

**DEPARTMENT OF ENGLISH
JAHANGIRNAGAR UNIVERSITY**

**The Syllabus for MA in
English: Literatures in English and Cultural Studies
(Sessions 2015-2016, 2016-2017, 2017-2018, 2018-2019)**

1. INTRODUCTION

The study of literature in English now incorporates both an aesthetic/formalist approach and a politico-cultural reading. On the other hand, the word ‘English,’ especially in the academic arena, has received numerous inflections and is deeply informed by socio-cultural contingencies and diversities. Cultural Studies has, thus, appeared as an effective tool to study the interrelationship and tension between cultures and discourses ranging from written literature to hypertext. The *Master of Arts (MA) in English: Literatures in English and Cultural Studies* programme in the Department of English at Jahangirnagar University is designed to address these changes in the study of literature and culture. The programme offers courses on literature and Cultural Studies, field-work based projects, and dissertation so as to enhance students’ interpretive and creative skills.

2. OBJECTIVES

The *Master of Arts (MA) in English: Literatures in English and Cultural Studies* generally intends to broaden students’ exposure to the discursive and applied aspects of the study of literature in English and Cultural Studies. This programme is specifically designed to create active workforce, equipped with skills and sensibility to approach, appreciate, evaluate and produce literary and cultural discourses and, thus, to contribute significantly to the art and politics of signification.

3. COURSE DURATION, CREDITS, MARKS, AND GROUPS

The *Master of Arts (MA) in English: Literatures in English and Cultural Studies* programme is of one year duration. It is constituted of 30 credit hours covered by 6 courses plus viva-voce for the *Thesis Group*, and 7 courses plus viva-voce for the *Course Group*. The courses taken by either of the two groups carry 750 marks in total.

4. PROGRAMME OUTLINE

The *Master of Arts (MA) in English: Literatures in English and Cultural Studies* programme has two groups: *Thesis Group* and *Non-Thesis Group*. The *Thesis Group* shall take 3 compulsory courses, 2 open courses, and Thesis and Defence whereas the *Course Group* shall take 3 compulsory courses and 4 open courses. It should be noted that the student securing at least CGPA 3.5 in the BA (Hons) examination will be eligible to opt for the *Thesis Group*. The students of both the groups shall take a viva-voce after the end of the written examination:

Table 4.1 Thesis Group

<i>Course Code</i>	<i>Course Title</i>	<i>Credits</i>	<i>Marks</i>
LECS 501	21 st Century American and British Literatures	4	100
LECS 502	Cultural Studies	4	100
LECS 503	Comparative Poetics and Literature	4	100
LECS 513	Thesis and Defence	8=(6+2)	200=(150+50)
LECS . . .	Open Course 1	4	100
LECS . . .	Open Course 2	4	100
	Viva-Voce	2	50
Total		30	750

Table 4.2 Non-Thesis Group

<i>Course Code</i>	<i>Course Title</i>	<i>Credits</i>	<i>Marks</i>
LECS 501	21 st Century American and British Literatures	4	100
LECS 502	Cultural Studies	4	100
LECS 503	Comparative Poetics and Literature	4	100
LECS . . .	Open Course 1	4	100
LECS . . .	Open Course 2	4	100
LECS . . .	Open Course 3	4	100
LECS . . .	Open Course 4	4	100
LECS 514	Viva-Voce	2	50
Total		30	750

5. COURSES OFFERED

Courses offered for *Master of Arts (MA) in English: Literatures in English and Cultural Studies* are given below:

	<i>Credits</i>	<i>Marks</i>
<i>Core Courses</i>		
LECS 501 21 st Century American and British Literatures	4	100
LECS 502 Cultural Studies	4	100
LECS 503 Comparative Poetics and Literature	4	100
<i>Open Courses</i>		
LECS 504 World Classics in English Translation	4	100
LECS 505 European Literature in English Translation I	4	100
LECS 506 European Literature in English Translation II	4	100
LECS 507 Modern Latin American Literature in English Translation	4	100
LECS 508 Bengali Writing in English	4	100
LECS 509 Postmodern and Popular Literature	4	100
LECS 510 Transnational, Postcolonial and Ethnicity Studies	4	100
LECS 511 Literature and Gender Studies	4	100
LECS 512 Literature and Media Studies	4	100
<i>Thesis</i>		
LECS 513 Thesis and Defence	8= (6+2)	200= (150+50)
<i>Viva-Voce</i>		
	2	50

6. COURSE DETAILS

The course details including the objectives, content and required and recommended reading of each of the courses are given below:

LECS 501 21st Century American and British Literatures4 Credits | 100 marks (80 *Final Exam*+20 *Tutorial*)

This course samples major 21st century American and British literatures and offers space to read literatures through contemporary literary theories. After the completion of the course, the students will acquire informed understanding of the transformation of thematic concerns and stylistic modes in the 21st century and will be able to connect literary and extra-literary discourses more productively by applying prevailing and emerging theoretical and interpretative approaches.

LITERARY WORKS

Toni Morrison	<i>A Mercy</i>
Alan Bennett	<i>The History Boys</i>
Seamus Heaney	Select poems from <i>Electric Light</i> , <i>District and Circle</i> , and <i>Human Chain</i>
Richard Powers	<i>The Echo Maker</i>
Jeffrey Eugenides	<i>Middlesex</i>
Khaled Hosseini	<i>The Kite Runner</i>
China Miéville	<i>Embassytown</i>
Chris Ware	<i>Jimmy Corrigan: The Smartest Kid on Earth</i>
Zadie Smith	<i>White Teeth</i>

LITERARY THEORIES

- Environmentalism, Ecocriticism and Ecofeminism
- Chaos and Complexity Theories
- Cognitive Literary Criticism
- Cybercriticism and Cyberfeminism
- Diaspora Criticism
- Ethical Criticism
- Gender Studies
- Memory, Trauma, and Testimonial Criticism
- Spatial Criticism and Geocriticism

Recommended reading

- Baetens, Jan and Hugo Frey. *Graphic Novel: An Introduction*. New York: Cambridge University Press, 2015.
- Bell, Kennedy and Barbara Kennedy. *The Cybercultures Reader*. London and New York: Routledge, 2000.
- Birns, Nicholas. *Theory after Theory: An Intellectual History of Literary Theory from 1950 to the Early 21st Century*. Ontario and New York: Broadview Press, 2010.
- Bornstein, Kate. *Gender Outlaw: On Men, Women and the Rest of Us*. London and New York: Routledge, 1994.
- Brah, Avtar. *Cartographies of Diaspora*. London and New York: Routledge, 1996.
- Buelens, Gert, Sam Durrant and Robert Eaglestone (Eds.). *The Future of Trauma Theory: Contemporary Literary and Cultural Criticism*. London and New York: Routledge, 2014.
- Butler, Judith. *Gender Trouble*. London and New York: Routledge, 1990.
- Duncan, Randy and Matthew J Smith. *The Power of Comics*. New York and London: Continuum, 2009.
- Freedman, Richard and Seumas Miller. *Re-thinking Theory: A Critique of Contemporary Literary Theory and an Alternative Account*. Cambridge: CUP, 1992.
- Garrard, Greg. *Ecocriticism*. Oxford and New York: Routledge, 2012.
- George, Stephen K (Ed.). *Ethics, Literature, Theory: An Introductory Reader*. Maryland: Rowman & Littlefield, 2005.
- Hayles, N Catherine. *Chaos and Order: Complex Dynamics in Literature and Science*. Chicago: UCP, 1991.
- Hogan, Patrick Colm. *Cognitive Science, Literature, and the Arts: A Guide for Humanities*. London and New York: Routledge, 2003.
- Lefebvre, Henri. *The Production of Space*. Trans. Donald Nicholson-Smith. Oxford: Blackwell, 1991.
- Tally, Robert T. *Literary Cartographies: Spatiality, Representation, and Narrative*. Hampshire: Palgrave Macmillan, 2014.
- Waugh, Patricia (Ed.). *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006.
- Wolfreys, Julian (Ed.). *Introducing Criticism at the 21st Century*. Edinburgh: EUP, 2002.

LECS 502 Cultural Studies4 Credits | 100 marks (80 *Final Exam*+20 *Tutorial*)

This course addresses the complex relation of culture and literature with a view to exploring how the contents and forms of culture construct and influence the production of literature and criticism and vice versa. Abreast with contemporary trends in cultural studies, it studies the production, conditioning, distribution and consumption of discourses, such as television, advertising, minority literatures, and popular literature. After the completion of the course, the students will be able to study the tension and interrelationship between culture/s and cultural products situated in the increasingly transnational and multicultural global scenario as well as conduct critical analysis of cultural materials using updated research methods for cultural studies.

CULTURAL STUDIES

- Culture: definitions; multiculturalism, transculturalism, globalization; the politics of culture
- Cultural Studies: definition, aim, scope, methodology, anti-disciplinarity
- Schools: British, American, Australian, Indian
- Popular Culture: definitions and types; the politics of the popular; forms of popular culture: language, literature, comics, press, radio, television, cyberculture, cellphone, art, music, film, sports, religion, food, fashion, shopping, advertising, leisure, etc.

CRITICAL WORKS

Theodor W. Adorno and Max Horkheimer	“The Culture Industry: Enlightenment as Mass Deception”
Roland Barthes	<i>Mythologies</i> (selection)
Michael de Certeau	“The Practice of Everyday Life”
Jean Baudrillard	“The Precession of Simulacra”
Stuart Hall	“Cultural Studies and its Theoretical Legacies” “The Spectacle of the ‘Other’”
Fredric Jameson	“Postmodernism and Consumer Society”
Laura Mulvey	“Visual Pleasure and Narrative Cinema”
Donna Haraway	“A Manifesto for Cyborgs”
Susan Bordo	“Beauty (Re)Discovers the Male Body”
Partha Chatterjee	<i>The Nation and its Fragments</i> (selection)
Lennard J Davis	<i>Enforcing Normalcy</i> (selection)
Slavoj Žižek	“The Seven Veils of Fantasy”
Dick Hebdige	“Subculture: The Meaning of Style”
John D H Downing	“Public Speech, Dance, Jokes, and Song”
Judith Butler	“Bodily Inscriptions, Performative Subversions”
Will Straw	“Characterizing Rock Music Culture: The Case of Heavy Metal”
Simon Reynolds	“In Our Angelhood: Rave as Counterculture and Spiritual Revolution”

CULTURAL ANALYSIS PAPER

A student requires submitting a 3000-word research-oriented cultural analysis paper, based on Bangladesh, on any one of combination of the following areas: (i) popular culture, (ii) representation, ideology, and hegemony, (iii) space and time, (iv) leisure and consumption, (v) ethnicity, globalization, and multiculturalism, (vi) body, race, sexuality, and gender, and (vii) technology and cyberculture.

Recommended reading

- Barker, Chris. *The Sage Dictionary of Cultural Studies*. London: Sage, 2005.
- Brooker, Peter. *A Concise Glossary of Cultural Theory*. London: Arnold, 1999.
- During, Simon. *Cultural Studies: A Critical Introduction*. London and New York: Routledge, 2005.
- During, Simon (Ed.). *The Cultural Studies Reader*. 1993. London and New York: Routledge, 1999.
- Durham, Meenakshi Gigi and Douglas M Kellner. (Eds.). *Media and Cultural Studies: KeyWorks*. 2001. MA: Blackwell, 2005.
- Fiske, John. *Understanding Popular Culture*. Boston: Unwin Hyman, 1989.
- Hall, Gary and Clare Birchall (Eds.). *New Cultural Studies: Adventures in Theory*. Hyderabad: Orient BlackSwan, 2006.
- Hall, Stuart (ed.). *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publications Ltd., 1997.
- Nayar, Pramod K. *An Introduction to Cultural Studies*. 2008. New Delhi: Viva Books, 2009.
- Ryan, Michael. *Cultural Studies: A Practical Introduction*. Malden: Wiley-Blackwell, 2010.

Smith, Philip. *Cultural Theory: An Introduction*. Oxford: Blackwell Publishers, 2001.

Storey, John (ed.) *Cultural Theory and Popular Culture: A Reader*. 2nd ed. Essex: Longman, 1998.

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LECS 503 Comparative Poetics and Literature

4 Credits | 100 marks (80 Final Exam+20 Tutorial)

This course introduces students to the theory and methodology of comparative literature. Comparative literature opens up avenues to approach the study of literature in three major ways: first, identifying and analyzing the complex relationships between texts across time, space, genres, identities, and cultures; second, understanding the methods and politics involved in any act of translation and/or adaptation; and third, understanding the application of other disciplines in the study of literature. A major focus of this course is on the relationship between Bangla and European literatures.

BASICS

- Basics: Definitions, aims, scope, and methodology
- Temporality: Literary history; problem of periodization, etc.
- Spatiality: Nationality, ethnicity, indigeneity; cross-cultural psychology; cybernetics
- Bio-cultural contexts: Language; religion; gender, etc.
- Cross-cultural literary relations: Influence; analogy; resistance; reception
- Cross-modal and cross-generic relations: Oral, written, visual; poetry, drama, prose, film, etc.
- Thematology: Motif; archetype; myth

COMPARATIVE POETICS

- Spatiality: African, Arabic, Bangla, Chinese, English, German, Indian, Persian, etc.
- Temporality: Ancient, medieval, modern, contemporary, etc.
- Concepts: Mimesis, expressivity, composition, consumption, hermeneutics, ethics, aesthetics, formalism, audiencing, canon

TRANSLATION

- Basics: Definition, objectives, and functions
- Types: Literary, verbatim, liberal, audiovisual, etc.
- Theories: Linguistic and socio-cultural

ADAPTATION

- Basics: Definitions, functions, and types
- Generic adaptation: Myth, literature, film, art, music, ekphrasis, graphic novel, etc.
- Critical issues: Ideology, intertextuality, contemporizing, consumerism, etc.
- Performance issues: Stage, art direction, artistic direction, performance, technology, etc.
- Suggested texts: Camus' *The Outsider*; Conrad's *Heart of Darkness*; Datt's মেঘনাদবধ কাব্য (selection); Homer's *Iliad* and *Odyssey*; Ibsen's *A Doll's House*; Marquez' *Strange Pilgrims*; Milton's *Paradise Lost* (selection); Rokeya's *Sultana's Dream*; Rushdie's *Midnight's Children*; Shakespeare's *Othello*, *Hamlet*, *The Tempest*, and *King Lear*; Tagore's *Red Oleanders*, and চিত্রাঙ্গদা; Vyasa's *Mahabharata*; Waliullah's চাঁদের অমাবস্যা and *Night of No Moon*; and select poems by Das, Frost, and Yeats.

Recommended reading

Aldridge, Owen (Ed.). *Comparative Literature: Matter and Method*. Urbana: University of Illinois Press, 1964.

Aebischer, Pascale. *Shakespeare's Violated Bodies: Stage and Screen Performance*. 2001. Cambridge: CUP, 2009.

Bassnett, Susan. *Comparative Literature: A Critical Introduction*, Oxford: Blackwell, 1998.

Bassnett, Susan & Harish Trivedi. *Post-colonial Translation: Theory and Practice*. New York: Routledge, 2002.

Bernheimer, Charles (Ed.). *Comparative Literature in the Age of Multiculturalism*. Baltimore: Johns Hopkins University Press, 1995.

Brandt-Corstius, Jan. *Introduction to the Comparative Study of Literature*, New York, 1967.

Brown, Catherine. *The Art of Comparison: How Novels and Critics Compare*. London: Legenda, 2011.

Cartmell, Deborah and Imelda Whelehan (Eds.). *Adaptations: From text to screen, screen to text*. 2006. London and New York: Routledge, 2007.

- Devy, G N. (Ed.) *Indian Literary Criticism: Theory and Interpretation*. 2002. Hyderabad: Orient BlackSwan, 2009.
- Jost, François. *Introduction to Comparative Literature*, Indianapolis: Bobbs-Merrill, 1974.
- Larson, Mildred L. (Ed.) *Translation: Theory and Practice, Tension and Interdependence*. Amsterdam: John Benjamins Publishing Company, 2008.
- Koelb, Clayton and Noakes, Susan (ed.). *The Comparative Perspectives on Literature: Approaches to Theory and Practice*. Ithaca and London: Cornell University Press, 1988.
- Miner, Earl. *Comparative Poetics: An Intercultural Essay on Theories of Literature*. Princeton: PUP, 1990.
- Sandes, Julie. *Adaptation and Appropriation*. 2006. London and New York: Routledge, 2007.
- Saussy, Haun (Ed.). *Comparative Literature in the Age of Globalization*. Baltimore: Johns Hopkins University Press, 2006.
- Stallknecht, Newton Philips and Horst Frenz (Eds.). *Comparative Literature: Method and Perspective*. Carbondale: Southern Illinois University Press, 1961.
- Stam, Robert and Alessandra aengo (Eds.). *A Companion to Literature and Film*. Malden: Blackwell, 2004.
- Venuti, Lawrence (Ed.). *The Translation Studies Reader*. London: Routledge, 2000.

LECS 504 World Classics in English Translation

4 Credits | 100 marks (80 Final Exam+20 Tutorial)

The objective of this course is to introduce students to classical literatures in English translation. The course offers critical reading of ten classics – poems, epics, narratives, and plays – written originally in hieroglyphs or Chinese, Greek, Japanese, Latin, Persian and Sanskrit languages. After the completion of the course, the students will be able to understand and study ancient literatures that have shaped the development of literatures in the later periods. Knowledge of the relevant historical and literary ages is required.

Anonymous	<i>Popol Vuh</i>
Confucius (Ed.)	<i>Shijing (Classic of Poetry)</i> (selection)
Aristophanes	<i>The Frogs</i>
Ovid	<i>Metamorphoses</i> (selection)
Seneca	<i>Thyestes</i>
Kalidasa	<i>Abhijñānaśākuntalam</i>
Ferdowsi	<i>Shah Nameh</i> (selection)
Murasaki Shikibu	<i>The Tale of Genji</i>
Rumi	<i>The Masnavi</i> (selection)

Recommended reading

- Arnott, Peter D. *An Introduction to the Greek Theatre*. Bloomington: Indiana UP, 1967.
- Barnes, Archie. *Chinese through Poetry: An Introduction to the Imagery and Language of Traditional Verse*. London: Alcuin Academics, 2007.
- Boyle, A J. (Ed.). *Tragic Seneca*. NY Routledge 1997.
- Chittick, William C. *Sufism: A Short Introduction*. Oxford: Oneworld, 2007.
- Csapo, E. and W.J. Slater. *The Context of Ancient Drama*. Ann Arbor: U. Michigan Press, 1995.
- Davidson, Olga M. *Comparative Literature and Classical Persian Poetics: Seven Essays*. Costa Mesa, California: Mazda Publishers, 2000.
- Devy, G N (Ed.) *Indian Literary Criticism: Theory and Interpretation*. 2002. Hyderabad: Orient BlackSwan, 2009.
- Miner, Earl, Hiroko Odagiri, and Robert E Morrell. *The Princeton Companion to Classical Japanese Literature*. Princeton: PUP, 1988.
- Lewis, Franklin D. *Rumi: Past and Present, East and West*. Oxford: Oneworld, 2007.
- Easterling, P E and B M W Knox (Eds.). *The Cambridge History of Classical Literature* (Eds.), Volume I: Greek Literature: Part II Greek Drama, Cambridge: CUP, 1989.
- Zimmermann, Bernhard. *Greek Tragedy: An Introduction*, Baltimore: Johns Hopkins.

LECS 505 European Literature in English Translation I4 Credits | 100 marks (80 *Final Exam*+20 *Tutorial*)

This course samples eight Italian, German and Romanian poems, plays and novels in English translation. The approach is inter-disciplinary as it links literature to society and intellectual history. After the completion of the course spanning eight hundred years, the students will be able to understand and research on European literature and theatre as well as influential literary trends and movements.

Dante Alighieri	<i>The Inferno</i> (selection)
Luigi Pirandello	<i>Six Characters in Search of an Author</i>
Johann Wolfgang von Goethe	<i>Faust</i> Part I
Thomas Mann	<i>Death in Venice</i>
Rainer Maria Rilke	<i>Duino Elegies</i>
Hermann Hesse	<i>Siddhartha</i>
Franz Kafka	<i>The Trial</i>
Eugene Ionesco	<i>The Lesson</i>

Recommended reading

- Baker, Geoffrey. *Realism's Empire: Empiricism and Enchantment in the Nineteenth-century Novel*. Ohio: Ohio State University Press, 2009.
- Boa, Elizabeth and J H Reid (Eds.). *Critical Strategies: German Fiction in the Twentieth Century*. London: Hodder & Stoughton Educational, 1972.
- Browning, Robert M and Thomas Kerth. *German Poetry: A Critical Anthology*. 1962. Tustin: Brandywine Press, 1995.
- Docherty, Brian (Ed.). *Twentieth-century European Drama*. Hampshire: Palgrave Macmillan, 1993.
- Esslin, Martin. *The Theatre of the Absurd*. 1961. Harmondsworth: Penguin, 1972.
- Innes, Christopher and F J Marker (Eds.). *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from Modern Drama*. Ontario: University of Toronto Press, 1998.
- Moretti, Franco. *Modern Epic*. 1994. London and NY: Verso, 1996.
- O'Nan, Mertha (Ed.). *Late Nineteenth-century European Novel*. NY: State University of NY, 1082.

LECS 506 European Literature in English Translation II4 Credits | 100 marks (70 *Final Exam*+20 *Tutorial*)

This course samples eight French, Russian and Swedish poems, plays and novels in English translation. The approach is inter-disciplinary as it links literature to society and intellectual history. After the completion of the course spanning eight hundred years, the students will be able to understand and research on European literature and theatre as well as influential literary trends and movements.

Charles Baudelaire	Poems (selection)
Gustave Flaubert	<i>Madame Bovary</i>
Jean Paul Sartre	<i>Nausea</i>
Albert Camus	<i>The Outsider</i>
Fyodor Dostoyevsky	<i>Notes from Underground</i>
Lev Tolstoy	<i>The Death of Ivan Ilyich</i>
Anton Chekhov	<i>The Cherry Orchard</i>
August Strindberg	<i>Miss Julie</i>

Recommended reading

- Az  rad, Hughes and Peter Collier. *Twentieth-Century French Poetry: A Critical Anthology*. Cambridge: CUP, 2010.
- Calder, Angus. *Russia Discovered: Nineteenth-Century Fiction from Pushkin to Chekhov*. London: Heinemann, 1976.
- Docherty, Brian (Ed.). *Twentieth-century European Drama*. Hampshire: Palgrave Macmillan, 1993.
- Esslin, Martin. *The Theatre of the Absurd*. 1961. Harmondsworth: Penguin, 1972.
- Innes, Christopher and F J Marker (Eds.). *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from Modern Drama*. Ontario: University of Toronto Press, 1998.
- Kaufmann, Walter. *Existentialism: From Dostoevsky to Sartre*. 1956. Harmondsworth: Penguin, 1975.
- Malcolm, Janet. *Reading Chekov: A Critical Journey*. NY: Random House Trade Paperbacks, 2002.
- Moretti, Franco. *Modern Epic*. 1994. London and NY: Verso, 1996.

O’Nan, Mertha (Ed.). *Late Nineteenth-century European Novel*. NY: State University of NY, 1082.
 Peyre, Henry. *Baudelaire: A Collection of Critical Essays*. NJ: Prentice-Hall, 1962.

LECS 507 Modern Latin American Literatures in English Translation

4 Credits | 100 marks (80 Final Exam+20 Tutorial)

This course is an introduction to the Latin American literature translated into English and covers significant works produced in the last two centuries. Sampling eight authors from Argentina, Brazil, Chile, Columbia, Guatemala, Mexico, Nicaragua, and Peru, the course is an eclectic array of poems, novels, stories, and prose narratives. After the completion of the course, the students will be able to study and research on the cultural, linguistic, and socio-political scenario of what is known as ‘Latin America’ and the relevant genres and literary movements.

Ruben Dario

(Felix Ruben Garcia Sarmiento)

Selected Poems (Translated and Edited by Lysander Kemp)

Cesar Vallejo

Spain, Take This Cup from Me

Jorge Luis Borges

Labyrinths (“The Wall and the Books,” “The Argentine Writer and Tradition,” “The Narrative Art and Magic,” “The Library of Babel”)

Miguel Angel Asturias

Mr. President

Pablo Neruda

(Neftali Ricardo Reyes Basualto)

Canto General (“The Heights of Macchu Pichhu”)

Octavio Paz

Children of the Mire (“A Tradition Against Itself,” “Children of the Mire,” “The Pachuco and Other Extremes”)

Clarice Lispector

Family Ties (Selected Stories)

Gabriel García Márquez

One Hundred Years of Solitude

Recommended reading

Darío, Rubén. *Selected Poems of Rubén Darío*. Trans. Lysander Kemp. Texas: UTP, 1965.

de Valdés, María Elena. *The Shattered Mirror: Representations of Women in Literature*. Texas: UTP, 1998.

Fitz, Earl E. *Sexuality and Being in the Poststructuralist Universe of Clarice Lispector: The Différence of Desire*. Texas: UTP, 2001.

Gonzalez-Garth, Miguel and George D Schade. *Rubén Darío Centennial Studies*. Texas: UTP, 1970.
Latin American Literary Review.

Ortega, Julio. (Ed.) *Gabriel Garcia Marquez and the Powers of Fiction*. Texas: UTP, 1998.

Rosman, Charles and Alan Warren Freidman (Eds.). *Mario Vargas Llosa: A Collection of Critical Essays*. Texas: UTP, 1978.

Tapscott, Stephen (Ed.). *Twentieth-Century Latin American Poetry: A Bilingual Anthology*. Texas: UTP, 1996.

Williams, Raymond Leslie. *The Columbian Novel, 1844-1987*. Texas: UTP, 1991.

---. *The Twentieth-Century Spanish American Novel*. Texas: UTP, 2003.

LECS 508 Bengali Writing in English

4 Credits | 100 marks (80 Final Exam+20 Tutorial)

The objective of this course is to introduce students to the tradition of Bengali writing in English (both original and auto-translated). It incorporates writings of the Bangladeshi, Indian, and diasporic writers over a period of 150 years. After the completion of the course, the students will be able to trace the development of Bengali writing in English as well as to evaluate their thematic, stylistic, and political aspects.

Rabindranath Tagore

Gitanjali (selection)

Nationalism

Begum Rokeya

Sultana’s Dream

Nirad C. Chaudhury

The Autobiography of an Unknown Indian

Kaiser Haq

Poems (selection)

Adib Khan

Seasonal Adjustments

Amitav Ghosh

The Hungry Tide

Amit Chaudhary

Afternoon Raag

Monica Ali
Jhumpa Lahiri

Brick Lane
The Interpreter of Maladies (selection)

Recommended reading

Brah, Avtar. *Cartographies of Diaspora*. London: Routledge, 1996.
Haque, Kaiser. *Published in the Streets of Dhaka: Collected Poems 1966-2006*. Dhaka: Writers.inK, 2007.
Iyengar, K R Srinivas. *Rabindranath Tagore: A Critical Introduction*. NY: Sterling, 1985.
Khair, Tabish (Ed.). *Amitav Ghosh: A Critical Companion*. Delhi: Permanent Black, 2003.
Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the diasporic imaginary*. 2007. London and New York: Routledge, 2008.
Nayar, Pramod K. *Postcolonial Literature: An Introduction*. New Delhi: Pearson, 2008.
Sanga, Jaina C (Ed.). *South Asian Novelists in English*. London: Greenwood Press, 2003.

LECS 509 Contemporary Literature: Postmodern and Popular

4 Credits | 100 marks (70 Final Exam+20 Tutorial+10 Attendance)

This course samples trend-setting contemporary poems, fiction and music some of which were bestsellers and have achieved the 'cult' status. Spanning three continents, this course offers an exciting entry into postmodernism and cyber-punk and attends to the questions of racism, multiculturalism, gender, and the politics of the media. After the completion of the course, the students will be able to understand and critique postmodernism, inquire the distinctions between 'high' and 'popular' art, and research on contemporary literature.

POSTMODERNISM

- Postmodernism: *postmodernity; postmodernism; time and space; consumerism; cyberculture; multiculturalism; globalization*
- The popular: *popular culture; subculture; cult*

LITERARY WORKS

Language Poetry	Selection
Rap	Selection
Kurt Vonnegut	<i>Breakfast of Champions</i>
Milan Kundera	<i>The Unbearable Lightness of Being</i>
A S Byatt	<i>Possession</i>
Tom Stoppard	<i>Arcadia</i>
William Gibson	<i>Neuromancer</i>
Haruki Murakami	<i>Norwegian Wood</i>
Orhan Pamuk	<i>My Name is Red</i>
Arundhati Roy	<i>The God of Small Things</i>

Recommended reading

Baudrillard, Jean. *Simulacra and Simulation*. 1981. Trans. Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994.
Eagleton, Terry. *The Illusions of Postmodernism*. Oxford: Blackwell, 1996.
Geyh, Paula, Fred G. Leebron and Andrew Levy (Eds.). *Postmodern American Fiction: A Norton Anthology*. Ed. New York: W. W. Norton & Company, 1998.
Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. 1988. London and NY: Routledge, 2004.
---. *The Politics of Postmodernism: History, Theory, Fiction*. 1989. London and NY: Routledge, 2002.
Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: DUP, 1991.
Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. 1979. Trans. Geoff Bennington and Brian Massumi. Manchester: MUP, 1984.
McCaffery, Larry (Ed.). *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Fiction*. Duke University Press, 1994.
McHale, Brian. *Postmodernist Fiction*. London: Routledge, 1987.
Nicol, Bran. *The Cambridge Introduction to Postmodern Fiction*. Cambridge: CUP, 2009.
Storey, John (ed.) *Cultural Theory and Popular Culture: A Reader*. 2nd ed. Essex: Longman, 1998.
---. *Cultural Theory and Popular Culture: An Introduction*, (2nd edition) Essex: Longman, 1998.

Taylor, Victor E and Charles E Winqvist. *Encyclopedia of Postmodernism*.2001. London: Routledge, 2003.

Wagh, Patricia. *Metafiction: the theory and practice of self-conscious fiction*. London: Routledge, 1984.

LECS 510 Transnational, Postcolonial, and Ethnicity Studies

4 Credits | 100 marks (80 *Final Examination* + 20 *Tutorial*)

This inter-disciplinary course provides access to contemporary critical and literary works that address the issues of identity informed by culture and ontological features including race, caste, and gender. The texts offered can be put into three categories: transnational studies, postcolonial studies, and ethnicity studies including critical race theory. After the completion of the course, the students will be able to make an informed and politically-nuanced analysis of discourses and make extensive research on the areas related to this course.

CRITICAL WORKS

Homi K. Bhabha	“Remembering Fanon”
Henry Louis Gates Jr.	<i>The Signifying Monkey: A Theory of African-American Literary Criticism</i> (selection)
Stuart Hall	“Cultural Identity and Diaspora”
Salman Rushdie	<i>Imaginary Homelands</i> (selection)
Gayatri Chakravarty Spivak	“Can the subaltern speak?”

LITERARY WORKS

Mulk Raj Anand	<i>The Untouchable</i>
Aime Césaire	<i>A Tempest</i>
Kobita Chakma	<i>Jole Uthini Kittu (Why mustn't I flare up?)</i> (selection)
J M Coetzee	<i>Waiting for the Barbarians</i>
David Dabydeen	<i>Coolie Odyssey</i> (selection)
Selim Al Deen	<i>Chaka (The Wheel)</i>
Sa'adat Hossain Manto	“Toba Tek Singh,” “The Dog of Tetwal”

Recommended reading

Anzaldúa, Gloria. *Borderland: La Frontera: The New Mestiza*. San Francisco, CA: Aunt Lute, 1999.

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Post-colonial Studies Reader*, London & New York:

Basu, Tapan. (Ed.) *Translating Caste*.New Delhi: Katha, 2002.

Childs, Peter and Patrick Williams. *An Introduction to Post-Colonial Theory*, Essex: Longman-Pearson Education, 1997.

Donnell, Alison and Sarah Lawson Welsh (Eds.). *The Routledge Reader in Caribbean Literature*. London: Routledge, 1996.

Essed, Philomena and David Theo Goldberg (Eds.). *Race Critical Theories: Text and Context*. Oxford: Blackwell, 2002.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*, Sydney: Allen & Unwin, 1998.

Gardiner, Michael, Graeme Macdonald, and Niall O’Gallagher (Eds.). *Scottish Literature and Postcolonial Literature: Comparative Texts and Critical Perspectives*. Edinburgh, EUP, 2011.

Gilbert, Helen and Joanne Tompkins. *Post-Colonial Drama: Theory, practice, politics*. London & New York: Routledge, 1996.

King, Bruce (Ed.). *New National and Post-colonial Literatures: An Introduction*, Oxford: Clarendon Press, 1998.

Ravikant and Tarun K Saint. (Eds.) *Translating Partition*. New Delhi: Katha, 2001.

Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. Oxford: Blackwell, 1998.

Williams, Patrick and Laura Chrisman (Eds.). *Colonial Discourse and Post-colonial Theory: a Reader*. Hemel Hempstead, England: Harvester Wheatsheaf, 1993.

LECS 511 Literature and Gender Studies4 Credits | 100 marks (80 *Final Examination* + 20 *Tutorial*)

This course offers a multi-disciplinary study of critical and literary writings relating to women and gender issues. It incorporates issues raised by feminist criticism, masculinity studies, gender studies, and queer theories. After the completion of the course, the students will be able to locate and critique the politics of gendering and gendered discourse and make extensive research on the relevant areas.

CRITICAL WORKS

Judith Butler	<i>Gender Trouble</i> (selection)
Hélène Cixous	<i>Sorties</i> (selection)
R W Connell	<i>Masculinities</i> (selection)
Michel Foucault	<i>The History of Sexuality</i> Vol. 1 (selection)
Adrienne Rich	“Compulsory Heterosexuality and Lesbian Continuum”
Sean Nixon	“Exhibiting Masculinity”

LITERARY WORKS

Shaheen Akhter	<i>Taalash (The Search)</i>
Maya Angelou	<i>I Know Why the Caged Bird Sings</i>
James Baldwin	<i>Giovanni's Room</i>
Mahesh Dattani	<i>Bravely Fought the Queen</i>
Mahashweta Devi	“Draupadi”
Jeffrey Eugenides	<i>Middlesex</i>
Doris Lessing	“To Room Nineteen”
Adrienne Rich	“Diving into the Wreck”, <i>Twenty-One Love Poems</i> (selection)

Recommended reading

- Assiter, Alison. *Enlightened Women: Modernist Feminism in a Postmodern Age*. London and New York: Routledge, 1996.
- Barrett, Frank J and Stephen M Whitehead. (Eds.) *The Masculinities Reader*. Malden: Blackwell, 2001.
- Bristow, Joseph. *Sexuality*. London and New York: Routledge, 2007.
- Cahill, Susan (ed.). *Women & Fiction: Short Stories By and About Women*. New York: Signet, 2002.
- Eagleton, Mary. *Feminist Literary theory: A Reader*. 2nd edition. Massachusetts: Blackwell, 2001.
- Gilbert, Sandra M and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary imagination*. New Haven and London: Yale University Press, 1979.
- Gray, Stephen. (ed.). *The Picador Book of African Stories*. London: Picador, 2000.
- Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London: Methuen, 1985.
- Monroe, Kristen et al. “Gender Equality in Academia: Bad News from the Trenches, and Some Possible Solutions.” *Perspectives on Politics* (APSA, 2008). Web.
- Ruthven, K. K. *Feminist Literary Studies: An Introduction*. Cambridge: Cambridge University Press, 1991.
- Sedgwick, Eve Kosovsky. *Epistemology of the Closet*. Harvester, 1991.

LECS 512 Literature and Media Studies4 Credits | 100 marks (80 *Final Examination* + 20 *Tutorial*)

This course introduces the growing range and significance of the media, mass communication and digital information with a view to identifying and analyzing the potential and relation of literature, media, art, and communication. Combining media and cultural studies, this course offers an extensive and practical analysis of different forms of art and the politics and philosophy of different modes of media and popular culture. After the completion of the course, the students will be able to produce and analyze media materials including news, reviews, film, and advertisement.

CRITICAL WORKS

Louis Althusser	“Ideology and Ideological State Apparatuses”
Noam Chomsky	<i>Media Control</i>
Stuart Hall	“Encoding/Decoding”
Marshall McLuhan	“The Medium is the Message”
Edward Said	<i>Covering Islam</i>

MASS COMMUNICATION AND MEDIA STUDIES

- Communication: definitions, types, functions, and models of communication
- Mass Communication: the mass; mass communication; models of mass communication; mass communication and culture
- Mass Media: definitions, types, and evolution of the mass media; broadcasting; media structures and institutions; media ethics
- Media Studies: evolution (from Lazarsfeld to Barthes); Media-Society theory
- Media Literacy: media literacy skills; media content; media genres, etc.

METHODOLOGY AND TECHNOLOGY

- Visual methodology: visuality; compositional analysis; content analysis; semiology
- New Media: online journalism; cybercriticism; hypertext; blogging; social networking sites, etc.

WRITING FOR THE MEDIA

- Journalism: news media; language of the news; features of news; press release; profiles
- Print Media: travel writing; reviews of literature, painting, photography, music, television programme, film, and advert materials
- Broadcasting: writing for the radio; writing and evaluating TV scripts; interviewing
- Film: writing and reviewing screenplay and adaptation
- Advertising: IMC; advert and publicity materials: print, electronic, and minor media; copywriting
- Publication procedure: editing; proofreading; production design; illustration; pasting; printing; marketing, etc.

Recommended reading

- Durham, Meenakshi Gigi and Douglas M Kellner. (Eds.). *Media and Cultural Studies: KeyWorks*. 2001. MA: Blackwell, 2005.
- During, Simon. *Cultural Studies: A Critical Introduction*. London and New York: Routledge, 2005.
- Hall, Stuart (ed.) *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publications Ltd., 1997.
- Julie Rivkin and Michael Ryan. 1998. *Literary Theory: An Anthology*. London: Blackwell.
- McQuail, Denis. *Mass Communication Theory: An Introduction*. 3rd ed. London: SAGE, 1994.
- Monaco, James. *How to Read a Film: Movies, Media, Multimedia*. New York and Oxford: OUP, 2000.
- Rayner, Philip. *Media Studies: The Essential Introduction*. London and New York: Routledge, 2001.

LECS 513 Thesis and Defence

8 (6+2) Credits | 200 marks (150 *Dissertation*+50 *Oral Defense*)

The dissertation is an independent work that builds upon the practical, theoretical and research skills of the *Master of Arts (MA) in English: Literatures in English and Cultural Studies* programme. It is an opportunity for students to follow their own interests, demonstrate academic skills, and produce a rigorously researched dissertation on a specific topic related to literatures in English and cultural studies. After the completion of the course, the students will be able to efficiently carry out research into different facets of literatures in English and cultural studies, and hence prepare theses.

This course has the following principles:

- **Word Range:** 18,000-20,000 words
- **Documentation Format:** APA (for research on cultural studies) or MLA (for research on literary studies)
- **Plagiarism:**
 - (a) Citation without proper reference will be considered to be an act of plagiarism.
 - (b) If the main argument appears to be rephrasing of established or existing literature available in books, magazines, websites etc., it will be considered to be an act of plagiarism.
 - (c) Plagiarism when proved will be penalized as per the university regulations concerned.
- **Oral Defence:** The students will make a 50-mark oral defense before the submission of the thesis, conducted by the Examination Committee and supervisor(s) concerned.
- **Submission:** Five (5) copies.
- **Supervisor:** The supervisor will be nominated by the Academic Committee of the department from amongst the faculty members.

LECS 514 Viva-Voce

2 Credits | 50 marks

The viva-voce will be held after the end of the written examinations of the students of both the *Thesis Group* and *Non-thesis Group*. This test measures the students’ oral performance in the other courses they have studied in the programme.

7. TEACHING MATERIALS AND METHODS

The students of the *Master of Arts (MA) in English: Literatures in English and Cultural Studies* programme are supplied with adequate learning materials in the form of handouts, brief notes, and photocopies of necessary materials. The Central Library of the university and the Department Seminar Library have a rich collection of books and other materials relevant to the programme.

Each of the courses is taught by lectures, question-answer sessions, small-group discussions, assignments, presentations and/or seminars. To facilitate the teaching process, modern equipment such as multi-media projectors, overhead projectors, audio and video aids and so forth is used in the classroom. Practical tasks will be conducted in the real world, on the Internet, in the language or theatre labs, and/or the publication and production houses.

8. ASSESSMENT

A student’s performance in the programme will be assessed as per the ordinance of the university concerned as well as the UGC grading system as follows:

Conversion Point	Letter Grade	Letter Point
80-100	A+	4.00
75-less than 80	A	3.75
70-less than 75	A-	3.50
65-less than 70	B+	3.25
60-less than 65	B	3.00
55-less than 60	B-	2.75
50-less than 55	C+	2.50
45-less than 50	C	2.25
40-less than 45	D	2.00
Below 40	F	0.00