

MA in Comparative Literature

New Syllabus introduced from 2025-26

There are 16 courses of 50 marks each (40 for End-Semester exam and 10 for continuous assessment). The credit structure will be as per university rules. Pedagogical strategies for these courses will include direct teaching, class presentations, and group discussions. Evaluation process will be as per university examination rules.

SEMESTER I

CL/MA/C1: Reading Literature

Overview: Through select literary pieces, this course will introduce students to the rich and varied world of literature, trying to encourage students to inculcate a habit of reading and writing – two foundational skills of not only literary studies, but the entire Humanities stream.

Objectives: The objectives of this course are to:

- introduce students to the rich world of literature
- teach close reading
- encourage independent thinking and expression

Outcome: By the end of the course, students will learn to:

- critically read a text
- express their thoughts on a text
- identify narrative techniques
- identify different genres

Note: As it is primarily a skill enhancing course, the evaluation process for this course will have to be oriented towards that. Therefore, the end semester examination will evaluate students' comprehension skills, and their ability to critically appreciate a piece of literature. Therefore, questions will include texts not prescribed in the syllabus as well.

Texts: The course will focus on narrative and lyric modes. Students will read ONE novel, FOUR Short Stories and TEN lyrics from the following pool:

- Novels:
Charles Dickens, Elizabeth Gaskell, Walter Scott, Oscar Wilde, James Joyce, J. K. Rowling, Rick Riordan, Eoin Colfer, Bankimchandra Chattopadhyay, Kalki, C.V. Raman Pillai, Saradindu Bandyopadhyay
- Lyrics:
Thomas Wyatt, Philip Sydney, Edmund Spenser, William Shakespeare, John Dryden, Alexander Pope, John Milton, Victor Hugo, Charles Baudelaire, Edward Lear, Madhusudan Dutta, Rabindranath Thakur, Sukumar Ray, Matsuo Basho, Kobayashi Issa, Natsume Soseki
- Short Stories:
The Arabian Nights, Upendrakishore Ray Chowdhury, Dakshinaranjan Mitra Majumdar, Russian Folk Tales, Troilokyanath Mukhopadhyay, Banaphul, Premchand, Hansda Sowvendra Shekhar, Indra Bahadur Rai, Gorachand Murmu, Mamang Dai, Oscar Wilde, Edgar Alan Poe, Ruskin Bond, Thomas King

Suggested Readings:

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*.

Calvino, Italo. *The Literature Machine*.

Chakrabarty, Amarendra. *Kabita Parichay*.

Empson, William. *Seven Types of Ambiguity*.

Ray, Sukumar. "Bhasha'r Atyachar."

Sen, Sukumar. "Golper Gaatchhora."

Shaw, George Bernard. "Spoken English and Broken English."

Thakur, Rabindranath. "Baaje Kotha."

CL/MA/C2: Literary Concepts and Events

Overview: This course will discuss certain major literary terms, concepts and events critical to the study of literature.

Objectives: The objectives of this course are to:

- introduce certain basic literary concepts
- introduce extra-literary events
- familiarise students with literary terms
- introduce literary events

- introduce certain key terms related to the Indian knowledge systems

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

- identify and explain the key concepts of literature.
- identify basic literary terms
- identify literary events
- identify extra-literary events
- identify and use certain key terms related to the Indian knowledge systems

The following concepts will be introduced:

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

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

Suggested Readings:

Abrams, M.H. *Glossary of Literary Terms*

Bandyopadhyay, Sibaji. *Alibabar Guptobhandar*

Bhaya Nair, Rukmini and Peter Ronald deSouza. Eds. *Keywords for India: A Conceptual Lexicon for the 21st Century*.

Chakraborty, Sudhir. *Buddhijibir Noteboi*

Das, Sisir Kumar. "The Idea of Literary History"

Das, Sisir Kumar, editor and compiler. "A Chronology of Literary Events 1800-1910" and "A Chronology of Literary Events 1911-1956".

Oxford Dictionary of Literary Terms

Weisstein, Ulrich. *Comparative Literature and Literary Theory: Survey and Introduction*.

CL/MA/C3: Comparative Literature Methodology I

Overview: This course explores certain aspects of Comparative Literature Methodology, such as thematology, genology and historiography.

Objectives: The objectives of this course are to:

- explain the methodology of Comparative Literature
- explain the process of literary productions
- discuss literary relations.

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

- identify and discuss the key components of Comparative Literature
- describe the process of literary productions
- describe literary relations

In the first segment basic terms of CL methodology will be discussed such as thematology, genology, literary history, inter and intra literary relations, dominant, residual, emergent, inherited texts/traditions, imitation, adaptations, intermediaries, literary fortune, influence, reception, translation.

Eight essays from the following pool will be taught to explain CL methodology:

Aldridge, Owen Alfred. *Comparative Literature: Matter and Method*. (Selections)

Wellek, Rene and Austin Warren. *Theory of Literature*. (Selections)

Praver, Siegbert Salomon. *Comparative Literary Studies*. (Selections)

Dominguez, Cesar, Haun Saussy and Dario Villanueva. *Introducing Comparative Literature: New Trends and Applications*. (Selections)

Dev Sen, Nabaneeta. "Thematic Structure of Epic Poems in the East and in the West".

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

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

Bandyopadhyay, Sibaji, editor. *Introduction to Literary Studies in India: Thematology*.

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

Devy, Ganesh. *Of Many Heroes: An Indian Essay in Literary Historiography*. (Selections)

Chanda, Ipshita. *Literary Studies in India: Literary History*. (Selections)

_____. Afterword in *Chandrabati's Ramayan*.

Warder, Anthony Kennedy. *An Introduction to Indian Historiography*. (Selections)

In the second segment **4 dramas** will be taught from following pool of authors:

Jean Racine, Moliere, Pierre Corneille, Voltaire, Gotthold Ephraim Lessing, Karl Georg Büchner, Victor Hugo, Henrik Ibsen, George Bernard Shaw, Anton Chekov, Luigi Pirandello, Bertolt Brecht, Alfred Jarry, Jean Genet, Eugene Ionesco, Pablo Neruda, Rabindranath Thakur, Dharamvir Bharati, Girish Karnad, Vijay Tendulkar, Utpal Dutta, Badal Sircar, Ratan Thiyam, Mohan Rakesh

Suggested Readings:

Behdad, Ali and Thomas, Dominic, editors. *A Companion to Comparative Literature*.

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

Figuiera, D and Chandra Mohan, editors. *Literary Culture and Translation: New Aspects of Comparative Literature*.

Fokkema, Douwe. *Issues in General and Comparative Literature*.

Harris, Wendell V. What Is Literary "History"?

Lefevere, Andre. *Essays in Comparative Literature*.
 Mohan, Chandra, editor. *Aspects of Comparative Literature: Current Approaches*.
 Praver, S.S. *Comparative Literary Studies: An Introduction*.
 Ramakrishnan, E.V, Harish Trivedi and Chandra Mohan, editors. *Interdisciplinary Alter-natives in Comparative Literature*.
 Schaeffer, Jean-Marie and Kathleen Antonioni. "Literary Studies and Literary Experience".
 Veit, Walter F. "Globalization and Literary History, or Rethinking Comparative Literary History: Globally".
 Weisstein, Ulrich. *Comparative Literature and Literary Theory: Survey and Introduction*.
 Translated by William Riggan.

CL/MA/C4: Options

At least two skill-based optional courses will be offered, out of which students will have to opt for one.

Group A: Language Skill I

- I. Assamese I [CL/MA/C4-AI]
- II. Spanish I [CL/MA/C4-AII]

Group B: Literary Skill I

- I. Technical Writing [CL/MA/C4-BI]
- II. Script Writing [CL/MA/C4-BII]

SEMESTER II

CL/MA/C5: Comparative Literature Methodology II

Overview: This course focuses primarily on reception theory, to facilitate students' understanding of Comparative Literature methodology.

Objectives: The objectives of this course are to:

- discern the literary process through which traditions, texts, genres, themes travel across cultures
- explain literary systems and mediums.
- explore the Comparative Literature Methodology within the Indian knowledge systems

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

- describe the various textual negotiations through theories of contact and reception
- identify literary contexts and receptions
- describe the theories of literary contexts and receptions.
- identify the relations between CL methodology and IKS

SECTION A:

Eight essays from the following pool will be taught to explain CL methodology:

Thakur, Rabindranath. *Prachin Sahitya*. (Selection)
Jauss, Hans Robert. *Literary History as a Challenge to Literary Theory*.
Prawer, Siegbert Salomon. "Reception and Communication."
Galik, Marian. "Interlitariness as a Concept of Comparative Literature"
Das, Sisir Kumar. *Mad Lover*. (Selections)
Das, Sisir Kumar. *Indian Ode to the West Wind: Studies in Literary Encounters*. (Selections)
Holub, Robert C. *Reception Theory: A Critical Introduction*. (Selections)
Majumder, Swapan. "Vidyayotanik Shakespeare". (JJCL 20-21)
_____. "Reception Aesthetics in a Colonial Context".
_____. *Comparative Literature: Indian Dimensions*. (Selection)
_____. "Epistulai Heroidum O Birangana Kavya".
Juvan, Marko. "Towards a History of Intertextuality in Literary and Culture Studies".
Borges, George Luis. "The Thousand and One Nights".
Wolf, Werner. "(Inter)mediality and the Study of Literature".

SECTION B: Reception of a particular author/text in the Indian/non-Indian context.

For example, Reception of Kalidasa/ Shakespeare /Rabindranath/ Nirala / Najrul Islam/
Reception of the Rama katha
Reception of *Odyssey*
Reception of *The Thousand and One Nights*
Reception of Epic/*Mahakavya* Tradition for e.g. *The Iliad*/ *The Mahabharata*

Suggested Readings:

Chanda, Ipshita. *Reception of the Received: European Romanticism Rabindranath and Suryakant Tripathi 'Nirala'*
Durišin, Dionýz. *Sources and Systematics of Comparative Literature*. Trans. Peter Tkác.
Durišin, Dionýz. *Theory of Literary Comparatistics*. Trans. Jessie Kocmanová.
Hohendahl, Peter Uwe and Marc Silberman. "Introduction to Reception Aesthetics"
Iser, Wolfgang. *The Act of Reading*
Majumder, Swapan. *Comparative Literature: Indian Dimensions*
Richman, Paula. *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*

Tatum, James. "A Real Short Introduction to Classical Reception Theory"

CL/MA/C6: Aesthetics and Poetics I

Overview: Based entirely on the Indian knowledge systems, this course explores the idea of literary theory and criticism in ancient India, focusing primarily on the Sanskrit literary tradition.

Objectives: The objectives of this course are to:

- trace the trajectory of development of literary theory and criticism in ancient India
- identify the development and intersections of various literary schools
- apply the theories in reading ancient Indian plays

Outcome: By the end of the course, students will be able to identify and explain the key concepts and persons associated with literary theory and criticism in ancient India.

The works of the following persons and their contribution to literary theory and criticism will be discussed.

Bharata, Dandin, Bhamaha, Bhartrihari, Kuntaka, Anandavardhana, Abhinavagupta, Kshemendra, Visvanath Kaviraja, Rajshekhara

Any five of the following texts will be selected:

Natyasastra (Selections)

Abhinavagupta. *Dhvanyaloka Locana* (Selections)

_____. *Abhinava Bharati* (Selections)

Kaviraja, Visvanatha. *Sahitya Darpana* (Selections)

Dwivedi, Ramesh Chandra. "Philosophical Considerations and Independence of Literary Criticism in Sanskrit"

Krishnamoorthy, K. "Dhvani as the Melting-point of All Principles of Sanskrit Literary Theory"

Venkatachalam, Vishwanathan. "The Inter-relation of the Kavi and the Sahridaya in Sanskrit Literary Criticism"

Warder, Anthony Kennedy. *Indian Kavya Literature* (Selections)

Three plays from any of the following playwrights will be selected:

Bhasha, Asvaghosha, Kalidasa, Sudraka, Vishakhadutta, Bhavabhuti

Suggested Readings:

Aristotle. *Poetics*

De, Sushil Kumar. *History of Sanskrit Poetics*

Indian Philosophical Systems, The Ramakrishna Mission institute of Culture

Kane, Pandurang Vaman. *History of Sanskrit Poetics*

Laird, Andrew, editor. *Ancient Literary Criticism*

Mukherjee, Ramaranjan. *Ancient Indian Literary Criticism*
Panini. *Astadhyayi*
Patanjali. *Mahabhasya*
The Mahabharata
The Ramayana

CL/MA/C7: Translation Studies

Overview: Continuing the discussion of Comparative Literature methodology, this course will focus on Translation Studies, its history, scope and critical theoretical aspects in India and abroad. This course is aligned with the ideology of Indian knowledge systems.

Objectives: The objectives of this course are to:

- explain the need of Translation Studies within the rubric of Comparative Literature methodology in India and abroad.
- explain the key concepts associated with Translation Studies
- develop the foundational theory for hands-on translation

Outcome: The learner will be able to:

- identify the politics of translation
- develop a better understanding of a translated text, and engage with various languages
- enhance their translation skill.
- engage with plurilingualism in India

Section I: Introduction

Brief history of Translation Studies in India and Europe

Scope of Translation Studies

Basic concepts associated with Translation Studies (e.g.: author, translator, source text, target text, source language, target language, *anuvad*, *tarjuma*, *bhasantar*, *rupantar*, literary transduction, equivalence, invisibility, adaptation, transcreation, translatability etc.)

Section II: Essays

Ten essays to be chosen from the following pool:

Asaduddin, Mohammad. "Translation and Indian Literature: Some Reflections."

Bassnett, Susan. *Translation Studies*. (Selections)

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

Dryden, John. "On Translation".

Goethe, Johann Wolfgang von. "Three Types of Translation"

Holmstrom, Lakshmi. "Translation: Roles, Responsibilities and Boundaries"

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

Kothari, Rita. *Uneasy Translations: Self, Experience and Indian Literature*.

Lefevere, Andre. "The 'Third-World' Translated."

Lefevere, Andre. *Translation, Rewriting and the Manipulation of Literary Fame*. (Selections)
 Mukherjee, Sujit. *Translation as Discovery*. (Selection)
 Niranjana, Tejaswini. *Siting Translation*. (Selections)
 Paz, Octavio. "Translation: Literature and Literality."
 Schleiermacher, Friedrich. "On the Different Methods of Translating".
 Singh, Udaya Narayana. *Translation as Growth*. (Selections)
 Thakur, Rabindranath. *Anuvad Carca*.
 Venuti, Lawrence. *Translator's Invisibility*. (Selections)
 Wakabayashi, Judy and Rita Kothari. *Decentering Translation Studies: India and Beyond*.

Suggested Readings:

Baker, Mona and Gabriela Saldanha. *Routledge Encyclopedia of Translation Studies*.
 Chakraborty Spivak, Gayatri. Introduction to Mahasweta Devi's *Imaginary Maps*.
 Chanda, Ipsita. "Introduction". *Dhorai Charit Manas*. Satinath Bhaduri.
 _____. "Introduction". *Two Plays by Sukumar Ray*.
 Dasgupta, Sayantan. "Translating India Today: Local cultures, global ambitions and colonial hangovers". *Locating Cultural Change: Theory Method Process*. Edited by P. Basu and I. Chanda.
 Holmstrom, Lakshmi. Introduction to *Bama's Karukku*
 Kumar, T. Vijay. Introduction to *Kanyashulkam*.
 Lefevere, Andre. *Essays in Comparative Literature*.
 Munday, Jeremy. *Introducing Translation Studies*.
 Uma, Alladi and M. Sridhar. Introduction to *Ayoni*.
 Weissbort, Daniel and Astradur Eysteinnsson, editors. *Translation – Theory and Practice: A Historical Reader*.

CL/MA/C8: Options

At least two skill-based optional courses will be offered. Students will have to opt for anyone.

Group A: Language Skill II

Only students, who opted for Language Skill I, will be allowed to pursue the same language in this semester.

- I. Assamese II [CL/MA/C8-AI]
- II. Spanish II [CL/MA/C8-AII]

Group B: Literary Skill II

- I. Editing, Proofreading and Publishing [CL/MA/C8-BI]
- II. Translation as Skill [CL/MA/C8-BII]

SEMESTER III

CL/MA/C9: Aesthetics and Poetics II

Overview: This course aims at tracing the development of literary theory and criticism in Europe. In this course, the learner will have an idea on how authors/critics engaged with aesthetic theories based on the available texts in the literary milieu they belonged to. Subsequent developments of literary theories across Europe (language, location) can be read to trace the several transactions that might have happened within Europe across time and space. The idea is not to present continuity or develop a history of literary theory in Europe. The process of selection (despite several gaps) is primarily focused on understanding an aesthetic philosophy which gradually developed in Europe in relationship with the reading of classical 'canon'.

Objective: The objectives of this course are to:

- explain the key concepts associated with the development of literary theory and criticism in Europe.
- explain the interface of literary theory and Comparative Literature methodology

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

- identify key concepts and persons associated with literary theory and criticism across Europe and its relevance in literary studies in India
- explain the shift in genre formation in Europe
- explain the politics of selection of content and form

Selected writings of the following authors/theoreticians/critics will be used to develop the rational of the trajectory.

Socrates, Herodotus, Plato, Xenophon, Antiphon, Aristotle, Epicurus, Dionysius of Halicarnassus, Zeno, Horace, Longinus

Francis Hutcheson, Lord Shaftsbury, Edmond Burke, Joseph Addison, Jean Baptiste Dubos, Alexander Gottlieb Baumgarten, Immanuel Kant, Friedrich Schiller, G.W.F. Hegel

Two plays from following playwrights will be selected:

Aeschylus, Sophocles, Euripides, Aristophanes, Plautus, Terrence, Thomas Kyd, Marlow, Webster, Shakespeare, Calderon, Racine, Moliere, George Etheridge, William Witcherley, Lessing, William Congreve, Oliver Goldsmith

Ten lyrics will be taught from the following pool:

Sappho, Catullus, Troubadour and Minnesang, Guillaume de Dole, Petrarch, Dante, Chaucer, Shakespeare, Rabelais, Milton, Schiller, Lessing, Philip Sidney, Coleridge, Wordsworth

Suggested Readings:

Addison, Joseph. "The Pleasure of the Imagination"

Aristotle. *Poetics*.

Baumgarten, Alexander Gottlieb. "Philosophical Meditations Pertaining to Some Matters Concerning Poetry"

Beowulf

Cassirer, Ernst. *The Philosophy of the Enlightenment*.

DuBos, Jean-Baptiste. "Critical Reflections on Poetry and Painting"

Hammermeister, Kai. *The German Aesthetic Tradition*.

Hegel, Georg Wilhelm Friedrich. *Lectures on Aesthetics*.

Isarel, Jonathan. I. *Radical Enlightenment: Philosophy and the Making of Modernity 1650-1750*.

Kant, Emmanuel. *The Critique of Pure Reason*

_____. *The Critique of Judgement*.

Laird, Andrew, editor. *Ancient Literary Criticism*.

Lessing, Gotthold Ephraim. *Laocoon or An Essay upon the Limits of Painting and Poetry*.

Nibelungleid

Odyssey

Plato. *Republic*.

Schiller, Friedrich. "On Naïve and Sentimental Poetry"

Song of Roland

The Iliad

Wordsworth, William. "Preface to the Lyrical Ballads".

CL/MA/C10: Approaches to Literature I

Overview: Continuing from Course 6 and 9, this course traces the inter-links between literary theory, criticism and Comparative Literature.

Objective: The course will try to:

- introduce specific theoretical approaches of literary criticism
- understand the trajectories and interconnections of different schools of literary theories
- read different thinkers' writings and then using them to study literary texts
- understand how one can use theoretical approaches in the practice of Comparative Literature

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

- concepts such as literature, literariness, literary facts,

- defamiliarisation, langue, parole, sign-signifier-signified
- class, base-superstructure
- how to utilize these in literary analyses.

Any two components will be offered, with at least two essays from each component, from the following pool:

Formalism:

Shklovsky, Viktor. "Art as Technique"

_____. *Theory of Prose* (Selections)

Jakobson, Roman. "Poetics and Language"

Benett, Tonny. *Formalism and Marxism* (Selections)

Jakobson, Roman and Ju Tynjanov. "Problems in the study of language and Literature"

Marxism:

Marx, Karl. "Theses on Feuerbach"

_____. and Frederic Engels. "Bourgeois and Proletariat"

Eagleton, Terry. *Marxism and Literary Criticism* (Selections)

Williams, Raymond. *Marxism and Literature* (Selections)

Benett, Tonny. *Formalism and Marxism* (Selections)

Eagleton, Terry and D. Milne, editors. *Marxist Literary Theory: A Reader*

Bhattacharya, Ramkrishna. *Marksiya Nandantattva*.

Structuralism and Post Structuralism:

Saussure, Ferdinand de. *Course in General Linguistics* (Selections)

Propp, Vladimir. *Morphology of Folktale* (Selections)

_____. "Fairytale Functions"

Levi Strauss, Claude. "The Structural Analysis of Myth"

_____. *Myth and Meaning* (Selections)

Barthes, Roland. "Death of the Author"

_____. "Image, Music and Text"

_____. "From Work to Text"

Derrida, Jacques. "Structure, Sign and Play in Discourse of the Human Sciences"

Foucault, Michel. "What is an Author?"

_____. *The Archaeology of Knowledge* (Selections)

_____. *Order of Things* (Selections)

Section B:

In this section, 2 plays and 10 poems will be chosen from following pool:

Akam and Puram Poems, Surdas, Ramprasad Sen, Mirza Ghalib, Charles Baudelaire, Federico Garcia Lorca, Stephane Mallarmé, Rainer Maria Rilke, Rabindranath Thakur, Satyendranath Datta, Sudhindranath Datta, Suryakant Tripathi Nirala, Mahadevi Verma, Modern Indian Lyrics, Girish Karnad, Badal Sircar, Namdeo Dhasal, Pablo Neruda, A.K. Ramanujan, Arun Kolatkar,

Ratan Thiyam, B. S. Mardhekar, Dakxin Bajarange Chhara, Dharamveer Bharati, Mohan Rakesh, Sukumar Ray, Utpal Dutta, Alfred Jarry, Samuel Beckett, Bertolt Brecht, Luigi Pirandello, Eugene Ionesco, Wole Soyinka, Tanti Brothers

Suggested Readings:

Bakhtin, Mikhail. "Discourse in the Novel"
Barthes, Roland. *A Roland Barthes Reader*
Bottomore, Tom. *Dictionary of Marxist Thoughts*
Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*
Eagleton, Terry. *Literary Theory: An Introduction*
Jameson, Fredric. *Marxism and Form: 20th-Century Dialectical Theories of Literature*
Laclau, Ernesto. *Ideology and Politics in Marxist Theory*
Norris, Christopher. *Deconstruction: Theory and Practice*
Young, Robert. *Untying the Text: A Post-Structuralist Reader*

CL/MA/C11: Journey of Comparative Literature

Overview: This course aims to trace the origin and evolution of Comparative Literature as an academic discipline.

Objectives: The objectives of this course are to:

- trace the journey of Comparative Literature
- explain core theories, and debates centering the discipline
- highlight the nature and scope of the discipline
- explore elements of CL within the Indian knowledge systems

Outcome: By the end of this course, the learners will be able to understand:

- various hours of Comparative Literature
- diverse ramifications of Comparative Literature in the global scenario.
- identify the relevance of CL within the Indian knowledge systems

The course will include the following topics and texts:

- Comparative Literature in India
- Comparative Literature in the USA
- Goethe's idea of World Literature
- Mathew Arnolds's idea of Comparative Literature
- La Littérature comparée – the French Hour

- German and American hour
- Various schools of CL
- CL and Other disciplines
- CL in Latin America, Africa, Canada, East Europe

Possnett, H. M. *Comparative Literature*

Thakur, Rabindranath. "Visvasahitya"

Bernheimer, Charles. *Comparative Literature in the Age of Multiculturalism*.

Saussy, Haun. *Comparative Literature in the Age of Globalization*.

Heise, Ursula K. *Futures of Comparative Literature: ACLA State of the Discipline Report*.

Basu, Buddhadev. "Comparative Literature in India"

Dev, Amiya. "Comparative Literature in India"

Chakraborty Dasgupta, Subha. "Comparative Literature in India: An Overview"

Routledge Companion to World Literature

ACLA reports

Suggested Readings:

Bassnett, Susan. *Comparative Literature: A Critical Introduction*.

Damnrosch, David. *What is World Literature*.

Das, Sisir Kumar. *A History of Indian Literature*.

Dev, Amiya. *The Idea of Comparative Literature*.

Dev, Amiya and Sisir Kumar Das. *Comparative Literature: Theory and Practice*.

George, Karimpumannil Mathai. *Comparative Indian Literature*.

Guillen, Claudio. *Challenges of Comparative Literature*.

Majumdar, Swapan. *Papers Mainly Comparative*.

Spivak, Gayatri. *Death of a Discipline*.

Thakur, Rabindranath. *Sahitya*.

Weisstein, Ulrich. *Comparative Literature*.

CL/MA/C12: Options

At least two optional courses will be offered. Students will have to opt for any one.

Group A: Literature of the Colonies I

- I. Literatures of Africa I [CL/MA/C12-AI]
- II. Literatures of Canada I [CL/MA/C12-AII]
- III. Literatures of Latin America I [CL/MA/C12-AIII]

Group B: Literary Transactions

- I. World Literature [CL/MA/C12-BI]

- II. Literatures of the Indian Subcontinent [CL/MA/C12-BII]
- III. Literatures of Medieval India [CL/MA/C12-BIII]

SEMESTER IV

CL/MA/C13: Approaches to Literature II

Overview: Continuing from Course 10, this course aims at exploring the contacts and challenges which inform contemporary literary criticism.

Objectives: The objectives of this course are to:

- identify the rise of group/community/gender specific theories
- introduce subaltern theory, feminist literary criticism
- discuss relationships of the theories with the “mainstream” theories, and the challenges they pose to the “mainstream” theories.
- explore the crosscurrents within the Indian knowledge systems

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

- the major terms, concepts and figures associated with contemporary literary criticism
- the interface of Literary Theory and Comparative Literature
- appreciate the frictions within the Indian knowledge systems

Section A:

In this section, two essays each from following groups will be offered.

Approaches from the margins

Ambedkar, Bhimrao Ramji. *Annihilation of Caste*

Gandhi, Mohandas Karamchand. *Selected Political Writings* (Selections)

Fanon, Frantz. *The Wretched of the Earth* (Selections)

Wa Thiongo, Ngugi. *Detained: A Writer's Prison Diary*

_____. *Decolonizing the Mind*. (Selections)

Milloy, John. S. *A National Crime*

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*

Devy, Ganesh. *A Nomad Called Thief*

_____. *G.N. Devy Reader*. (Selections)

_____. *Indigeneity and Nation* (Selections)

Thorat, Sukhadeo. "Literacy and Education Levels"
____. *Dalits in India*.

Gender and Sexuality

Foucault, Michel. *History of Sexuality* (Selections)
Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic* (Selections)
Kristeva, Julia. "Motherhood According to Bellini"/ "Women's Time"
Kaplan, Cora. "Opening Pandora's Box: Subjectivity, Class and Sexuality in Socialist Feminist Criticism". *Making a Difference: Feminist Literary Criticism*, edited by Gayle Greene & Coppelia Kahn.
Sangari Kumkum and Sudesh Vaid. *Recasting Women* (Selections)
Sangari, Kumkum. *Politics of the Possible* (Selections)
Tharu, Susie and K. Lalitha. *Women's Writing in India*. (Introduction)
Harding, Sandra. "Latin American Decolonial Studies: Feminist Issues"
Vanitha, Ruth and Saleem Kidwai, editors. *Same Sex Love in India: Readings in Indian Literature* (Selections)
Panjabi, Kavita and Paromita Chakravarty, editors. *Women Contesting Culture: Changing Frames of Gender Politics in India* (Selections)
Dasgupta, Rohit K. and Kaustav Bakshi, editors. *Queer Studies: Texts, Contexts, Praxis* (Selections)
Dasgupta, Rohit K. *Digital Queer Cultures in India: Politics, Intimacies and Belonging* (Selections)
Dasgupta, Rohit K. and Steven Baker. *Popular Masculine Cultures in India: Critical Essays* (Selections)
Silvera, Makeda. *Piece of My Heart: A Lesbian of Colour Anthology* (Selections)

Section B:

In this section, 4 prose pieces and 10 poems will be chosen from following pool:

A. Revathi, Albert Camus, Ambai, Amruta Patel, Arundhati Roy, Ashapurna Devi, Baby Kamble, Bama, Bani Basu, Bhalchandra Nemade, D.H. Lawrence, Damayanti Besra, Ezra Pound, Franz Kafka, Gertrude Stein, Gopinath Mohanty, Hoshang Merchant, Indira Goswami, Indra Bhahadur Rai, James Joyce, Jean-Paul Sartre, Joseph Conrad, Kalyani Thakur Charal, Koushalya Banerji, Krishna Sobti, Kumaran Asan, Lakshman Gaikwad, Makeda Silvera, Manaranjan Vyapari, Mardhekar, Mouni, Mustafa Siraj, Namdeo Dhasal, Pudumaipittan, Rabindranath Thakur, Raghunath Murmu, Renu, Ruby Hembrom, Sankaradeva, Sara Joseph, Saran Kumar Limbale, Satinath Bhaduri, Shyam Selvadurai, Swapnamoy Chakraborty, T.S. Eliot, Thomas Mann, Vallathol, Virginia Woolf, William Faulker.

Suggested Readings:

Geetha, V. *Gender*
Grosz, Elizabeth. "Volatile Bodies: Toward a Corporeal Feminism."

McCann, Carole and Seung-Kyung Kim. *Feminist Theory Reader*
Mohanty, Chandra. T. *Under the Western Eye*
Spivak, G.C. "Feminism and Critical Theory"
Tharu, S, A. Suneetha and U.M. Bhugubanda, editors. *A World of Equals: A Textbook on Gender*
Thornham, Sue. *Feminist Theory and Cultural Studies: Stories of Unsettled Relations*

CL/MA/C14: Options

At least two optional courses will be offered. Students will have to opt for any one.

Group A: Literature of the Colonies II

Only students who opted for Literatures of the Colonies I, will be allowed to pursue the same area in this semester.

- I. Literatures of Africa II [CL/MA/C14-AI]
- II. Literatures of Canada II [CL/MA/C14-AII]
- III. Literatures of Latin America II [CL/MA/C14-AIII]

Group B: Popular Literature

- I. Comics [CL/MA/C14-BI]
- II. Detective Fiction [CL/MA/C14-BII]
- III. Electronic Literature [CL/MA/C14-BIII]

CL/MA/C15: Options

At least two optional courses will be offered. Students will have to opt for any one.

Group A: Rabindranath and Reception Studies

- I. Rabindranath and Sanskrit Aesthetics [CL/MA/C15-AI]
- II. Rabindra Gaan [CL/MA/C15-AII]

Group B: Literature and the Other Arts

- I. Literature and Dance [CL/MA/C15-BI]
- II. Literature and Theatre [CL/MA/C15-BII]

CL/MA/C16: Dissertation

Overview: Based on the courses taught so far, students will write a brief dissertation (8000-10000 words) based on their original research, under the supervision of a teacher.

Objective: The objective of this course is to

- introduce the salient features of academic writing to the students

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

- get a clear idea of how to conduct original research
- develop some expertise on academic writing and editing.

The taught components of this course will include:

- Research Methodology and Techniques
- Style Sheets
- Cardinal Principles of academic integrity
- Research and publication ethics
- Plagiarism detection tools
- Reference management tools

Evaluation Process: All CCL faculty members will supervise and evaluate the dissertations. Teachers will evaluate dissertations they have not supervised. The list of candidates, supervisors and examiners will be sent to Examination Section so that they can facilitate the evaluation process by sending award sheets accordingly.