

Proposed UG Minor under NEP

To be introduced from 2023

CCL, Bhasha Bhavana will offer Minor A (Comparative Literature) in odd semesters (Sem I, III, V, VII) and Minor B (Comparative Literature) in even Semesters (Sem II, IV, VI, VIII).

In each semester one course will be offered following Visva-Bharati rules.

Semester I (Any one will be offered)

MNCL01/A - Comparative Literature: Literary Terms, Concepts and Events

Overview: The course will explain how literary terms, concepts and literary and extra literary events are important in the domain of literary studies.

Objectives: The objectives of this course are to:

- introduce certain basic literary terms
- introduce certain basic literary concepts
- introduce some of the significant literary and extra-literary events

Outcome: By the end of the course, students should be able to:

- identify and explain the key literary terms
- develop a basic understanding of literary concepts
- develop a basic understanding of events and their significance in literary studies

Any twelve of the following terms and concepts will be introduced:

General Literature, National Literature, World Literature, *Sahitya*, History, *Itihasa*, Literary Periodization, Genre, Epic, *Mahakavya*, Tragedy, Comedy, Novel, Mode, Forms, Theme, Narrative, Narrator, Narrative techniques.

Events: This section will discuss some of the most important literary and extra-literary events within the Comparative Literary framework.

Suggested Readings:

Abrams, Meyer Howard. *Glossary of Literary Terms*.

Das, Sisir Kumar. "A Chronology of Literary Events 1800-1910".

_____. "A Chronology of Literary Events 1911-1956".

_____. "The Idea of Literary History".

Oxford Dictionary of Literary Terms.

MNCL01/B - Literature and the Other Arts

Overview: The course will give an overview of how literary studies are linked with studies of other art forms such as music, dance, theatre, painting, cinema, electronic media etc.

Objectives: The objectives of this course are to:

- study the ideological interactions between literature and other forms of art
- study the aesthetic connection between various art forms
- understand the functioning of techniques and technologies in literary studies

Outcome: By the end of the course, students should be able to:

- identify the links between literature and other forms of art
- develop a more holistic understanding of literature
- appreciate the importance of creative forms

The paper will include literary and non-literary texts on the following topics (**Any two** topics will be offered):

- dance and literature
- theatre and literature
- music and literature
- painting/ sculpture/ architecture and literature
- literature and cinema
- literature and the electronic media

Total number of primary texts (essays/prose pieces/poems/films) should not exceed eight to ten.

Suggested Readings:

Maitra, Shefali. *Rabindra-Nrityanatya: Ekti Naribadi Path*.
Mitra, Shambhu. *Kake bole Natyakala*.
Shankar, Uday. *Kalpana*.
Sircar, Badal. *On Third Theatre*.
Thakur, Abanindranath. *KhuddurJatra*.
___ Bageswari lecture series.
Thakur, Rabindranath. "What is Art".
___ *On Arts and Aesthetics*.
The Constitution of India.
Van Gogh, Vincent. *The Letters of Van Gogh*.
Vatsyayan, Kapila. *Traditional Indian Theatre*.
Wellek, Rene and Austin Warren. "Literature and the Other Arts".

Semester II (Any one will be offered)

MNCL01/A - Comparative Literature: Literary Terms, Concepts and Events

Overview: The course will explain how literary terms, concepts and literary and extra literary events are important in the domain of literary studies.

Objectives: The objectives of this course are to:

- introduce certain basic literary terms
- introduce certain basic literary concepts
- introduce some of the significant literary and extra-literary events

Outcome: By the end of the course, students should be able to:

- identify and explain the key literary terms
- develop a basic understanding of literary concepts
- develop a basic understanding of events and their significance in literary studies

Any twelve of the following terms and concepts will be introduced:

General Literature, National Literature, World Literature, *Sahitya*, History, *Itihasa*, Literary Periodization, Genre, Epic, *Mahakavya*, Tragedy, Comedy, Novel, Mode, Forms, Theme, Narrative, Narrator, Narrative techniques.

Events: This section will discuss some of the most important literary and extra-literary events within the Comparative Literary framework.

Suggested Readings:

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Oxford Dictionary of Literary Terms.

MNCL01/B - Literature and the Other Arts

Overview: The course will give an overview of how literary studies are linked with studies of other art forms such as music, dance, theatre, painting, cinema, electronic media etc.

Objectives: The objectives of this course are to:

- study the ideological interactions between literature and other forms of art
- study the aesthetic connection between various art forms
- understand the functioning of techniques and technologies in literary studies

Outcome: By the end of the course, students should be able to:

- identify the links between literature and other forms of art
- develop a more holistic understanding of literature
- appreciate the importance of creative forms

The paper will include literary and non-literary texts on the following topics (**Any two** topics will be offered):

- dance and literature
- theatre and literature
- music and literature
- painting/ sculpture/ architecture and literature
- literature and cinema
- literature and the electronic media

Total number of primary texts (essays/prose pieces/poems/films) should not exceed eight to ten.

Suggested Readings:

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Mitra, Shambhu. *Kake bole Natyakala*.
Shankar, Uday. *Kalpana*.
Sircar, Badal. *On Third Theatre*.
Thakur, Abanindranath. *KhuddurJatra*.
___ Bageswari lecture series.
Thakur, Rabindranath. "What is Art".
___ *On Arts and Aesthetics*.
The Constitution of India.
Van Gogh, Vincent. *The Letters of Van Gogh*.
Vatsyayan, Kapila. *Traditional Indian Theatre*.
Wellek, Rene and Austin Warren. "Literature and the Other Arts".

Semester III (Any one will be offered)

MNCL02/A - Classical Indian Literature

Overview: The course will give an idea about classical Indian literary texts, genres and traditions.

Objectives: The objectives of this course are to:

- explain basic idea of Classical Indian literature
- explain general idea of ancient Indian cultures
- familiarise students with some of the major texts and authors of ancient India

Outcome: By the end of the course, students should be able to:

- understand what is Classical Indian Literature
- develop an understanding of some of the major Classical Indian texts and authors

- develop an understanding of ancient Indian traditions and cultures

Vedic hymns (five hymns will be selected), *Tolkappiam* (Selections)

The Ramayana/The Mahabharata (Selections)

Akam and Puram Poems (Selections)

Manimekalai/Silappadikaram (Selections)

Natyasastra (Selections)

Natya (two texts will be selected by any two of the following poets: Bhasha, Asvaghosa, Kalidasa, Sudraka, Vishakhadutta, Bhababhuti, Sakthibhadran)

Suggested Readings:

Encyclopedia of Indian Literature, Vol 1-6.

Embree, Ainslee. editor. *Sources of Indian Tradition, Vol. 1.*

Warder, Anthony Kennedy. *Indian Kavya Literature, Vol 1-3.*

Ramanujan, Attipate Krishnaswami. *Poems of Love and War.*

MNCL02/B - World Literature

Overview: This course will trace the changing contours of World Literature across time space and cultures.

Objective: The objectives of this course are to:

- distinguish the different theoretical perspectives about World Literature
- understand how different perspectives about World Literature are important in contemporary practice and understanding of Comparative Literature

Outcome: By the end of the course the students will be able to:

- understand World Literature as a dialogue of diversities – texts, authors, locations, narrative techniques
- understand how literary themes, motifs, genres, movements travel from one location to another.

Section I (two essays to be taught)

Thakur, Rabindranath., “Visvasahitya”.

Damrosch, David, et al, editors. *Princeton Sourcebook of Comparative Literature.* (Selections)

Dev Sen, Nabaneeta. “Thematic Structure from Epic Poems in the East and in the West”

D’haen, Theo, et al, editors. *Routledge Companion to World Literature.* (Selections)

Zepetnek, Steven Totosy de and Tutun Mukherjee, editors. *Companion to Comparative Literature, World Literatures and Comparative Cultural Studies.* (Selections)

Section II

In this section, the student will study texts from at least two clusters.

- a. *The Iliad, Odyssey, Aeneid, Gilgamesh, Beowulf, Paradise Lost, Meghnadvadh Kavya*
(Selections from at least three different literary texts/traditions)
- b. *Dasakumarcārīta, Kathasaritsaṅgar, Pañcatantra, The Arabian Nights, Aesop's Fables*
(Selections from at least three different literary texts/traditions)
- c. The Bible, The Quran, Zend-Avesta, The Bhagavad Gita, Guru Granth Saheb (Selections from at least three different literary texts/traditions)
- d. *Therīgatha, Gāthasaptasatī, Gita Govinda, Vaishnava Padāvalī, Sakta Padāvalī*,
Rabindranath Thakur (Selections from at least three different literary texts/traditions/authors)
- e. Francesco Petrarca, Thomas Wyatt, Sir Philip Sidney, Edmund Spenser, William Shakespeare, John Milton, Percy Bysshe Shelly, Michael Madhusudan Dutta (Selections from at least three different literary texts/traditions/authors)

Suggested Readings:

Choudhuri, Indranath, editor. *Encyclopedia of Indian Literature, Vol 1-6*.
Dev Sen, Nabaneeta. *Chandrabati's Ramayan*
Embree, Ainslee, editor. *Sources of Indian Tradition, Vol. 1*.
Roazen, Daniel Heller, M, Mahdi and H, Haddawy, editors. *The Arabian Nights: Norton Critical Editions*.
Horta, Paulo Lemos. *Marvellous Thieves: Secret Authors of the Arabian Nights*.

Semester IV (Any one will be offered)

MNCL02/A - Classical Indian Literature

Overview: The course will give an idea about classical Indian literary texts, genres and traditions.

Objectives: The objectives of this course are to:

- explain basic idea of Classical Indian literature
- explain general idea of ancient Indian cultures
- familiarise students with some of the major texts and authors of ancient India

Outcome: By the end of the course, students should be able to:

- understand what is Classical Indian Literature
- develop an understanding of some of the major Classical Indian texts and authors
- develop an understanding of ancient Indian traditions and cultures

Vedic hymns (five hymns will be selected), *Tolkappiam* (Selections)

The Ramayana/The Mahabharata (Selections)

Akam and Puram Poems (Selections)

Manimekalai/Silappadikaram (Selections)

Natyasastra (Selections)

Natya (two texts will be selected by any two of the following poets: Bhasha, Asvaghosa, Kalidasa, Sudraka, Vishakhadutta, Bhababhuti, Sakthibhadran)

Suggested Readings:

Encyclopedia of Indian Literature, Vol 1-6.

Embree, Ainslee. editor. *Sources of Indian Tradition, Vol. 1.*

Warder, Anthony Kennedy. *Indian Kavya Literature, Vol 1-3.*

Ramanujan, Attipate Krishnaswami. *Poems of Love and War.*

MNCL02/B - World Literature

Overview: This course will trace the changing contours of World Literature across time space and cultures.

Objective: The objectives of this course are to:

- distinguish the different theoretical perspectives about World Literature
- understand how different perspectives about World Literature are important in contemporary practice and understanding of Comparative Literature

Outcome: By the end of the course the students will be able to:

- understand World Literature as a dialogue of diversities – texts, authors, locations, narrative techniques
- understand how literary themes, motifs, genres, movements travel from one location to another.

Section I (two essays to be taught)

Thakur, Rabindranath., “Visvasahitya”.

Damrosch, David, et al, editors. *Princeton Sourcebook of Comparative Literature.* (Selections)

Dev Sen, Nabaneeta. “Thematic Structure from Epic Poems in the East and in the West”

D’haen, Theo, et al, editors. *Routledge Companion to World Literature.* (Selections)

Zepetnek, Steven Totosy de and Tutun Mukherjee, editors. *Companion to Comparative Literature, World Literatures and Comparative Cultural Studies.* (Selections)

Section II

In this section, the student will study texts from at least two clusters.

a. *The Iliad, Odyssey, Aeneid, Gilgamesh, Beowulf, Paradise Lost, Meghnadvadh Kavya* (Selections from at least three different literary texts/traditions)

- b. *Dasakumarcarita, Kathasaritsagar, Pancatantra, The Arabian Nights, Aesop's Fables* (Selections from at least three different literary texts/traditions)
- c. The Bible, The Quran, Zend-Avesta, The Bhagavad Gita, Guru Granth Saheb (Selections from at least three different literary texts/traditions)
- d. *Therigatha, Gathasaptasati, Gita Govinda, Vaishnava Padavali, Sakta Padavali*, Rabindranath Thakur (Selections from at least three different literary texts/traditions/authors)
- e. Francesco Petrarca, Thomas Wyatt, Sir Philip Sidney, Edmund Spenser, William Shakespeare, John Milton, Percy Bysshe Shelly, Michael Madhusudan Dutta (Selections from at least three different literary texts/traditions/authors)

Suggested Readings:

Choudhuri, Indranath, editor. *Encyclopedia of Indian Literature, Vol 1-6*.
 Dev Sen, Nabaneeta. *Chandrabati's Ramayan*
 Embree, Ainslee, editor. *Sources of Indian Tradition, Vol. 1*.
 Roazen, Daniel Heller, M, Mahdi and H, Haddawy, editors. *The Arabian Nights: Norton Critical Editions*.
 Horta, Paulo Lemos. *Marvellous Thieves: Secret Authors of the Arabian Nights*.

Semester V (Any one will be offered)

MNCL03/A - Medieval Indian Literature

Overview: This course focuses on the literatures of medieval India, trying to explore the impact of various linguistic traditions and cultures that defines the literatures of modern India.

Objective: The objectives of this course are to:

- explain the plurality of Indian literature
- familiarise students with the cultures and traditions which shaped the literatures of India

Outcome: By the end of the course, students should be able to:

- identify the heterogeneity of literatures in India
- identify the impact of Sanskrit traditions on other literary traditions of India
- identify the impact of Perso-Arabic and Sufi cultures on the literatures of India

Section I:

Fifteen lyrics of at least five poets to be chosen from the following pool:

Appar, Champantar, Nammalvar, Andal, Basavanna, Akka Mahadevi, Devara Dasimaya, Jaydev, Lalleswai, Rupa Bhavani, Habba Khatun, Arnimal, Chandidas, Vidyapati, Gobindadas, Jñandas,

Sheikh Farid, Nanak Dev, Shankardev, Mirabai, Kabir, Jñaneshwar, Namdev, Janabai, Eknath, Tukaram, Surdas, Nizamuddin Auliya, Amir Khusrau, Ramprasad, Ghalib, Barahmasa Poems

Section II:

Selections from any four texts to be chosen from the following pool:

Charyapad

Prithviraj Raso by Chand Bardai

Candayan by Maulana Daud

Mirigavati by Shaikh Qutban Suhrawardi

Padmavat by Malik Muhammad Jaysi

Madhumalati by Shaikh Manjhan Shattari

Ramayana by Kamban

Ramcharitmanas by Tulsidas

Krittibasi Ramayana

Chandravati Ramayana

Ardhakathanak by Banarasidas

Manasamangal/ Chandimangal/Dharmamangal

Annadamangal by Bharatchandra

Mainmansingha Gitika/Eastern Bengali Ballads

Suggested Readings:

Behl, Aditya. *Love's Subtle Magic: An Indian Islamic Literary Tradition, 1379-1545*.

Bhattacharya, Ashutosh. *Bangla Mangalkavyer Itihas*.

Bhattacharya, Visnupada. *Goudiya Vaishnava Sampradaya: Bhaktirasa o Alamkarasastra*.

Choudhuri, Indranath, editor. *Encyclopedia of Indian Literature, Vol 1-6*.

Das, Sisir Kumar. *A History of Indian Literature (500-1399) From Courtly to the Popular*
_____. *The Mad Lover*.

De, Sushil Kumar. *Early History of Vaishnava Faith and Movement in Bengal*.

Orsini, Francesca, editor. *Before the Divide: Hindi and Urdu Literary Culture*.

Paniker, K. Ayappa, editor. *Medieval Indian Literature Vol 1-4 Surveys and Selections*.

Pollock, Sheldon, editor. *Literary Cultures in History – Reconstructions from South Asia*.

_____. editor. *Forms of Knowledge in Early Modern Asia: Explorations in the Intellectual History of India and Tibet, (1500-1800)*.

MNCL03/B - Translation Studies

Overview: The course will illustrate the concept of Translation Studies and how it is crucial to the practice of Comparative Literature.

Objectives:

The objectives of this course are to:

- explain the idea of translation theories in India and Europe
- identify translation policies
- explain politics of translation and facilitate readings of translated texts

Outcome: By the end of the course, students will be able to:

- gain a comprehensive knowledge of translation theories
- appreciate the significance of translation policies
- develop a better understanding of translated texts

Section A:

This section will introduce the basic terms and concepts related to Translation Studies, such as, Translation, Source Text, Target Text, different types of translation, Anuvad, Rupantor and other translation related terms in various Bhasha literatures will be discussed.

Section B:

In this section any six essays by any of the following authors will be taught.

Essays to be chosen from the following pool:

Johann Wolfgang von Goethe, John Dryden, Friedrich Schleiermacher, Walter Benjamin, Roman Jakobson, Octavio Paz, Sujit Mukherjee, Minakshi Mukherjee, Tejaswini Niranjana, GJV Prasad, Chelappan, Avadhesh Kumar Singh, Susan Bassnett, Harish Trivedi, Lawrence Venuti, Umashankar Joshi, K. Ayyappa Panikar, Anisur Rahman, Lakshmi Holmstrom, Preface/Introduction to various translated works.

Section C:

Hands-on Translation: The instructor will facilitate the process of translating from and into Bangla, Hindi, English, and Spanish.

Suggested Readings:

Benjamin, Walter. "The Task of the Translator".
 Chanda, Ipshita. Introduction to *Dhorai Charit Manas* and to *Two Plays by Sukumar Ray*.
 Dryden, John. "On Translation".
 Holmstrom, Lakshmi. Introduction to *Bama's Karukku*.
 Jakobson, Roman. "On Linguistic Aspects of Translation".
 Kumar, T. Vijay. Introduction to *Kanyashulkam*.
 Mukherjee, Sujit. *Translation as Discovery*.
 Prasad, GJV. *Translation and Culture: Indian Perspectives*.
 Spivak, Gayatri. Introduction to Mahasweta Devi's *Imaginary Maps*.
 Uma, Alladi and M. Sridhar. Introduction to *Ayoni*.

Semester VI (Any one will be offered)

MNCL03/A - Medieval Indian Literature

Overview: This course focuses on the literatures of medieval India, trying to explore the impact of various linguistic traditions and cultures that defines the literatures of modern India.

Objective: The objectives of this course are to:

- explain the plurality of Indian literature
- familiarise students with the cultures and traditions which shaped the literatures of India

Outcome: By the end of the course, students should be able to:

- identify the heterogeneity of literatures in India
- identify the impact of Sanskrit traditions on other literary traditions of India
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Section I:

Fifteen lyrics of at least five poets to be chosen from the following pool:

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Section II:

Selections from any four texts to be chosen from the following pool:

Charyapad

Prithviraj Raso by Chand Bardai

Candayan by Maulana Daud

Mirigavati by Shaikh Qutban Suhravardi

Padmavat by Malik Muhammad Jaysi

Madhumalati by Shaikh Manjhan Shattari

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Manasamangal/ Chandimangal/Dharmamangal

Annadamangal by Bharatchandra

Mainmansingha Gitika/Eastern Bengali Ballads

Suggested Readings:

Behl, Aditya. *Love's Subtle Magic: An Indian Islamic Literary Tradition, 1379-1545*.
Bhattacharya, Ashutosh. *Bangla MangalkavyerItihas*.
Bhattacharya, Visnupada. *Goudiya Vaishnava Sampradaya: Bhaktirasa o Alamkarasastra*.
Choudhuri, Indranath, editor. *Encyclopedia of Indian Literature, Vol 1-6*.
Das, Sisir Kumar. *A History of Indian Literature (500-1399) From Courtly to the Popular*
_____. *The Mad Lover*.
De, Sushil Kumar. *Early History of Vaishnava Faith and Movement in Bengal*.
Orsini, Francesca, editor. *Before the Divide: Hindi and Urdu Literary Culture*.
Paniker, K. Ayappa, editor. *Medieval Indian Literature Vol 1-4 Surveys and Selections*.
Pollock, Sheldon, editor. *Literary Cultures in History – Reconstructions from South Asia*.
_____. editor. *Forms of Knowledge in Early Modern Asia: Explorations in the Intellectual History of India and Tibet, (1500-1800)*.

MNCL03/B - Translation Studies

Overview: The course will illustrate the concept of Translation Studies and how it is crucial to the practice of Comparative Literature.

Objectives:

The objectives of this course are to:

- explain the idea of translation theories in India and Europe
- identify translation policies
- explain politics of translation and facilitate readings of translated texts

Outcome: By the end of the course, students will be able to:

- gain a comprehensive knowledge of translation theories
- appreciate the significance of translation policies
- develop a better understanding of translated texts

Section A:

This section will introduce the basic terms and concepts related to Translation Studies, such as, Translation, Source Text, Target Text, different types of translation, Anuvad, Rupantor and other translation related terms in various Bhasha literatures will be discussed.

Section B:

In this section any six essays by any of the following authors will be taught.

Essays to be chosen from the following pool:

Johann Wolfgang von Goethe, John Dryden, Friedrich Schleiermacher, Walter Benjamin, Roman Jakobson, Octavio Paz, Sujit Mukherjee, Minakshi Mukherjee, Tejaswini Niranjana, GJV Prasad, Chelappan, Avadhesh Kumar Singh, Susan Bassnett, Harish Trivedi, Lawrence Venuti,

Umashankar Joshi, K. Ayyappa Panikar, Anisur Rahman, Lakshmi Holmstrom, Preface/Introduction to various translated works.

Section C:

Hands-on Translation: The instructor will facilitate the process of translating from and into Bangla, Hindi, English, and Spanish.

Suggested Readings:

Benjamin, Walter. "The Task of the Translator".

Chanda, Ipshita. Introduction to *DhoraiCharit Manas* and to *Two Plays by Sukumar Ray*.

Dryden, John. "On Translation".

Holmstrom, Lakshmi. Introduction to *Bama's Karukku*.

Jakobson, Roman. "On Linguistic Aspects of Translation".

Kumar, T. Vijay. Introduction to *Kanyashulkam*.

Mukherjee, Sujit. *Translation as Discovery*.

Prasad, GJV. *Translation and Culture: Indian Perspectives*.

Spivak, Gayatri. Introduction to Mahasweta Devi's *Imaginary Maps*.

Uma, Alladi and M. Sridhar. Introduction to *Ayoni*.

Semester VII (Any one will be offered)

MNCL04/A - Modern Indian Literature

Overview: The course will explain how the plurality of Indian literature can be studied through Comparative Literature methodology.

Objectives: The objectives of this course are to:

- explore the relationships between various literatures of India
- explain the interactions between various literary traditions
- explain the importance of comparative literary studies in India

Outcome: By the end of the course students will be able to:

- identify certain aspects of the relationships between various literary traditions of India
- gain a wider understanding of the idea of Indian literatures.
- gain basic ideas of Comparative Literature methodology

Section I (Three essays to be taught from the following pool)

Dev, Amiya. *The Idea of Comparative Literature in India*. (Selections)

Dev Sen, Nabaneeta. *Counterpoints: Essays in Comparative Literature*. (Selections)

Poddar, Aravinda, editor. *Indian Literature*. (Selections)

Majumdar, Swapan. *Comparative Literature: Indian Dimensions*. (Selections)

Dev, Amiya and Sisir Kumar Das, editors. *Comparative Literature: Theory and Practice*. (Selections)

Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact - Indian Response*. (Selections)

_____. *A History of Indian Literature 1911-1956: Struggle for Freedom: Triumph and Tragedy*. (Selections)

Section II (Six short stories will be selected from the following pool)

Rabindranath Thakur, Jyotirmoyee Devi, Premchand, Rajshekhar Basu, R. K. Narayan, Balaichand Mukhopadhyay, Gopinath Mohanty, Rajendra Yadav, Yashpal, Takazi Sivasankara Pillai, Lila Majumdar, Ashapura Devi, Pratibha Basu, Mahasweta Devi, Ismat Chughtai, Qurratulain Hyder, Nabaneeta Dev Sen, Ambai, Vaidehi, Sara Joseph, Indira Goswami, Vaikom Mohammad Basheer, Talukina Ramaswamayya Subba Rao, Sadat Hasan Manto, Rajinder Singh Bedi

Plays: (Two plays will be selected from the following pool)

Bharatendu Harishchandra, Swarnakumari Devi, Jyotirindranath Thakur, Rabindranath Thakur, Sukumar Ray, Dharamvir Bharati, Mohan Rakesh, Utpal Dutta, Badal Sircar, Habib Tanvir, Bhisam Sahani, Ratan Thiam, Heisnam Kanhailal, Vijay Tendulkar, Mahesh Dattani, C.N. Sreekantan Nair, Hulkuntemath Shivamurthy Shivaprakash, Manjula Padmanabhan

Suggested Readings:

Embree, Ainslie, editor. *Sources of Indian Traditions*, Vol 2.

George, Karimpumannil Mathai, editor. *Masterpieces of Indian Literature*, 3 vols.

Hay, Stephen, editor. *Sources of Indian Traditions*, (Penguin), Vol II.

Badyopadhyay, Sibaji, editor. *Literary Studies in India: Thematology*.

Chanda, Ipsita, editor. *Literary Studies in India: Historiography*.

Dai, Mamang, editor. *The Inheritance of Words: Writings from Arunachal Pradesh*.

Chakraborty Dasgupta, Subha, editor. *Literary Studies in India: Genology*.

Longkumer, Anungla Zoe, editor. *The Many That I Am*. (Introduction)

Samom, T.A, editor. *Crafting the Word: Writings from Manipur*. (Introduction)

Tharu, Susie and K.Lalita, editors. *Women Writing in India, Vol I and II*.

MNCL04/B - Translation as Skill

Overview: As a continuation of the course 9, this course will demonstrate how the theories of translation can be used in the practice of literary translation and industrial/technical translation.

Objectives: The objectives of this course are to:

- explain how to develop translation skill in Bangla, English and Hindi languages
- identify hands-on translation
- explain the links between academic theories and commercial practices

Outcome: By the end of this course the students will be able to:

- translate literary texts (various literary genres)
- translate knowledge based texts (as identified by National Translation Mission, such as texts on history, sociology, culture studies etc)
- develop skills for translation-based industry

Section A

This section will focus on the problems and politics of literary translation by establishing a link between the theories taught in Semester I and Semester II and the practical aspects of translating literary texts, concepts, terminologies (specific areas, concepts, essays to be chosen by instructor). Focus will be on practical classes on the various aspects of literary translations.

Concepts: Translation, Author, collaborative translation, machine translation, translation in workshop mode.

Essays to be taught:

Lonsdale, Allison Beeby. "Teaching Professional Prose Translation: 'Words in Context'".

Petrocchi, Valeria. "Pedagogic Translation vs. Translation Teaching: A Compromise Between Theory and Practice".

Section B

This section will focus on the development of Industry Skills.

Essays:

Hartley, Tony. "Technology and Translation".

Chiario, Dellia. "Issues on Audiovisual Translation".

Areas of Practical Demonstration and Skill development: Subtitling, multilingual translation of AV content (interviews, academic speech, medical transcription), Working with subject matter/ linguists, storyboard translation, corporate brochure, government brochure translations, dubbing, advertisement, newspaper reporting, interpretation

Concepts to be taught: Back Translation, Cognitive Science and Translation, Cultural Filter, Descriptive Translation, Direct Translation, Domestication, Dynamic equivalence, Fidelity, Foreignization, Gain/Loss in Translation, Gender and Language, Gloss, Healthcare Translation, Machine Translation, Interlingual Translation, Intralingual Translation, Invisibility, Laws of Translation, Literal Translation, Metaphrase, Multimedia Translation, Paraphrase, Polysystem Theory, Power, Reception, Sense for Sense Translation, Style, Word for Word Translation.

Suggested Readings:

Baker, Mona and Gabriela Saldanha, editors. *Routledge Encyclopedia of Translation Studies*.
Carmen, Millán, and Francesca Bartrina, editors. *The Routledge Handbook of Translation Studies*.

Central Institute of Indian Languages. Translation Today Vol. IX No I.
 For practical demonstration of technology and translation:
 Ghazala, Hasan. *Translation Skills: A Textbook*.
 Kamal, Hala. "Translating Women and Gender: The Experience of Translating "The Encyclopedia of Women and Islamic Cultures" into Arabic". *Women's Studies Quarterly*, Fall - Winter, 2008, Vol. 36, No. 3/4, Trans- (Fall - Winter, 2008), pp. 254-268.
 Lonsdale, Allison Beeby. *Teaching Translation from Spanish to English: Worlds Beyond Words*.
 Munday, Jeremy. *The Routledge Companion to Translation Studies*
 National Translation Mission: www.ntm.org.in/languages/english/ntmtranslationworks.aspx
 Palfrey, Thomas R. "Literary Translation". *The Bulletin of the Rocky Mountain Modern Language Association*, May, 1964, Vol. 17, No. 1/2 (May, 1964), pp. 6-9.
 Poibeau, Thierry. *Machine Translation*.
 Project Bichitra, Jadavpur University: www.bichitra.jdvu.ac.in/index.php
 School of Indic Studies, JNU: www.sanskrit.jnu.ac.in/index.js

Semester VIII (Any one will be offered)

MNCL04/A - Modern Indian Literature

Overview: The course will explain how the plurality of Indian literature can be studied through Comparative Literature methodology.

Objectives: The objectives of this course are to:

- explore the relationships between various literatures of India
- explain the interactions between various literary traditions
- explain the importance of comparative literary studies in India

Outcome: By the end of the course students will be able to:

- identify certain aspects of the relationships between various literary traditions of India
- gain a wider understanding of the idea of Indian literatures.
- gain basic ideas of Comparative Literature methodology

Section I (Three essays to be taught from the following pool)

Dev, Amiya. *The Idea of Comparative Literature in India*. (Selections)
 Dev Sen, Nabaneeta. *Counterpoints: Essays in Comparative Literature*. (Selections)
 Poddar, Aravinda, editor. *Indian Literature*. (Selections)
 Majumdar, Swapan. *Comparative Literature: Indian Dimensions*. (Selections)
 Dev, Amiya and Sisir Kumar Das, editors. *Comparative Literature: Theory and Practice*. (Selections)
 Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact - Indian Response*. (Selections)

____. *A History of Indian Literature 1911-1956: Struggle for Freedom: Triumph and Tragedy.* (Selections)

Section II (Six short stories will be selected from the following pool)

Rabindranath Thakur, Jyotirmoyee Devi, Premchand, Rajshekhar Basu, R. K. Narayan, Balaichand Mukhopadhyay, Gopinath Mohanty, Rajendra Yadav, Yashpal, Takazi Sivasankara Pillai, Lila Majumdar, Ashapurna Devi, Pratibha Basu, Mahasweta Devi, Ismat Chughtai, Qurratulain Hyder, Nabaneeta Dev Sen, Ambai, Vaidehi, Sara Joseph, Indira Goswami, Vaikom Mohammad Basheer, Talukina Ramaswamayya Subba Rao, Sadat Hasan Manto, Rajinder Singh Bedi

Plays: (Two plays will be selected from the following pool)

Bharatendu Harishchandra, Swarnakumari Devi, Jyotirindranath Thakur, Rabindranath Thakur, Sukumar Ray, Dharamvir Bharati, Mohan Rakesh, Utpal Dutta, Badal Sircar, Habib Tanvir, Bhisam Sahani, Ratan Thiam, Heisnam Kanhailal, Vijay Tendulkar, Mahesh Dattani, C.N. Sreekantan Nair, Hulkuntemath Shivamurthy Shivaprakash, Manjula Padmanabhan

Suggested Readings:

Embree, Ainslie, editor. *Sources of Indian Traditions*, Vol 2.
George, Karimpumannil Mathai, editor. *Masterpieces of Indian Literature*, 3 vols.
Hay, Stephen, editor. *Sources of Indian Traditions*, (Penguin), Vol II.
Badyopadhyay, Sibaji, editor. *Literary Studies in India: Thematology*.
Chanda, Ipshita, editor. *Literary Studies in India: Historiography*.
Dai, Mamang, editor. *The Inheritance of Words: Writings from Arunachal Pradesh*.
Chakraborty Dasgupta, Subha, editor. *Literary Studies in India: Genology*.
Longkumer, Anungla Zoe, editor. *The Many That I Am*. (Introduction)
Samom, T.A, editor. *Crafting the Word: Writings from Manipur*. (Introduction)
Tharu, Susie and K.Lalita, editors. *Women Writing in India, Vol I and II*.

MNCL04/B - Translation as Skill

Overview: As a continuation of the course 9, this course will demonstrate how the theories of translation can be used in the practice of literary translation and industrial/technical translation.

Objectives: The objectives of this course are to:

- explain how to develop translation skill in Bangla, English and Hindi languages
- identify hands-on translation
- explain the links between academic theories and commercial practices

Outcome: By the end of this course the students will be able to:

- translate literary texts (various literary genres)

- translate knowledge based texts (as identified by National Translation Mission, such as texts on history, sociology, culture studies etc)
- develop skills for translation-based industry

Section A

This section will focus on the problems and politics of literary translation by establishing a link between the theories taught in Semester I and Semester II and the practical aspects of translating literary texts, concepts, terminologies (specific areas, concepts, essays to be chosen by instructor). Focus will be on practical classes on the various aspects of literary translations.

Concepts: Translation, Author, collaborative translation, machine translation, translation in workshop mode.

Essays to be taught:

Lonsdale, Allison Beeby. "Teaching Professional Prose Translation: 'Words in Context'".

Petrocchi, Valeria. "Pedagogic Translation vs. Translation Teaching: A Compromise Between Theory and Practice".

Section B

This section will focus on the development of Industry Skills.

Essays:

Hartley, Tony. "Technology and Translation".

Chiaro, Delli. "Issues on Audiovisual Translation".

Areas of Practical Demonstration and Skill development: Subtitling, multilingual translation of AV content (interviews, academic speech, medical transcription), Working with subject matter/ linguists, storyboard translation, corporate brochure, government brochure translations, dubbing, advertisement, newspaper reporting, interpretation

Concepts to be taught: Back Translation, Cognitive Science and Translation, Cultural Filter, Descriptive Translation, Direct Translation, Domestication, Dynamic equivalence, Fidelity, Foreignization, Gain/Loss in Translation, Gender and Language, Gloss, Healthcare Translation, Machine Translation, Interlingual Translation, Intralingual Translation, Invisibility, Laws of Translation, Literal Translation, Metaphrase, Multimedia Translation, Paraphrase, Polysystem Theory, Power, Reception, Sense for Sense Translation, Style, Word for Word Translation.

Suggested Readings:

Baker, Mona and Gabriela Saldanha, editors. *Routledge Encyclopedia of Translation Studies*.
Carmen, Millán, and Francesca Bartrina, editors. *The Routledge Handbook of Translation Studies*.

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For practical demonstration of technology and translation:

Ghazala, Hasan. *Translation Skills: A Textbook*.

Kamal, Hala. "Translating Women and Gender: The Experience of Translating "The Encyclopedia of Women and Islamic Cultures" into Arabic". *Women's Studies Quarterly*, Fall - Winter, 2008, Vol. 36, No. 3/4, Trans- (Fall - Winter, 2008), pp. 254-268.

Lonsdale, Allíson Beeby. *Teaching Translation from Spanish to English: Worlds Beyond Words*.

Munday, Jeremy. *The Routledge Companion to Translation Studies*

National Translation Mission: www.ntm.org.in/languages/english/ntmtranslationworks.aspx

Palfrey, Thomas R. "Literary Translation". *The Bulletin of the Rocky Mountain Modern Language Association*, May, 1964, Vol. 17, No. 1/2 (May, 1964), pp. 6-9.

Poibeau, Thierry. *Machine Translation*.

Project Bichitra, Jadavpur University: www.bichitra.jdvu.ac.in/index.php

School of Indic Studies, JNU: www.sanskrit.jnu.ac.in/index.js

Comparative Literature Multi Syllabus

To be introduced from 2023

Semester I

MDCL01– Comparative Literature and Performance Studies

Overview:

This course will explain the multiple territorial intersections of Comparative Literature and Performance Studies, two established fields of study from our location.

Objectives: The objectives of this course are to:

- study the diverse intersections between literary theories and Performance Studies
- understand the scope of Performance Studies beyond established modes of representations
- understand and interrogate ‘interdisciplinary’ studies.

Outcome: By the end of the course, students should be able to:

- identify how students of literature can interact with ideas on performance, performativity, performing cultures, language as performance
- develop a more holistic approach towards situating the politics of ‘performance’
- develop a performance text

The course will focus on the following topics (**Any two** topics will be offered):

- Indigenous Performance Cultures in India and beyond
- Forms of theatrical practices in India
- Forms of theatrical practices in non-Indian contexts
- Architecture and Performance in Santiniketan
- Performing Alterities: The queer performance space
- Organic theatre practices: problematising ‘forms’
- Feminist readings on ‘performativity’
- Performance in ‘border’ zones.
- Caste, class, race and Performance

Total number of primary texts (essays/prose pieces/poems/films) should not exceed eight to ten.

Suggested Readings:

Brayshaw, Teresa, and Noel Witts. *The Twentieth Century Performance Reader*.

Brooks, Peter. *Mahabharata*.

Cavallaro, Dani. *Critical and Cultural Theory*.

Climenhaga, Royd. *The Pina Bausch Sourcebook: The Making of Tranztheater*.

Growtowski, Jerzy, Eugenio Barbarba et al. *Towards a Poor Theatre*.

Gupta, Kaustav and Mayurakshi Sen, editors. *Organic Theatre: Manish Mitra's Manifestos and his Actor's Responses*.

Heike Oberlin, David Shulman, et al. *Two Masterpieces of Kutiyattam: Mantrankam and Anguliyankam*.

Maitra, Shefali. *Rabindra-Nrityanatyā: Ekti Naribadi Path*.
 Munshi, Urmimala Sarkar. *Uday Shankar and his Transcultural Experimentations: Dancing Modernity*.
 _____. *Alice Boner Across Geographies and Arts*.
 Schechner, Richard. *Performance Studies: An Introduction*.
 Thakur, Abanindranath. *Khuddur Jatra*.
 Thakur, Rabindranath. "Sangeet o Bhav".
 _____. *Geetobitan*.

Any one from the following performance traditions will be discussed :

Ramakaatha, Panchali, Brotokaatha, Alkaap, Bolan, Jhumur, Bahurupi, Nepali Slam Poetry, Plays by Budhan Theatre, Plays by Native Earth Performing Arts, Wall art, Kitsch, Graffiti.

Semester II

MDCL02 – Comparative Literature: Popular Literature and Culture

Overview: The course will explain the concept of 'Popular' and how one can read popular literature, films and culture through Comparative Literature methodology

Objectives: The objectives of this course are to:

- identify a methodology to read various popular literatures/films and cultures from different locations
- identify the politics of 'popular' and its ever-evolving nature within the dominant ideology of the multilingual space like India

Outcome: By the end of the course, students will be able to:

- define and describe "popular" as a category
- investigate the politics of constructing the "popular" within the literary and Cultural domain

In this paper there are two segments – i) Popular Literature and ii) Popular Culture and Films. Any ONE segment will be offered to each batch.

I) Popular Literature –Six terms and concepts will be taught from the following:

Dominant, Residual, Emergent, Canon, Periphery, Mainstream, Retellings, Plot, Tale, Motif, Theme, Myth, Legend, *Puran*, *Itihasa*, High Culture and Low Culture

Essays: (Three)

Adorno, Theodore. *The Culture Industry*.(Selections)
 Arnold, Matthew. *Culture and Anarchy*.(Selections)
 Bandyopadhyay, Sibaji. *Thematology: Literary Studies in India*.(Selection)
 Behr, Kate. "'Same-as-Difference': Narrative Transformations and Intersecting Cultures in Harry Potter".
 Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction".
 Chanda, Ipshita. "New Themes for Old: Harry Potter and the Theme of Everyman".
 Das, Sisir Kumar. *Shatayu Sukumar*.(Selections)
 Dev Sen, Navaneeta. *Counterpoints: Essays in Comparative Literature*.

Majumdar, A and Ashish Lahiri. *Prastutiparba: Sukumar Roy*.
 Mendelsohn, Farah. "Crowning the King: Harry Potter and the Construction of Authority".
 Murnaghan, S. "Classics for Cool Kids: Popular and Unpopular Versions of Antiquity for Children".
 Nikolajeva, Maria. "Fairy Tale and Fantasy: From Archaic to Postmodern"
 Williams, Raymond. *Key Words*.
 _____. *Culture and Society*.

Text: (Two)

Bankimchandra Chattopadhyay, Troilokyanath Mukhopadhyay, Dakshinaranjan Mitra
 Majumdar, Rabindranath Thakur, Upendrakishor Roychoudhury, Sukumar Roy, Rajshekhar
 Basu, Ashapura Devi, Kalki, Pudumaipittan, Bama, C.V. Raman Pillai, V.M. Basheer, M.T.
 Vasudevan Nair, J.R.R. Tolkien, C.S. Lewis, J.K. Rowling, Rick Riordan, Eoin Colfer,
 Jonathan Stroud, Neil Gaiman

II) Popular Culture and Films - six terms and concepts will be taught from the following:

Bourgeois Culture, Capitalism, Class, Commercial Culture, Elite, Folk, Society, High culture and low culture, Margin, Hegemony, Dominant, mainstream, Patriarchy, Gender and Film, Melodrama, Horror, Mass-culture, Bollywood, South-Indian Films.

Essays: (Three)

Black, Jeremy. *The Politics of James Bond*. (Selections)
 Chanda, Ipshita. "Kya Hum Pehle Kabhi Yahan Aye Hain: Re-turning to Look at the 'Indian' in Indian Cinema through Farah Khan's Om Shanti Om".
 Cook, David A. *A History of Narrative Film*. (Selections)
 Cullen, Derek. *The James Bond Phenomenon: A Critical Reader*. (Selections)
 Mukherjee, Madhuja. "The Singing Cowboys: Sholay and the Significance of (Indian) Curry Westerns within Post-Colonial Narratives".
 _____. "Of Recollection, Retelling, and Cinephilia: Reading Gangs of Wasseypur as an Active Archive of Popular Cinema".
 Niranjana, Tejaswini. "Integrating whose nation? Tourists and terrorists in 'Roja'".
 _____. "Roja revisited".
 Orsini, Francesca. *Love in South Asia: A Cultural History*. (Selections)
 Prasad, Madhav M. *Ideology of Hindi Film*. (Selections)
 Ray, Satyajit. *Deep Focus: Reflections on Cinema*. (Selections)
 _____. *Speaking of Films*. (Selections)
 Saran, Renu. *History of Indian Cinema*. (Selections)
 Vanita, Ruth. *Dancing with the Nation: Courtesans in Bombay Cinema*. (Selections)
 Williams, Raymond. *Key Words*. (Selections)
 _____. *Culture and Society*. (Selections)

"Popular" Cinema: (Two)

Meghe Dhaka Tara, Kapurush O Mahapurush, Gupi Gayen Bagha Bayen (Trilogy),
Chiriakhana, Sriman Prithiraj, Sonar Kella, Bancharamer Bagan, Hirer Angti, Rajlokhi O Srikanto, Kairee, Mother India, Sholay, Deewar, Mr. India, Roja, Dilwale Dulhania Le Jayenge, Mission Kashmir, Nayak, Main Hoon Na, Om Shanti Om, Gangs of Wasseypur 1 and 2, Lipstick Under My Burkha, Super Deluxe, Navarasa, Paava Kadhaigal, Frankenstein, Dracula, Vertigo, Seven Samurai, James Bond Series, Star Wars Series, Taxi Driver, Solaris, Indiana Jones Series, God Father, Rebecca, Harry Potter Series

Suggested Readings:

- Banerjee, Sumanta. *The Parlour and the Street – Elite and Popular Culture in Nineteenth–Century Calcutta*.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.
- Bhaumik, Kaushik. "Migration and Contemporary Indian cinema: A Consideration of Anurag Kashyap and la politique des auteurs in the Times of Globalization."
- Brooks, Peter. *The Melodramatic Imagination: Balzac, Henry James, melodrama, and the Mode of Excess*.
- Brunt, Rosalind and Caroline Rowan. *Feminism, Culture, and politics*.
- Cawelti, John.G. "The Concept of Formula in the Study of Popular Literature".
- Chanda, Ipshita. *Packaging Freedom: Feminism and Popular Culture*.
- Chatterjee, Gayatri. *Mother India*.
- Das, Sisir Kumar. "Popular Literature and the Reading Public".
- Gordon, Andrew. "Star Wars: A myth for our time".
- Holte, James Craig. *Dracula in the Dark: The Dracula Film Adaptations*.
- Mehta, Monika. "Fan and its Paratexts".
- Strinati, Dominic. *An Introduction to Theories of Popular Culture*.
- The Oxford History of World Cinema*.
- Thomas, Rosie. "Melodrama and the negotiation of morality in mainstream Hindi film."
- Truffaut, Françoise, and Alfred Hitchcock. *Hitchcock/Truffaut*.
- Uberoi, Patricia. "The diaspora comes home: Disciplining desire in DDLJ".
- Virdi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*.
- Whited Lana A., and Katherine Grimes, editors. *Critical Insights: The Harry Potter Series*.

Semester III

MDCL03 – Comparative Literature and New Media

Overview: This course will focus on the study of the changing aspects of literature in respect to the emergence of New Media.

Objective: This course aims to:

- provide students with a primary understanding of the New Media
- explain the connections between New Media and Comparative Literature.

Outcome: By the end of the course, the students should be able to:

- identify the key terms and concepts associated with the study of New Media
- understand the relevance of New Media in contemporary literary studies
- explain the interrelationship between New Media and Comparative Literature.

Terms and concepts (any six):

New Media and its significance in literary studies, Digital platform, Big data, Meta data, Digital Archive, Social Networking, Online activism, User interface, Digital Divide, Interactivity, Web 1.0, Web 2.0, Web 3.0, Artificial Intelligence, Born-digital Texts, online

gaming, Hypertext, Community Building, Database, Algorithm, Digital Humanities, End User, Augmented Reality, Virtual Reality, Open Source, Online Journalism.

Essays (any two):

Aime'e Morrison. "Blogs and Blogging: Text and Practice"
Rosario, Giovanna di, et al. "The Origins of Electronic Literature: An Overview."
Flores, Leonardo. "Artistic and Literary Bots."
Hjorth, Larissa. "Games as New Media."
Lewis, Diana M. "Online news: A new genre?"
Green, Lelia. "The Digital Divide."
Sen Narayan, Sunetra and Shalini Narayanan. "An Overview of New Media in India."
Pandey, Uma Shankar. "The Internet in India: Crystallizing the Historical Inequalities."

E-Texts: (Any three)

Shelley Jackson: *My Body – a Wunderkammer*
Joellyn Rock: *Remixing Shakespeare: A Netprov in Three Acts*
Chris Funkhouser: *improvised is how the voice is used...*
SBS: *The Boat*
Online poem generators
Certain YouTube videos and other online materials available in the public domain

Suggested Readings:

Siapera, Eugenia. *Understanding New Media*.
Everett, Anna and John T. Caldwell, editors. *New Media: Theories and Practices of Digitextuality*.
Jones, Steve. *Encyclopaedia of New Media: An Essential Reference to Communication and Technology*.
Lister, Martin. *New Media: A Critical Introduction*.
Siemens, Ray and Susan Schreibman. *A Companion to Digital Literary Studies*.
Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction."
Hammond, Adam. *Literature in the Digital Age: An Introduction*.