ে

লড়াই।উনস েরর গণ-অভ্যুত্থান। একা েরর মুি যু। সাহিত্যে

ভাষা আ ালন,গণ-অভ্যুত্থান ও মুি যুে র িতিফলন।

পাঠিক ান আমেল রবী নাথ। াধীনতার(১৯৭১) পেরর

বছর িলেত রাজনীতি-সমাজ-সং ্ৰতি।

আ) িন িলিখত লেখকৰ ৰচনাবিল থেক ৬ িনবাচিত ব ঃ

মুহ দ শহীদু া। কাজী মাতাহাৰ হােনন। আরজ আলী

মাতু ৰ। আবুল ফজল। আবুজাফৰ শামসু ীন। আবু মাহােনদ

হািববু া। ৰেনশ দাশ। আ ুল হক। মুহ দ আ ুল

হাই। আহমদ শরীফ। কবীর চৌধুরী। সালাহউ ীন আ মদ। ৰশীদ

করীম। মুনীর চৌধুরী। িজ ুর ৰহমান িসি কী। আবদু াহ আল-

মুতী। ি েজন শমা। মুহ দ হািববুর ৰহমান। বদ ীন

উমৰ। ওয়াহিদুল হক। স জীদা খাতুন। মাঃ আনসূৰ

ৰহমান। েবারহানউ ীন খান জাহা ীর। িসরাজুল ইসলাম

চৌধুরী। আনসু ামান। হাসান আজিজুল হক। হায়া মামুদ। অনুপম

সন। মুহা দ ইউনুস। সন মার সাহা। শামসু ামান

খান। আহমদ ছফা। আখতা ামান হিলয়াস। মায়ুন আজাদ। আবুল

মােনন। মিরুদুল হক। মুনতাসীর মামুন। সয়দ মনজুল ইসলাম।

ি তীয় ভাগ:

কিবতা

িন িলিখত কবেদৰ কিবতা সং হ থেক িনবাচিত ২০

কিবতা

সয়দ আল আহসান। ফর থ আহমদ। আ সান হািবব। সানাউল

হক। আবদুল গিন হাজারী। শামসুর ৰহমান। আলাউ ন আল

আজাদ। হাসান হাফিজুর ৰহমান। সাইয়ীদ আতী া। আবুজাফ

ওবায়দু হা।সৈয়দ শামসুল হক।আল মাহমুদ।মেহা দ

মা ফু ু া।ওমর আলী।শহীদ কাদরী ফজল শাহাবু ি ন।জিয়া

হায়দার। বলল চৌধুরী।রিফক আজাদ। আসাদ চৌধুরী।সিকদার

আমনুল হক।আবদুল মা ান সয়দ।মেহা দ রিফক।মহােদব Page 10

সাহা।িনমেল ু ন।ফরহাদ মজহার।আবুল হাসান। মামুন

আজাদ। মামুন কিবর।মুহ দ নুল দা।আবদ আজাদ।

মুহ দ শিহদু াহ।

তৃতীয় ভাগ-নাটক

িন িলিখত না কােরর রচনা থেক িনবাচিত ২ নাটক:

নুল মােনন।সৈয়দ ওয়ালীউ া।মুনীর চৌধুরী।সাজিদ

আহমদ।সৈয়দ শামসুল হক।আবদু াহ আল মামুন।মামুনুর

রশীদ।েসিলম আল দীন।

Canadian Literature : Course I (CL/PG/3.3c)

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

Introduction : Themes in History and Culture

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

SUGGESTED READING LIST :

W.J.Keith :

Canadian Literature in English

W.H.New :

Literary History of Canada (vols.

III & IV)

George Woodcock

Canada and the Canadians

Marshall McLuhan

Understanding Media / Medium is
the Message

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 GardenPage 11

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

Ed., R.Bruce Morrison

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

Ed.,Thomas King

All my Relations : an anthology of

contemporary Canadian native

fiction.

COURSE

DESCRIPTIONS

Drama _

(selections)

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

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

Poetry

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

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, Krishanta Shri 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

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 16thPage 12

century, and represents the original identity between poetry and history.

Bartolomew de las Casas: A Brief History of the Decimation of the Indians

Bernal Diaz: The Conquest of New Spain

Tzvetan Todorov: The Conquest of America

Octavio Paz: The Labyrinth of Solitude

Robert Burns: Latin America: A Concise Interpretive History

Eduardo Galeano: Open Veins of Latin America (narrated through parallels and contrasts with European and N.American histories)

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

Reference: The Cambridge History of Latin America, vols 1-8

No. of texts –no texts, only lectures, selections from above texts for reference.

Ib) Historical Overview of Literature – Movements and Influences

This section takes into account both European and N. American influences, as well as the ways in which the influence of Latin American cultural production, such as

corridos (ballads), folhetos (literature on a string), telenovelas (soap operas) etc. has shaped literature. Hence the text suggested for this section would have to be accompanied by lectures on:

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

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

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

References

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

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

No. of texts: 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 20th century literary and cultural production. Any 7 essays (5 Hispanic and 2 Luso Brazilian) Page 13

from the following :

- The Oxford Book of Latin American Essays ed. By Ilan Stavans and Hispanic
- Jose Enrique Rodo: Selections from Ariel (1900; on aesthetic and philosophical bases of modernismo and forging a Latin American identity.
- Roberto Fernandez Retamar: Selections from Caliban: Notes towards a discussion of Our Culture in Our America (1974; On cultural, political & ideological transformations necessary - response to Ariel)
- Alejo Carpentier: Prologue to The Kingdom of this World. (1949; Elaboration of the notion of "lo real maravilloso", the basis of the much distorted "magic realism"); to be taught with reference to
- Gabriel Garcia Marquez: Nobel Prize Speech (1982; Puts "magic realism" in political and aesthetic perspective)
- Dorfman and Mattelart: Selections from How to Read Donald Duck: Imperialist Ideology in the Walt Disney Comics (1973; Critical text on the politics of imperialism and popular culture)

Luso-Brazilian

- Oswaldo de Andrade: "The Anthropophagous

Manifesto" (1928; Brazilian modernismo in the

context of the European legacy and forging a

collective Latin American identity)

- Paulo Freire: Selections from Pedagogy of the

Oppressed (1970; On fighting a "culture of silence"

and oppression)

No of texts: 7 essays

II) Poetry – From modernismo to the present

This section focuses on 20th century poetry, but starts with 1882,

the year of publication of Jose Marti's Ismaelillo, which

spearheaded into existence hispanic modernismo. 20 poems.

Hispanic modernismo (2 periods: 1882-1896 & 1896-1918)

Brazilian modernismo (1922 – c.1945)

From Hispanic and Brazilian modernismo to the present

References: Ed. E. Caracciolo-Trejo: The Penguin Book of

Latin American Poetry

Jrade, Cathy L.: Modernismo, Modernity and the

Development of Spanish American Modernismo

Leslie Bethell: A Cultural History of Latin America

No of poems: 0

III) DramaPage 14

Hispanic

I text Luso-Brazilian

I text

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

2 texts

Latin American Semester Course 12 – Rationale and

Suggested Texts

COURSE

DESCRIPTIONS

12. AREA STUDIES

Literatures of Africa Course II (CL/PG.4.2a)

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

Novels : 3 novels

Three novels, one from north Africa, one from Anglophone

Africa and one from either Lusophone or Francophone

Short stories : 10 short stories (selections)

Heinemann Book of South African Short Stories eds. Hirson &

Trump

Picador Book of African Stories

Heinemann Book of Contemporary African Short Stories eds.

Achebe & Innes

Unwinding Threads ed. C. Brunner

Opening Spaces ed. Yvonne Vera

The Heinemann Book of African Women's Writing ed. C.

Brunner

Drama : Selected plays

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

O. Akeke, Irobi Esiaba, D. Ndlowu, 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, Catherinew Levy Maree, Jacob Hevi,

African Plays for Playing

Literature of Bangladesh (CL/PG/4.2b)

পাঠ ম ১২বি

থম ভাগঃ উপনাস

নি নিলিখত উপনাসিকের রচনাবিল থেকে ৩ উপনাস

আবুল ফজল। সেতন সন। আবুজাফর শামসুদীন। শওকত

ওসমান। আবু শদ। সয়দ ওয়ালীউল। সরদার জেয়নুদীন।

রশীদ কিরম। আবুইসহাক শামসুদীন আবুল কালাম। শহীদুল

কায়সার। আনোয়ার পাশা। জহীর রহমান। আলাউদ্দিন আল

আজাদ। সয়দ শামসুল হক। রাজিয়া খান। শওকতআলী। দিলারা Page 15

হাশেম। রিজিয়া রহমান। মাহমুদুল হক। বিদাস বড়ুয়া। আহমদ

ছফা। আখতারামান হিলয়াস। সিলনা হাশেম। মাসুন

আহমেদ। মুসরকার। ইমদাদুল হক মিলন। নাসরীন জাহান।

িতীয় ভাগ :আজীবনী – িতিচারণ-ডায়েরি-দিলল ইত্যাদি

নি নিলিখত লখের থেকে নিবাচিত ২

আবুল ফজল। আবু জাফর শামসুদীন। আবুল হক। আবুল মিতন। মুফা নুরউল

ইসলাম। শামসুর রহমান। জাহানারা ইমাম। মুহাদ হাবিবুর রহমান। বদুদীন উমর।

আব ল গফ্ফার চৌধুরী। বগম মুশতাব্বী শফী। আবুল হাসনাত। মুনতাসীর মামুন।

গালাম মুরিশদ। মহবুব আলম। মাহা দ হা ান। তসিলমা নাসিরন।

তৃতীয় ভাগ: ছাট গ

িন িলিখত গ কারেদর রচনা থেক িনবাচিত ১০ গ :

শওকত ওসমান। আবু দ। িমরজা আবল হাই। সয়দ ওয়ালীউ া্। সুচিত

চৌধুরী। িজ াত আল। আলুদ্দীনআল আজাদ। আবুবকর িসি ক। সয়দ শামসুল

হক। শহীদ আখ । শওকত আল। বশীর আ হলাল। আবুল হাসনাত। হাসান

আজজল হক। জাতি কাশ দ। িরিজয়া রহমান। মাহমুল হক। িব দাশ বড়ুয়া।

রাহাত খান। রশীদ হায়া। আখতা ামান হিলয়াস। আহমদ ছফা। সিলনা

হােসন। কােস আহমেদ। পূর্ববী বসু। ম ু সরকার।

Canadian Literature : Course II (CL/PG/4.2c)

Novels

(selections)

Selected novels by some of the following authors will be taught.

Hugh MacLennan, Mordecai Richler, Margaret Atwood, Margaret

Laurence, Robert Kroetsch, Sheila Watson, Daphne Marlatt,

Audrey Thomas, Michael Ondaatje, Rohinton Mistry,

Timothy Findley, Gabrielle Roy, Dionne Brand, Rudy Wiebe,

Denis Chong, Joy Kogawa, Shyam Selvadurai, M.G.Vassanji,

Neil Bissoondath, Anita Rao Badami, Sony Lado, Sinclair Ross,

W.O. Mitchell, Hiromi Goto, Roch Carrier, Hubert Aquin, Marie

Claire Blaise, Maria Campbell, Lee Maracle, Beatrice

Culleton, Jeannette C. Armstrong, Ruby Slipperjack

Short Stories (selections)

Selected stories from among the following authors will be selected.

Alice Munro, David Godfrey, Clark Blaise, Lee Maracle, Shani

Mootoo, Jane Rule, Neil Bissoondath, Norman Levine,

M.G. Vassanji, Cyril Dabydeen, Timothy Findley, Rudy Wiebe,

Carol Shields, Audrey Thomas, Margaret Atwood, Thomas King,

Neil Bissoondath, Dionne Brand, Rohinton Mistry, Shauna Singh

Baldwin, Saseenarain Persaud, Rabindranath Maharaj, Sam

Selvon Page 16

Other Genres

Selections from genres other than mentioned above, for example autobiographical writings, testimonial literature, protest literature, or interviews etc.

Suggested Collections of Interviews:

Ed., Makeda Silvera : The Other Woman : Women of Colour

in Contemporary Canadian Literature

Hartmut Lutz :

Contemporary Challenges :

Conversations with Canadian native

Authors

Janice Williamson : Sounding Differences : Conversations

with Seventeen Canadian Women

Writers

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

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

1) Novels

(selections)

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

Hispanic

2 novels

Luso-Brazilian

1 novel

2) Between Literature and History: The testimonio

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

Any 1 testimonio

References:

1) Eduardo Galeano: Days and Nights of Love and War – selections. (Testimonial writings about Latin Americans under the siege of dictatorships in the 70's) Page 17

2) Elena Poniatowska: "And Here's to you Jesusa" In order to redress the imbalance in load between sections 1& II, they jointly comprise a double unit.

3) Short Stories (selections)

10 short stories from 1945 to the present

Hispanic

8 short stories

Luso-Brazilian

2 short stories

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

short stories,

COURSE

DESCRIPTIONS

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

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

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

SUGGESTED READING

- i) Terry Eagleton, Literary Theory: An Introduction
- ii) Tonny Benett, Formalism and Marxism
- iii) Christopher Norris, Deconstruction: Theory and Practice
- iv) Jorge Larrain, Concept of Ideology
- v) Ernesto Laclau, Ideology and Politics in Marxist Theory
- vi) Raymond Williams, Marxism and Literature
- vii) Robert Young, Untying the Text: A Post-structuralist Reader

viii) Gayle Greene and Coppelial Kahn (ed.), Making a Difference

ix) David Lodge, Literary Criticism

x) E Grogg, Psychoanalysis and Literature

xi) Ganesh Devy, Indian Literary Criticism

xii) Jonathan Culler, Structuralism

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

Focusing on culture as a site of conflict from the colonial period to the present, this course aims to develop comparative perspectives on the workings of colonialism, nationalism, imperialism, gender, identity, multiculturalism, etc. It includes critical assessments of Orientalism and cultural relativism, and explores alternate approaches within a cross-cultural comparative framework. Page 18

15. Event (CL/PG/ 4.4)

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

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

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

Macbeth

Rabindranath (B)

Girish Ghosh 1893 (B)

M.L.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 (selections)

Kipling – Rabindranath - Joseph Conrad/Graham Greene/EM

Forster – Chinua Achebe – Lee Maracle

17. Translation Studies (CL/PG/4.5)

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

A. 2 essays by Indian poets and essayists on translation

B. 2 essays by Indian scholars on issue related to translation into English.

C. 2 essays by eighteenth and nineteenth century European poets and essayists on translation

D. 2 essays by twentieth century scholars on translation Page 19

E. Comparison of various translations of the same text.

F. Translation of a short prose passage or a few short poems.

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

Suggested Readings :

Susan Basnett, Translation Studies ; Susan

Basnett and Andre Lefebvre ed, Translition, history

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