



**Centre for Comparative Literature
Sree Sankaracharya University of Sanskrit
Kalady, Kerala**

(Accredited by NAAC with 'A' Grade)



SYLLABI OF MA COMPARATIVE LITERATURE & LINGUISTICS

APRIL 2019





CENTRE FOR COMPARATIVE LITERATURE
SREE SANKARACHARYA UNIVERSITY OF SANSKRIT

SYLLABI OF MASTER OF ARTS (MA) IN
COMPARATIVE LITERATURE AND LINGUISTICS - 2019
(OUTCOME BASED TEACHING, LEARNING AND EVALUATION – OBLTE)

APRIL 2019

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Structure of the Syllabus

PREFACE

The Master Programme in Comparative Literature, hosted by the Centre for Comparative Literature, Sree Sankaracharya University of Sanskrit, is designed for the students who are committed to the study languages and literatures in a multidisciplinary context. Focusing on Indian literatures, our program encourages the study of literature in its historical, cultural and linguistic contexts and promotes creative approaches to the analysis of literary and visual texts in several languages. The multilingual and multicultural nature of India enriches the fields of our course. The Course prepares the students to pursue further research. Areas of curricular emphasis includes study of history and historiography, theory and praxis of literature and translation, and a wide range of cross cultural studies with special emphasis on Indian Literature and culture.

PROGRAMME OUTCOMES (POs) OF SSUS FOR PG PROGRAMMES

PO1. Critical Thinking: Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives.

PO2. Communication: Listen, read, comprehend, speak and write clearly and effectively in person and through electronic media in English/regional language/language of the discipline and exhibit sound domain knowledge including academic concepts and terminologies.

PO3. Self-directed and Life-long Learning: Engage in independent and lifelong learning in the broadest context of socio-technological changes.

PO4. Ethics: Understand different value systems including one's own, as also the moral dimensions of actions, and accept responsibility for it.

OUTCOME BASED TEACHING LEARNING AND EVALUATION

OBTLE Abbreviations

OBLTE	:	Outcome Based Teaching and Learning Education
CL	:	Cognitive Level
Re	:	Remember
Un	:	Understand
Ap	:	Apply
An	:	Analyse
Ev	:	Evaluate
Cr	:	Create
KC	:	Knowledge Level
Fa	:	Factual
Co	:	Conceptual
Pr	:	Procedural
Me	:	Meta Cognitive

GENERAL STRUCTURE OF M A PROGRAMME

Title of the Program: **Master of Arts in Comparative Literature and Linguistics**

Nature of the Program: Inter-disciplinary

Duration of the Program: Four Semesters

Admission: Through Entrance Examination conducted by the University

Courses and Credits

For the successful completion of the MA Programme, the students should study 20 courses and achieve the credits fixed for the courses with the required percentage of attendance and a passing grade as per the regulation of the University. Each course is designed for 4 credits.

Total No. of Semesters: 4

Total No. of Courses: 16

Total No. of Teaching courses: 15

No. of Core courses: 12

No of Electives to be taught: 2

Multidisciplinary courses (from other departments): 2

Total Credits of Teaching Courses: 64

Credits for dissertation in the 4th Semester: 4

Total Weight: 64 Credits (4 weights for each course)

Evaluation

As per the regulations half of the credits will be valued internally by the department through continuous assessment and half of the credits will be evaluated through University level External examination. The evaluation is based on 9 point grading system. An average B- is the passing grade. If a student fails by getting F grade the candidate can repeat that course when it is offered subsequently. There will be no supplementary examination.

Semester wise course work

In the first and second semester, 3 core courses and 1 elective course each. In the third semester 2 core courses and 2 electives and in the fourth semester four core courses are scheduled for study. Among the open Electives one should be a Sanskrit course from any Sanskrit department and one Course from any other department may be opted as inter disciplinary/ multidisciplinary Courses preferably in semester 2 and semester 3 with the consent of the concerned departments. The internal Electives may be chosen out of the many Elective Courses offered with the permission of the teaching faculty.

General Plan

- 12 Core Courses and 9 Elective Courses are offered.
- In I& II semester 3 Core Courses and 1 Elective Course are to be taken for study and in the III semester 2 Core Courses with 2 Elective Courses and in the IV semester four Core Courses can be taken.
- In each semester one Elective Course may be chosen out of the many Elective Courses offered.
- A Sanskrit Course and a Course from other departments should be opted as multidisciplinary Courses preferably in the semesters II and III consecutively.
- Department offers two Elective Courses as interdisciplinary to the students from other departments (preferably one in II Semester and the other in III semester).
- Departmental Council can take decision to teach any Elective Course without semester barrier because of academic necessities.
- The students have enough choice to select 4 Courses out of the many Elective Courses offered.
- Since the nature of the whole Courses is inter disciplinary/ multi disciplinary, the students are given Courses in a wide range of subjects.
- The scheme of examination prepared for the entrance examination and the Courses taught may be strictly followed.

**PROGRAMME SPECIFIC OUTCOMES (PSOs) OF MA COMPARATIVE
LITERATURE**

- PSO1** Develop multilingual, multicultural and multi-literary communication skills in various levels.
- PSO2** Understand various interactions between literatures through periods, regions and other boundaries of literary works.
- PSO3** Develop analytical and interpretational skill in Language and Literature with respect to literary and aesthetic studies.
- PSO4** Develop an attitude of inclusiveness of diversity, tolerance and harmony of mankind through all literature.
- PSO5** Understand visual language and new media with theoretical and practical knowledge
- PSO6** Understand translation as an intercultural and intra-cultural communication along with practical knowledge

PROPOSED CORE COURSES AND ELECTIVE COURSES

Proposed Core Courses:

1. PCLM 12301 Comparative Literature and Interdisciplinary Studies
2. PCLM 12302 Literary and Aesthetic Theories: Eastern and Western
3. PCLM 12303 Comparative Linguistics
4. PCLS 12304 Approaches to Indian Comparative Literature
5. PCLS 12305 Indian Narratives: Text and Context
6. PCLS 12306 Approaches to Comparative Literary Historiography
7. PCLM 12307 Translation: Theory and Practice
8. PCLM 12308 Literary Transactions in Indian Literature
9. PCLS 12309 Decolonizing Thought and Literature
10. PCLS 12310 Screen Studies: Theory and Appreciation
11. PCLS 12311 Cross-cultural Literary Relations
12. PCLS 12312 Seminar Course/ Dissertation

Proposed Elective Courses:

1. PCLM 12313 Creative and Academic Writing
2. PCLM 12314 Detective Fiction (For Other Departments)
3. PCLM 12315 Creative Writing (For Other Departments)
4. PCLM 12316 Literature of the Marginalized
5. PCLS 12317 Comparative Cultural Studies
6. PCLS 12318 Environmental Literature (For Other Departments)
7. PCLS 12319 Internet and Language Studies (For other Department)
8. PCLS 12320 South Asian Literature
9. PCLS 12321 Media Studies

PROPOSED SEMESTER WISE DISTRIBUTION OF COURSES

Semester I

Core 1: PCLM 12301	Comparative Literature and Interdisciplinary Studies
Core 2: PCLM 12302	Literary and Aesthetic Theories: Eastern and Western
Core 3: PCLM 12303	Comparative Linguistics
Elective:	Internal

Semester II

Core 1: PCLS 12304	Approaches to Indian Comparative Literature
Core 2: PCLS 12305	Indian Narratives: Text and Context
Core 3: PCLS 12306	Approaches to Comparative Literary Historiography
Elective:	From Sanskrit Department

Semester III

Core 1: PCLM 12307	Translations: Theory and Practice
Core2: PCLM 12308	Literary Transactions in Indian Literature
Elective 1:	Internal Elective
Elective 2:	Open Elective

Semester IV

Core 1: PCLS 12309	Decolonizing Thought and Literature
Core2: PCLS 12310	Screen Studies: Theory and Appreciation
Core 3:PCLS 12311	Cross Cultural Literary Relations
Core 4: PCLS 12312	Seminar Course/ Dissertation

CORE COURSE 1

Course Code: PCLM 12301 - Comparative Literature: Interdisciplinary Studies

Course Learning Outcome:

- CO1.** Understand the western history of Comparative Literature and the development of the discipline.
- CO2.** Understand interdisciplinary nature of Comparative Literature in western context.
- CO3.** Understand the schools of comparative Literature.
- CO4.** Identify areas of comparative framework in the western context.
- CO5.** Understand thematology, influence and genres.
- CO6.** Analyse the relevance of comparative Literature in the context of Globalization.
- CO7.** Understand intercultural and intra-cultural relations through comparative Literature.
- CO8.** Develop an attitude of inclusiveness of plurality in culture through Comparative Literature.

Course Contents:

Module I

Rise of comparative literature as a new academic discipline-definition, Methodology-The concept of world literature-Differentiate between general literature and comparative Literature-Comparative Literature as a philosophical approach –Comparative literature and translation studies-Centres and margin, concepts of humanism and universal values- East west literary relations.

S. S. Praver “What is Comparative Literature”

Module II

Schools of Comparative Literature-French, German, American and Asian-Areas of study in a Comparative framework-Thematology-Genology- Inspiration- Influence- Reception-Translation-Inventing nationhood through comparison- Methodology of comparison- Author to author-text to text-movement to movement-genre-style-political types of comparison-Comparable formative influences- Contrastive elements- Myth and Reworking of Myths, Theme and Interpretation, Genres and Countergenres-Comparative Literature association-ACLA.

Wellek, Rene. "The Crisis of Comparative Literature"

Module III

Translation-Inter textuality- International literary relations-intercultural and intra cultural elements in literature-Comparative Literature from Alternative Perspectives/ Contemporary Issues in Comparative Literature-Comparative literature and translation studies-Arguments for and against comparative literature-The concept of cultural hegemony and resistance-Emergence of south Asian, Latin American, African, east Asian Literatures- Interdisciplinary -comparative literature from singular to Plural.

Lucia Boldrini: *Comparative Literature In the Twenty- First Century: A view From Europe and the UK*

Module- IV

Areas and perspectives in comparative literature-New trends in comparative literature studies- Allied disciplines-Cultural studies-Film studies-Media studies, Gender studies, Literature of the marginalized and performance Studies- Globalization-Post modern scenario- Comparative Literature in the third world countries- Indian comparatists and their Contributions-Indian Comparative Literature.

Core Course: Comparative Literature: Interdisciplinary Studies

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the western history of Comparative Literature and the development of the discipline.	PO1 PSO2	Un	Fa, Co	14	Assignment on origin and development of Comparative Literature in west
CO2	Understand interdisciplinary nature of Comparative Literature in western context.	PO1 PSO2	Un	Fa, Co	16	Assignment on Comparative Literature and other discipline
CO3	Understand the schools of comparative Literature.	PO1 PSO2	Un	Fa, Co	13	Assignment on Schools of Comparative Literature
CO4	Identify areas of comparative framework in the western context.	PO1 PSO3	An	Fa, Co, Me	14	Assignment on areas of Comparative Literature
CO5	Understand thematology, influence and genres.	PO1 PSO3	Un	Fa, Co	16	Assignment on methodology of Comparative Literature

CO6	Analyse the relevance of comparative Literature in the context of Globalization.	PO1 PSO2	Un	Fa, Co, Me	8	Tutorial
CO7	Understand intercultural and intra-cultural relations through comparative Literature	PO1 PSO2	Un	Fa, Co	17	Assignment on inter and intra -cultural transactions,
CO8	Develop an attitude of inclusiveness of plurality in culture through Comparative Literature.	PO1 PSO4	Un	Fa, Co	4	Tutorial

Essential Reading:

Goethe, J. W. and Eckermann. “Conversations on World Literature”

Hutcheson Macaulay Posnett, 1886, “The Comparative Method and Literature”

Reference:

Anand B. Patil, *Re-visioning Comparative Literature*, New Delhi: Author Press, 2012.

Charls Bernheimer, *Comparative Literature in the age of Multicultuturalism*, Johns Hopkins University Press, 1994.

Damrosch, David, Natalie and Buthelezi Mbomgiseni, 1980, *The Princeton Source book In Comparative Literature: From European Enlightenment to the Global Present*, Princeton: Prenceton University Press, 2009.

David Damrosch. *What is world literature*. Princeton: Princeton University Press, 2003.

Eleanor Byrne. *Homi. K. Babha*. Palgrave: Macmillan , New York, 2009.

George K.M. *Comparative Indian Literature* (3 Vols), Trissur: Kerala Sahitya Academi, 1983.

George K.M. *Master piece of Indian Literature* (3 Vols). New Delhi: National Book Trust, 1997.

Higonnet, Margaret R., editor. *Borderwork: Feminist Engagements with Comparative Literature*. Cornell University Press, 1994. *JSTOR*, www.jstor.org/stable/10.7591/j.ctt207g6sk.

Paul Jay. *Global Matters. The Transnational Turn in Literary Studies*, Carnel Univ. Press, 2010

Report on Professional Standards (First or Levin Report, 1965) ACLA

Report on Professional Standards (Second or Greene Report, 1975) ACLA

- Susan Bassnett, *Comparative Literature: A Critical Introduction*, London: OUP, 1992.
- Totosy de Zepetnek, S. ed, *Comparative Literature and Comparative Cultural Studies*, Indiana: Purdue University Press, 2003.
- Weisstein, U. *Comparative Literature and Literary Theory*. London: Indiana University Press. 1969.
- William Tay. *China and the West: comparative Literature studies*, Hong Kong: Chinese University Press, 1980.
- Winternitz, Maurice. *History of Indian Literature*. Calcutta: University of Calcutta, 1963

CORE COURSE 2

Course Code: PCLM 12302 - Literary and Aesthetics Theories: Eastern and Western

Course Learning Outcomes:

- CO1.** Understand the western literary theories including the ideas of Plato, Aristotle and Longinus.
- CO2.** Understand the concept of literary theories of William Wordsworth, Matthew Arnold and T. S Eliot.
- CO3.** Understand the concept of modern literary theories including Archetypal Criticism, New Criticism, Psychoanalytic Criticism and Marxist Criticism.
- CO4.** Understand the concept of Postmodern and Postcolonial theories.
- CO5.** Understand broadly the concepts of Eastern literary theory with reference to Rasa, Alankara, Dhvani, Vakrothi, Riti, Guna, Anumana and Auchitya.
- CO6.** Analyse the concept of Bharatha's Natyasastra and Aristotle's Poetics in a comparative aesthetics perspective.
- CO7.** Analyse the concept of Dhvani and Riti with modern western literary theories - Ambiguity and stylistics in a comparative aspect.
- CO8.** Understand the concept of Dravidian aesthetics with special reference to the text Tolkappiyam.
- CO9.** Understand the basic concept of Indian dramaturgy with reference to Abhinayadarpana and Natyadarpana.
- CO10.** Understand the characteristics of Sanskrit Theatre including Kutiyattam, Krsnanattam and Astapadiyham.

Course Contents:

Module I

What is Literature, Literary Criticism, Aesthetics, Classic literary theories, Plato- imitation, criticism on Poetry, Aristotle – concept of tragedy- Catharsis, Horace, Longinus- sublimity Sanskrit literary theories – detailed study of Rasa, Alankara, Guna, Riti, Dhvani, Vakrokti, Anumana and Aucitya theories, Rasas – contributions of Anandavardhana and Abhinavagupta – the concept of rasadvani as the soul of poetry, Dravidian – Prakrit and Sanskrit Theories – Tolkappiyam – Porulathikaram

Module II

Kashmir Saivism and Pratyabhijna Philosophy – Later texts on dramaturgy – Dasarupaka – Natyadarpana, Abhinayadarpana, – Hastalakshanadipika
Sanskrit theatre – Kutiyattam, Krsnanattam, Astapadiyattam, Neo classicism, Dryden, Samuel Johnson, Modern literary theories, Romanticism, Wordsworth- Poetic Diction and Imagination Samuel Taylor Coleridge, Aurobindo-Future of Poetry, Tagore.

Module III

I.A Richard- New Criticism, T.S Elliot – Impersonality, Archetypal Criticism — Claude Levi Strauss – Myth, Modern Linguistic Criticism – Psychoanalytical Criticism – Russian Formalism Symbolism – Imagism – Expressionism – Existentialism, – Marxist Literary Theories – Feminism -Sexual Politics-Gynocriticism Post structuralism – Deconstruction – Post Colonialism – Post Modernism, Roland Barthes- *The Death of the Author*. Gayatri Chakraborthy Spivak.

Module IV

Comparative Aesthetics- General Introduction Indian, Chinese, Japanese and Arabic aesthetics, African aesthetics, Poetics and Natyasastra, Rasa and Bhava: The cognitive correlation and Objective correlation, Prathiba and Imagination, Dhvani theory and European views of suggestive meanings, Riti and Style. Eco Aesthetics and Eco Feminism –Tina Theory

Core Course: Literary and Aesthetics Theories: Eastern and Western

Faculty Member/s:

Credit: 4

Cos	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Assessment
CO1	Understand the western literary theories including the ideas of Plato, Aristotle and Longinus.	PO1 PSO3	Un	Fa, Co, Pr	9	Assignment on ancient western literary theories
CO2	Understand the concept of literary theories of William Wordsworth, Matthew Arnold and T. S Eliot.	PO1 PSO3	Un	Fa, Co, Pr	9	Assignment on English literary theories
CO3	Understand the concept of modern literary theories including Archetypal Criticism, New Criticism, Psychoanalytic Criticism and Marxist Criticism.	PO1 PSO3	Un	Fa, Co, Pr	8	Assignment on modern literary theories
CO4	Understand the concept of Postmodern and Postcolonial theories.	PO1 PSO3	Un	Fa, Co	10	Tutorial
CO5	Understand broadly the concepts of Eastern literary theory.	PO1 PSO3	Un	Fa, Co	14	Assignment on Eastern Literary theory
CO6	Analyse the concept of Bharatha's Natyasastra and Aristotle's Poetics in a comparative aesthetics perspective.	PO1 PSO3	An	Fa, Co, Pr	4	Tutorial
CO7	Analyse the concept of Dhvani and Riti with modern western literary theories - Ambiguity and stylistics in a comparative aspect.	PO1 PSO3	An	Fc, Co, Pr	4	Tutorial
CO8	Understand the concept of Dravidian aesthetics with special reference to the text Tolkappiyam.	PO1 PSO3	Un	Fa, Co	6	Assignment on Tolkappiyam
CO9	Understand the basic concept of Indian dramaturgy with reference to	PO1 PSO3	Un	Fa, Co	4	Assignment on Indian

	Abhinayadarpana and Natyadarpana.					dramaturgy
CO10	Understand the characteristics of Sanskrit Theatre including Kutiyattam, Krsnanattam and Astapadiyattam.	PO1 PSO3	Un	Fa, Co, Pr	4	Assignment on Sanskrit Theatre

Suggested Reading:

- Ann Jefferson - *Russian Formalism*
- Cleanth Brooks - *The language of paradox*
- Jaques Derrida - *Writing and the difference*
- Jaques Lacan - *On Purloining the Letter*
(From Lacan Reader)
- Jean Francois Lyotard - *Master Narratives (from Postmodernism: Introduction A report on Knowledge)*
- Alicia Ostricker - *Thieves of language (From New Feminist Criticism)*
- Wolfgang Iser - *The Reading Process: A phenomenological approach*
(from *New Literary History 3 (1972)*)
- Roland Barthes - *Criticism as Language*
- Cheryll Gloffelty - *Literary Studies in an age of Environmental Crisis*
(from *Eco-criticism Reader*)
- Victor Shklovsky - *Art as Technique*
- S.N Dasgupta - *The Theory of Rasa*
- S.K De - *Kuntaka's Theory of Poetry*

References:

- Abrams, M. H, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press, 1954.
- Auerbach, Erich, *Mimesis: The Representation of Reality in Western Literature*. New Jersey: Princeton University Press, 1946.

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- Bengamin, Walter. *Illuminations: Essays and Reflections*. New York: Schocken Books, 1950.
- Bharatha Muni, *Natyasastra* . Trans. K.P NarayanaPisharoti, Trissure: Kerala SahityaAkademi.
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- Butler, Judith. *Bodies That Matter: On the Discursive Limits of "sex"*. New York: Routledge, 1993.
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- Coomarasvamy, Ananda K. *The .Dance of Siva: Essays on Indian Art and Culture*. India: Dover Publications, 1918.
- *The Transformation of Nature into Art*. USA: Harvard University Press, 1934.
- Core, Benedetto. *Aesthetics*. Boston: David R. Godine Publisher, 1984.
- Crow, Barbara A. ed. *Radical Feminism: An Documentary Reader*, New York: New York University Press, 2000.
- Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. New York: Routledge, 1975.
- Derrida, Jacques. *A Derrida Reader: Between the Blinds*. Columbia: Columbia University Press, 1991.
- Docherty, Thomas ed. *Postmodernism: A reader*. New York: Routledge, 1992.
- Eagleton, Terry *Literary Theory: An Introduction*. New Jersey: Blackwell, 1983.
- Eco, Umberto. *Theory of Semiotics*. USA: Indiana University Press, 1978.
- Frye, Northop. *.Anatomy of Criticism*. New Jersey: Princeton University Press, 1957.
- Hooks, Bell. *Outlaw Culture: Resisting Representations*. New York: Routledge, 1994.
- Hutcheon Linda. *A Poetic of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988.
- Hutcheon, Linda, *Narcissistic Narrative: The Metafictional Paradox*. London: Methuen Publishing, 1984.

- Huysen, Andreas. *After the Great Divide: Modernism Mass Culture, Postmodernism*. USA: Indiana University Press, 1988.
- I. Sekhar, *Sanskrit Drama, its Origin and Decline*. Leiden: E, J. Brill, 1960.
- James, Joy. *Shadowboxing: Representations of Black Feminist Politics*, London: Palgrave Macmillan, 1999.
- Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. North Carolina: Duke University Press, 1992.
- Jefferson, Anne and David Robery, *Modern Literary theory: a Comparative Introduction*. London: B. T. Batsford, 1982.
- Kane, P.V. *History of Sanskrit Poetics*. Bangaluru: Motilal Banarsidass, 1994.
- Keith, A. B. *The Sanskrit drama*. London: Oxford University Press, 1954.
- Kelly, Michael. Ed. *Encyclopedia of Aesthetics*. London: Oxford University Press, 2014.
- Krishnamoorthy, K. K. *Dhvanyloka and its critics*. Mysore: Kavyanlal Publishers, 1963.
- Ed., *Abhinavagupta's Dhvanyalokacana with an Anonymous Sanskrit Commentary*. New Delhi: Meharchand and Lachhadas Publications, 1988.
- *Essays in Sanskrit Criticism*. Dharwad: Karnataka University, 1974.
- *Dhvanyloka of Anandavardhana*. Bangalore: Karnataka University, 1994.
- Kristeva, Julia. *Desire in Language: a Semiotic Approach to Literature and Art*. Columbia: Columbia University Press, 1980.
- Lodge, David. *20th Century Literary Criticism; A Reader*. New York: Routledge, 1972.
- Lodge, David. *The Modes of Modern writing: Metaphor, Metonymy and the Typology of Modern Literature*. London: Hodder & Stoughton Educational, 1977.
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report of Knowledge*. USA: University of Minnesota, 1979..
- Mainkar, T.G. *Studies in Sanskrit Dramatic Criticism*. Bangaluru: Motilal Banarsidass, 2008.
- Manjul Gupta. *A study of Abhinabharati on Bharata's Natyasastra and Avaloka on Dhanajaya's Dasarupaka (Dramaturgical Principles)*. Delhi: Gyan Publishing House, 2010.
- Masson, J. L & M. V Patwardhan. *Santarasa and Abhinavagupta's Philosophy of Aesthetics*. Pune: R. N. Dandekar, 1985.
- Masson, J. L & M. V Patwardhan. *Aesthetic Rapture; The rasadhyaya of the Natyasastra*. Puna: Deccan College, 1970.

- McHale, Brian. *Postmodernis Fiction*. New York: Routledge, 1987.
- Muraleemadhavan, P. C. Ed. *Indian Theories of Hermeneutic*. New Delhi: New Bharathiya Book, 2000.
- Nair, M.P Sankunni. *Natyamandapam*. Calicut: Mathrubhumi, 1987.
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- Pandy K. C & S. K De. Abhinavagupta, An historical and philosophical study, *Journal of Aesthetic and Art Criticism*, Vol. 3, Issue 22, 1964, Pp 342-343
- Raja, Kunjunni K, *Anadhavardhana*. Delhi: Sahitya Academy, 1995.
- Richard, Ivor A, *Principles of Literacy Criticism (Routledge Classics)*. New York, Routledge, 1924.
- Roland, Barthes. *The pleasure of the Text*. USA: Hill and Wang, 1973.
- ...*Elements of Semiology*. USA: Hill and Wang, 1964.
- ...*Mythologies*. New York: The Noonday Press, 1972.
- Showalter, Elaine. *The New Feminist Criticism*. New York: Pantheon, 1985.
- Singhal, R.L. *Aristotle and Bharata – A Comparative Study of their theory of Drama*. Hoshiarpur: Vishveshvaranand Vedic Research Institute, 1977.
- Spector, Judith. Ed. *Gender Studies: New Directions in Feminist Criticism*, London: Routledge, 1986.
- Tarlekar, G. H, *Studies in TheNatyasastra: With Special Reference to the Sanskrit Drama in Performance*. Delhi: Motilal Banarsidass Publication, 1999.
- Tharlekar, G. H. *Studies in Natyasatra*. Delhi: MotilalBanarsidass, 1991.
- Unnithiri, N. V. P, *.Bharatiya kavyachintakal*. Kottayam, D. C Books, 1996.
- Vatsyayan, Kapila. *Bharata: The Natyasastra*. New Delhi: Sahitya Akademi, 1996.
- Warder, A. K. *The Science of criticism in India*. Madras: Adyar Library and Research Centre, Adyar, 1978.
- Warder, A.K. *Indian Kavya Literature*. Delhi: MotilalBanarsidass, 1972.

CORE COURSE 3

Course Code: PCLM 12303 - Comparative Linguistics

Course Learning Outcome:

- CO1.** Understand phonetics and phonological elements in English, Malayalam and Sanskrit languages
- CO2.** Understand the morphological items in English, Malayalam and Sanskrit.
- CO3.** Understand syntactic and semantic characteristics of the three languages.
- CO4.** Analyze historical development of linguistics from ancient to post modern
- CO5.** Understand multidisciplinary fields in Language studies
- CO6.** Understand characteristics of Indian Linguistics
- CO7.** Understand the specifications of Dravidian linguistics.
- CO8.** Analyze the cultural and Postmodern discourses of language
- CO9.** Understand post modern discourses of language studies in India
- CO10.** Understand tradition of multilingual conditions of India

Course Contents:

Module I

History of Linguistics: Historical and Comparative History of Modern Linguistics, Grammar and Linguistics–Branches of Linguistics- Modern Pragmatics, Conventional Analysis, Discourse Analysis, Stylistics, Lexicography, Dialectology and Socio-linguistics. Structural and Post Structural models in linguistics – Saussure, Jakobson, Bloomfield, Post Bloomfieldians, Firth and Neo Firthians, Chomskyian revolution. Panini and Post Paninian Linguistics

Module II

Phonetics – Phonology –Phonetic definitions of sounds – Phonology: Phone-Phoneme-Allophone Syllable, Intonation, Juncture
Morphology, Morph –Morpheme-Allomorph.

Types of Morphemes, Conjunction and Inflection Morphophonemic

Graphology, Graph - Grapheme – Allograph, Alphabet, Syllable, Phonetic Transcription.

Syntax Sentence.Types and Analysis of sentences.General review of current Syntactic theories.

Semantics, Meaning, Sememe, Lexeme.

Module III

Semiotics – principles and applications- Literary Linguistics- Critical linguistics – Language and Culture, Language and Power, Language and Gender, Language and Identity, Language and Mass Media – Newspaper, Radio, Television, Language and Popular Culture, Language of Advertisement.

Module IV

Language families of India. The concept of linguistic area and India as linguistic area. Special features of Dravidian languages, A short sketch of the history and sources for each Dravidian language.

Core Course: Comparative Linguistics

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand phonetics and phonological elements in English, Malayalam and Sanskrit languages	PO2 PSO1	Un	Fa, Pr	6	Tutorial on demonstration of Phonemes
CO2	Understand the morphological items in English, Malayalam and Sanskrit	PO2 PSO1	Re	Fa, Pr	6	Assignment on various morphological item in each language

CO3	Understand syntactic and semantic characteristics of the three languages.	PO2 PSO1	Un	Fa, Pr	6	Assignment on syntactic characteristics of each languages
CO4	Analyze historical development of linguistics from ancient to post modern	PO1 PSO3	An	Fa, Pr	8	Assignment on the History of linguists.
CO5	Understand multidisciplinary fields in Language studies	PO1 PSO1	Ap	Fa, Co	12	Assignment on the relationship between language and other disciplines
CO6	Understand characteristics of Indian Linguistics	PO2 PSO3	Un	Co, Fa	6	Assignment on psycho-cultural elements in the literatures
CO7	Understand the specifications of Dravidian linguistics.	PO2 PSO1	Un	Fa Co Pr	6	Assignment on different genres and its characteristics
CO8	Analyze the cultural and Postmodern discourses of language	PO1 PSO3	An	Fa Co	8	Assignment on post structuralist studies in language
CO9	Understand post modern discourses of language studies in India	PO1 PSO3	Ap	Fa Co	8	Assignment on structuralism in India
CO10	Understand the tradition of multilingual conditions of India	PO1 PSO1	Un	Fa Co	7	Assignment on the interrelationship among Indian languages

Suggested Reading:

Asher, R.E. *Encyclopedia of Language and Linguistics*. Pergamum: Oxford, 1994.

Bloomfield, L. *Language*. New Delhi: Motilal Banarasidas, 1995.

Boole Struct C. *An Introduction to Linguistics*. London: MacMillan Press Ltd, 1999

Chomsky, Noam. *Syntactic Structures*. The Hague: Mouton, 1957

Chomsky, Noam. *Aspects of the Theory of Syntax*. USA: MIT Press, 1965

Crystal D. *The Cambridge Encyclopedia of Linguistics*, London: Cambridge University Press, 1987.

Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. London: Routledge, 1975.

Eco, Umberto. *A Theory of Semiotics*. Bloomington: Indiana University Press, 1976.

Fab, Nigel. *Linguistics and Literature*. Oxford: Blackwell, 1997.

Firth.J.R. *Papers in Linguistics*. London: Oxford University of Press, 1957.

Gumperz.J.J. *Directions in Socio linguistics: The Ethnography of Communication*. United States: Wiley, 1972.

Hawkes, Terence. *Structuralism and Semiotics*. Newyork: Methuen, 1977

Holdcroft, David. *Saussure*. London: Cambridge University Press, 1991

Hymes, Dell. *Language in Culture and Society: A Reader in Linguistics and Anthropology*. New York: Harper and Row, 1964.

Jakobson. R. *Six Lectures on Sound and Meaning*. Hassocks: Harvester, 1978

Jayasukumaran. *Tarjama Sidhanthavum Prayogavum Malayalattil*. Kottayam: Current Books, 1997.

Labov. W. *Sociolinguistic Patterns*. USA: University of Pennsylvania Press, 1972.

Montgomery, Martin. *Introduction to Language and Society*. London: Routledge, 1995.

Saussure. *Course in General Linguistics*. USA: Fontana, 1977.

Syal, Puspinder. *An Introduction to Linguistics*. New Delhi: Prentice Hall. 1998.

V.R Prabodachandran. *Bhashasastryparichayam*. Trivandrum: Malooban, 2016.

....*Lokhabhasakal*. Kottayam: D.C Books, 1987.

Weinreich, Uriel. *Languages in Contact*. London: Mouton and Co, 1964.

Williams, Raymond. *Communications*. New York: Penguin, 1976.

CORE COURSE 4

Course Code: PCLS 12304 - Approaches to Indian Comparative Literature

Course Learning Outcome:

- CO1. Understand the evolution and relevance of comparative literature in specific Indian setting.
- CO2. Develop knowledge on an intercultural understanding of literary, transactional, and cultural practices.
- CO3. Understand Multilingual, multicultural and polyphonic nature of Indian society.
- CO4. Develop a perspective on national literature's extends cultural boundaries and chronological periods.
- CO5. Analyse the approaches to Comparative Literature with reference to the systems of socio- political thought.
- CO6. Understand the dissenting sensibility of literature.
- CO7. Understand the idea of comparative Literature to elucidate federal and democratic values.

Course Contents:

Module I

Shifting Paradigms of Indian Comparative Literature

Rise of Comparative Literature in India-*viswasahithya*- Locating Indian Literature- Indology and orientalism -Indian languages and literatures- Conflict with traditional values –The national renaissance and struggle for independence-Nationalistic themes in literature-literary movements- post colonial scenario- Indian literature in translation-Indian English literature-Comparative Indian literature-Indian comparatists and their contributions-comparative literature associations- CLAI

സച്ചിദാനന്ദൻ, കെ. 'ഇന്ത്യൻസാഹിത്യം ഒന്നോ പലതോ' ("The Plural and Singular: The Making of Indian Literature")

EV Ramakrishnan, *'Is there an Indian Way of Thinking about Comparative Literature'*

Module II

Indian Literatures: Special Focus on Novels

Colonial period- Multilingual and multiculturalism in India – literary history of India, a basic framework-modalities-periodization- Special features of orientalism-Western education and influence of English and other foreign literatures- Growth of modern Indian languages and literatures- Conflict against traditional values-Nationalist movement-progressive movement- Post colonial/modernist phase-Genres- Rise of various genres- The national renaissance and struggle for independence- Nationalist theme in literature-Post colonial scenario-Indian literature in translation- Intervention of English- Indian literature in Indian context- Dissent and hegemony in Indian Literature-Evolution and translation Context- Indian Literature as\and translation- the novel- Sisir Kumar Das-History of Indian Literature-Indian Comparative Literature.

K Raja Rao *'The Cat and Shakespeare: A Tale of Modern India'*

Meenakshi Mukherjee. *'Realism and Reality: The Novel and Society in India'*

Module III

Malayalam Literature In the Context of Indian Literature

History of Malayalam Literature- Relation with other languages-Malayalam and Tamil, Malayalam and Kannada-European missionaries and Malayalam-early phase of Malayalam language-Nationalist movement – Genres- Peculiarities of the language of *pana, kilipattu and thullal*- Rise of various genres- renaissance and Kerala- Post colonial/modernist phase- novels-translations-Contemporary Malayalam Novel- Comparison between the narrative style of K R Meera's *Arachar* and Bengali novels

K Satchidanandan *Andal pranayathekurich samsarikkunnu and thukkaram daivathodu* (the Concept of Bhakti in the poems)

M.Govindan *'Poetry and Renaissance*

Benyamin *Iratta mughamulla nagaram* (Malayalam novel against pan Indian background)

Module IV

Literature in the context of performance and other arts

Oral -written–*Koothum Koodiyaattavum*-Literature and performance-*Nalacharitham*, poetry and painting, Performance of *thottangal*, orality in Basheer’s narration, Literature as performance- Sculptures and way of seeing, Visual imagination and Literature- Manifestos of visual culture- *Arangu, kalari*, Stage and screen.

എം.വി.നാരായണൻ- താരതമ്യ സാഹിത്യത്തിന്റെ പ്രതിസന്ധി: താരതമ്യ അവതരണ പഠന സാധ്യതകളിലേക്ക് (The Crisis of Comparative Literature:Towards a Comparative Cultural/Performance Studies)

Core Course: Approaches to Indian Comparative Literature

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the evolution and relevance of comparative literature in specific Indian setting.	PO1 PSO2	Un	Fa, Co	14	Assignment on history of Comparative Literature in India.
CO2	Develop knowledge on an intercultural understanding of literary, transactional, and cultural practices.	PO1 PSO1	Re	Fa, Co	13	Assignment on intercultural understanding of literature
CO3	Understand Multilingual, multicultural and polyphonic nature of Indian society.	PO1 PSO4	Un	Fa, Co	7	Tutorial

CO4	Develop a perspective on national literature's extends cultural boundaries and chronological periods.	PO1 PSO2	Un	Fa, Co	14	Assignment on nationalism and national literature
CO5	Analyse the approaches to Comparative Literature with reference to the systems of socio-political thought.	PO1 PSO2	An	Fa, Co, Pr	5	Tutorial
CO6	Understand the dissenting sensibility of literature.	PO1 PSO4	Un	Co, Fa, Me	7	Assignment on polyphonic nature of India
CO7	Understand the idea of comparative Literature to elucidate federal and democratic values.	PO4 PSO2	Un	Fa, Co, Me	10	Assignment on psycho-cultural elements in the literatures

Suggested Reading:

ചാത്തനാത്ത് അച്യുതനുണ്ണി- താരതമ്യസാഹിത്യപരിചയം

എം.എൻ. കാരശ്ശേരി - താരതമ്യസാഹിത്യവിചാരം, താരതമ്യസാഹിത്യചിന്ത

കെ.എം.ജോർജ്ജ്- സാഹിത്യചരിത്രം പ്രസ്ഥാനങ്ങളിലൂടെ

പി.ഒ.പുരുഷോത്തമൻ- താരതമ്യസാഹിത്യ പ്രമാണങ്ങൾ

Reference:

Amiya Dev, Sisir Kumar Das, Comparative Literature: Theory and Practice, New Delhi: Allied Publisher, 1989.

Anand B Patil, "The New Indian comparative Literature and Cultural Studies"-, *Studeis in Comparative Literature: theory Culture and Space*, Creative Books, New delhi.2007.

- Aravind M. Navale. *Panorama of World Literature*. Authors Press, Delhi, 2012.
- Anand B. Patil, *Revisioning Comparative Literature*. Authors Press, New Delhi, 2012
- AshisNandy, *The Intimate Enemy: Loss and Recovery of the Self under Colonialism*, NewDelhi: Oxford,1983.
- Benyamin, *Iratta mughamulla nagaram*, Trissur: Green Books, 2015.
- CharuSheel Singh. *Intertextuality and Comparative Method*. Altar Publishing House, New Delhi, 2010
- Chatterji, Suniti Kumar, *Languages and Literatures of Modern India*. Calcutta.: Bengal Publishers Pvt. Ltd,1963.
- Comparative Literature in India: An Overview of its History - Subha Chakraborty Dasgupta, <http://www.cwliterature.org/uploadfile/2016/0711/20160711020042997.pdf>
- Das, Sisir Kumar, *A History of Indian Literature 1911 – 1956 Struggle for Freedom: Triumph and Tragedy*, New Delhi: Sahitya Akademi.1993.
- EV Ramakrishnan, “Is there an Indian Way of Thinking about Comparative Literature”- *Interdisciplinary Alternatives In Comparative Literature*, EV Ramakrishnan, Harish Trivedi, Chnadra Mohan, Sage Publication, 2013.
- EV Ramakrishnan, Harish Trivedi, Chnadra Mohan, *Interdisciplinary Alternatives In Comparative Literature*, Sage Publication, 2013.
- EV Ramakrishnan, *Interdisciplinary Alternatives In Comparative Literature*, EV Ramakrishnan, Harish Trivedi, Chnadra Mohan, Sage Publication.2013.
- George, K. M, 1984, Ed. *Comparative Indian Literature* (Vol.I and II). Trivandrum: Kerala SahityaAkademi.
- Harish Trivedi, Meenakshi Mukherjee, C Vijayasree, T Vijaya Kumar. Ed. *The nation Across the World: Post-colonial Literary Representation*, NewDelhi: OUP, 2007.
- K. AyyappaPanicker, *Spotlight in Comparative Indian Literature*.Papyrus. 1992

- K. Satchidanandan, 2016, *sachidanandante kavithakal-1965-2015*, Kottayam: DC Books, 2013.
- K.M. George. *Western Influences on Malayalam Language and Literature*, SahityaAkademi, New Delhi, 1998.
- M. Hiriyanna. *Art experience*, Indira Gandhi National Centre for the Arts, New Delhi.
- Mohit K Ray. *Studies in Comparative Literature*, New Delhi: Atlantic Publishers, 2001
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Delhi: Oxford University Press, 2012.
- Nanavati, U M, and P C. Kar. *Rethinking Indian English Literature*. Delhi: Pencraft International, 2000. Print.
- Priya, Joshi, *In Another Country: Colonialism, Culture and the English Novel in India*, Colombia University Press, 2002.
- Satchidanandan, K. "The State of Translation". *Indian Literature Positions and Propositions*. Delhi: Pencraft International, 1999.
- Sisir Kumar Das, *A History of Indian Literature 1800 – 1910 Western Impact: Indian Response*, South Asia Books, 1995.
- Sreedevi P Aravind, *tharathamya sahithyam chila kazhchapaadukal*, Kottayam: SPCS, 2016

CORE COURSE 5

Course Code: PCLS 12305 - Indian Narratives: Text and Contexts

Course Learning Outcome:

- CO1. Understand diverse nature of narrative tradition in India
- CO2. Understand characteristics of Indian Epic
- CO3. Understand the oral tradition of Indian narratives
- CO4. Develop imagination, aesthetic sense, ethics and values
- CO5. Understand cross cultural nature of the Epics
- CO6. Understand influence of Epics on contemporary arts and literature
- CO7. Evaluate cultural manifestations of epics in India
- CO8. Understand non-religious nature of Epics

Course Contents:

Module I

Introducing ancient narrative tradition in India- Folk tales-Myth-Ballads-Ecripted (Vedic),Saga(Purana), Epic (Ithihasa), Chain (Srinkhala), Allegorical (Anyapadesa) Grand (Mahakavya)- Local narratives (Yakshi Stories, Grandparents tale)- Fantasy stories-Utpathi stories-Panchatantra tales-Jataka tales-Kadhasarit Sagara-Introducing Medieval narrative tradition in India: Characteristics of medieval narratives-Bhakti Movement–Influence of Ramayana and Mahabharata on the narratives- Mughal period and its influence on the narratives- Medieval narrative modes: Prose - Tales (*Tenali Raman Stories- Akbar – Birbal Stories*)-Poetry: *Ballads*(eg: *Vadakkanpattukal* in Kerala), Kirtanas, Doha, Abhangas, Bhajans, Bhavageeta, Vachana, kilippattu,Kandas, Parvas, Ghazals- Antal, Akkamahadevi,Kabir, Jayadeva, Tukaram and Namadev,Tyagaraja, Mira, Mirza Ghalib

Detailed Study:

JatakaTales: ‘Demons in the Desert’

Akbar – Birbal Stories: Selected Stories

Antal- ‘Thiruppavai’

Kabir- ‘Abode of the Beloved’

Jayadeva : Third Canto “Mugdha Madhusudan” in *Gitagovinda*

MirzaGhalib: Ghazal 1(from the collection of Ghalib’s Ghazals edited by Aijaz Ahmad)

Vadakakapattukal- ‘Othenanum Onappudavayum’(selected lines)

Module II

Epic Narratives: The Ramayana and the Mahabharata

Indian epics and its Characteristics- Epic and its Characteristics- Narrative Structure of Indian Epics- Oral Traditions of Ramayana and Mahabharata: *Mappila Ramayanam, Vayanadan Ramayanam*- Jainist/Budhist Ramayanas- Ramayana and Mahabharata: Bhakti Movement, Nationalist movement- Gandhi and Ambedkar’s views on Rama, Rama Rajya and Gita- Cultural Nationalism- Thilak and Godse’s views on Ramayana and Bhagavat Gita- Influence on Asian Literature and Arts

Detailed Study:

Vimala Suri: Paumacaryam (Selected lines)

Mappila Ramayanam (Selected lines)

Module III

Rereading/Reinterpretation of Epics- Comparative Analysis: Sakuntalopakhyanaof Vyasa, Kalidasa and Ezhuthachan, Mahabharata and Ramayana in Sanskrit Literary Theory- Views of Anandavardhana and Abhinavagupta, Ramayana and Iliad- Aesthetic and Philosophical reading- Critical reading

Detailed study:

Shivaji Savanth	:	<i>Mrityunjay</i>
ശിവജി ജോസഫ്	:	തായ്കുലം (പൃതുരാമായണം)
കുമാരനാശാൻ	:	ചിന്താവിഷ്ടയായ സീത

- Poula Richman : *Questining and Multiplicity within Ramayana*
- A.K. Ramanujan : *Repetition in Mahabharata*
- James Hegarthy : *Narrative frames and reception in the Mahabharata*

Module IV

Influence of Ramayana and Mahabharata: Other Arts

Performance Arts – Painting- Cinema- Serials- Animation-Games

Detailed study:

- Romila Thapar : *The Ramayana Syndrome*
- Pradip Bhattacharya : *The Mahabharata on Screen*

Core Course: Indian Narratives: Text and Contexts

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand diverse nature of narrative tradition in India	PO1 PSO2	Un	Fa, Co	9	Assignment on Indian Narrative tradition
CO2	Understand characteristics of Indian Epic	PO1 PSO2	Un	Fa, Co	12	Assignment on the Ramayana
CO3	Understand the oral tradition of Indian narratives	PO1 PSO2	Un	Fa, Co	6	Assignment on Oral tradition of the Ramayana

CO4	Develop imagination, aesthetic sense, ethics and values	PO4 PSO4	Ap	Co	6	Tutorial
CO5	Understand cross cultural nature of the Epics	PO1 PSO1	Un	Fa, Co	13	Assignment on the influence of the Ramayana in Indonasia
CO6	Understand influence of Epics on contemporary arts and literature	PO1 PSO2	Un	Fa, Co, Me	12	Assignment on the Mahabharata
CO7	Evaluate cultural manifestations of epics in India	PO1 PSO3	Ev	Fa, Co, Me	6	Tutorial
CO8	Understand non-religious nature of Epics	PO1 PSO4	Un	Fa, Co	8	Assignment on Adaptations of The Epics

Suggested Reading:

താടകയെന്ന ദ്രാവിഡരാജകുമാരി

: *വയലാർ രാമവർമ്മ*

Yayati

: V.S. Khandekkar

Droupati

: Pratibha Roy

രണ്ടാമുഴം

: എം.ടി.വാസുദേവൻ നായർ

കാഞ്ചനസീത

: സി.എൻ. ശ്രീകണ്ഠൻ നായർ

വയനാടൻ രാമായണം

: അസീസ് തരുവണ

മാപ്പിളരാമായണവും നാടൻപ്പാട്ടുകളും

: കുഞ്ഞിരാമൻ നമ്പ്യാർ, ടി.എച്ച്.

രാമകഥ

: ബുൽക്കെ, കാമിൽ.

Critical inventory of Ramayana studies in world

: Krishnamoorthy, K.

Critical Perspective on Mahabharata

: Arjun Singh

Ghazals of Ghalib

: Aijaz Ahmad

Asian Traditions of Ramayana

: D. Raghavan

Panchatantra (Vishnusharman)

: ‘The Bird with Two Heads’

Tyagaraja

: Kirtana(*pancharatnakirtanas*)

Reference:

അസീസ്, തരുവണ. *വയനാടൻ രാമായണം*. തൃശ്ശൂർ: കറന്റ് ബുക്സ്, 2009.

കരുണാരൻ, തിരുനെല്ലൂർ. “രാമരാജ്യം”. *നീരാഞ്ജനം*. എഡി.കെ.ജി.അജിത്കുമാർ.കൊല്ലം: സൈന്ധവ ബുക്സ്, 1991.

കാരശ്ശേരി,എം. എൻ. “ആമുഖം-മാപ്പിളരാമായണം കണ്ടെത്തിയകിസ്സ്”.*മാപ്പിളരാമായണവും നാടൻപ്പാട്ടുകളും*. കുഞ്ഞിരാമൻ നമ്പ്യാർ, ടി.എച്ച്. കോട്ടയം: ഡി.സി.ബുക്സ്, 2007

കുട്ടമത്ത്, കെ.കെ.കുന്നിയൂർ. *ഉൾമ്മിള.കണ്ണൂർ*: പി.സി.കരുണാറാം, 1967

കുട്ടിക്കുഞ്ഞുതങ്കച്ചി. “സീതാസ്വയംവരംതിരുവാതിരപ്പാട്ട്”.*കുട്ടിക്കുഞ്ഞുതങ്കച്ചിയുടെകൃതികൾ*. സമ്പാ. വി.ഭാസ്കരൻ നായർ. തൃശ്ശൂർ: കേരളസാഹിത്യഅക്കാദമി, 1979.

കുട്ടിക്കുഷ്ണമാരാർ. “ആശാന്റെസീതയെപ്പറ്റി”.*തെരഞ്ഞെടുത്ത പ്രബന്ധങ്ങൾ*. തൃശ്ശൂർ:കേരളസാഹിത്യഅക്കാദമി, 1996.

കുമാരനാശാൻ, എൻ. *.ചിന്താവിഷ്ടയായസീത*.കൊടുങ്ങല്ലൂർ:ദേവി ബുക്സ്റ്റാൾ. 1996, (1919)

കുമാരനാശാൻ, എൻ. *ബാലരാമായണം*.കൊടുങ്ങല്ലൂർ:ദേവി ബുക്സ്റ്റാൾ, 2009. (1917)

കുഞ്ഞൻപിള്ള, ശുരനാട്ട്. “അവതാരിക”.*ഭാഷാരാമായണം ചമ്പു*. പുനം നമ്പൂതിരി.തൃശൂർ: കേരളസാഹിത്യഅക്കാദമി, 1982.

കുഞ്ഞിരാമൻ നമ്പ്യാർ, ടി.എച്ച്. *മാപ്പിളരാമായണവും നാടൻപ്പാട്ടുകളും*.കോട്ടയം: ഡി.സി.ബുക്സ്, 2007.

കൃഷ്ണൻ തമ്പി, വി. *താടകാവധം ആട്ടക്കഥ*. തിരുവനന്തപുരം: എൻ. ഭഗവതി പിള്ളൈകൊച്ചമ്മ,1961.

ഗീത, പി. *സീതയിലെസീത*. തിരുവനന്തപുരം: കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്, 2014.

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<https://www.moralstories.org/hundred-gold-coins-birbal/>

Speeches on Ramayana and Mahabharata by Sunil P. Ilayidam

<https://www.youtube.com/watch?v=MGcKycWeHio&t=69s>

<https://www.youtube.com/watch?v=gKwxZWrSi3o&t=3846s>

CORE COURSE 6

Course Code: PCLM 12307 - Approaches to Comparative Literary Historiographies

Course Learning Outcome:

- CO1. Develop a sense of Critical Understanding of history
- CO2. Develop the ability to historicize events
- CO3. Identify the tradition of literary history writing in India
- CO4. Understand the ideology and politics in the writing of literary history
- CO5. Understand the colonial perceptions of Indian history and literary history
- CO6. Identify the impact of colonization on history
- CO7. Understand the modern trends and schools of history writing
- CO8. Develop critical thinking about the distinction between high art and low art
- CO9. Develop a comprehensive idea about the growth of language and literature
- CO10. Develop ability to differentiate fabricated history

Course Contents:

Module I

Definitions of Historiography and Literary Historiography- Major Arguments of the Indian and European scholars on literary history

Detailed study:

David Perkins: *Is Literary History is Possible*

G.N. Devy: *Some Indian Questions, History and Literary History*

Module II

Historical sense of India (Ancient to Medieval) Ancient: tales, Ballads and Kavyas: *Silapathikaram, Akananooru, Purananooru, Mooshika Vamsha*-Budhist/Jainist Historiography- Medieval: Emergence of Monarchy and naduvazhi system- Historical Biographies and Chronicles: *Rajatarangini* of Kalhana, *Vikramadevangaadacharitam, Harshacharitam* of Banabhatta- Sultanate Period: Alberuni's *-Kitab-ul-Hind* and Amir Khusrau-*Kiran-as-*

Sadain, Miftah-al-Futuh, Ziauddin Barani's *Tarikh-i-Firuzshahi*-Mughal Period: *Muntakhab-ut-Tawarikh* and *Najat-ur-Rashid* By Al –Baduani, *Humayunnamah* - Gulbadan Bigam - Earlier Conventions of literary history in India - General Introduction to Schools of Historiography
Colonialist/Nationalist/Marxist/Subaltern (Dalit&Feminist) Historiography

Detailed study:

G.N. Devy : Earlier Conventions of literary history*

* Of Many Herors

Module III

a) European Rediscovery on Indian Languages and Literary History

Emergence of Modern History writing in India –Colonialist writings on India- William Jones and Marx Muller, Arguments on Aryan/ Dravidian division of Indian Languages, Folklore / Classic Literature, Vernacular/Elite Language, Inventing language and classics - Power, hegemony and politics in Print and Publishing History- Literary production and Patronage- Lexicography, History of Language and Literature, Grammatical Text for Languages

Detailed study:

Romila Thapar : Selected essay of Romila Thaper- (*Which of Us Ayans?: Rethinking the Concept of our Origins*)

G.N. Devy : Jones and Gentoos*

* Of Many Heroes

b) Nationalism, Language, Literature (Indian Response to European Discourse)

Linguistic nationalism – Tamil, Malayalam, Hindi - Marginalization of Languages – Arabi Malayalam, Syriac Malayalam- Alternate history writing tradition – Kesari Balakrishna Pillai Indian nationalism and Literary Histories- Canon Formation and transformation- selection and exclusion of literary works based on the Canon- Different methods of Periodization- Problems of Periodization

Module IV

Critical reading of Literary Histories

ഇന്ത്യൻസാഹിത്യം താരതമ്യരചനാശാസ്ത്രത്തിന്റെ പരിപ്രേക്ഷ്യത്തിൽ: പ്രസിത.കെ

Udaya Kumar: ‘Shaping a Literary space Early Literary Histories in Malayalam and Normative Use of the Past’*

Navin Gupta: The Politics of Exclusion? The Place of Muslims, Urdu and Its Literature in RamachandraSukla’s *Hindi Sahityakaitihas**

* *Literature and Nationalist Ideology Writing Histories of Modern Indian Languages*

Essential reading:

Hans Harder: *Literature and Nationalist Ideology Writing Histories of Modern Indian Languages*

G.N. Devy: *Of Many Heroes*

Shashi Bhushan Upadhyay. *Historiography in the Modern World Western and Indian Perspective.*

Core Course: Approaches to Comparative Literary Historiographies

Faculty Member/s

Credits: 4

Cos	CO Statement	PO/PSO	CL	KC	Class Hrs/Tutorial Hrs	Assessment
CO1	Develop a sense of critical understanding of history	PO1 PSO3	An	Fa, Co, Me	6	Assignment on Historiography and Literary Historiography
CO2	Develop the ability to historicize events	PO1 PSO3	An	Fa, Re, Co	5	Assignment on Ancient and medieval tradition of History writing

						in India
CO3	Identify the tradition of literary history writing in India	PO1 PSO2	An	Fa, Co, Me	5	Tutorial
CO4	Understand the ideology and politics in the writing of literary history	PO1 PSO4	An	Fa, Co, Me	6	Assignment on early conventions of literary history in India
CO5	Understand the colonial perceptions of Indian history and literary history	PO1 PSO2	Un	Co, Me	10	Assignment on Schools of Historiography
CO6	Identify the impact of colonization on history	PO1 PSO3	An	Fa, Co	5	Assignment on on the politics of Lexicography
CO7	Understand the modern trends and schools of history writing	PO1 PSO2	Un	Re, Co	6	Tutorial
CO8	Develop critical thinking about the distinction between high art and low art	PO1 PSO3	An	Co, Me	8	Assignment on Canonization
CO9	Develop a comprehensive idea about the growth of language and	PO1 PSO1	Un	Fa, Co	15	Assignment on Periodization

	literature					
CO10	Develop ability to differentiate fabricated history	PO1 PSO3	Un	Co, Me	6	Assignment Comparative analysis of Literary histories in Tamil and Malayalam

Reference:

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CORE COURSE 7

Course Code: PCLM 12307 – Translation: Theory and Practice

Course Learning Outcomes:

- CO1.** Understand the history of translation with reference to the translations of religious texts, classics and masterpieces of literature.
- CO2.** Understand the theoretical aspects of translation of Roman Jakobson, C J Catford, E. A Nida, Jiri Levy, Peter Newmark, Mona Baker, Walter Benjamin and Itamar Even Zohar.
- CO3.** Understand the basic concept about the Source Language and Target Language and its usage and terms.
- CO4.** Understand the structure, form and grammatical elements with respect to socio-cultural background of the Source and Target language.
- CO5.** Analyse the possibilities and impossibilities of finding the equivalence in translation.
- CO6.** Understand the advantage and disadvantage of Machine translation.
- CO7.** Apply the theoretical principles of translation in translating different genres of literature from English to mother-tongue and vice-versa.
- CO8.** Evaluate the translation of a literary work with its socio-cultural context.
- CO9.** Analyse the original work and its translation in a comparative perspective.
- CO10.** Apply theoretical aspects of translation in writing reviews of translated works in the context of socio-cultural background.

Course Contents:

Module I

A brief history of translation – Translation of Bible – Pre-modern and Modern phase of translation – Translation of Religious Text – Translation of Classics the Mahabharata and the Ramayana – Kalidasa's *Abhijanasakuntalam* - Shakespeare's *Othello* and Tagore's *Gitanjali* – The place of translation in the study of Comparative literature

Detailed Study:

1. Eugene A. Nida – *Principles of Translation as Exemplified by Bible Translation*
2. Andre Lefevere – *Introduction: Comparative Literature and Translation*
3. Mahashwetha Sengupta – *Translation and Colonialism: Rabindranath Tagore in Two Worlds*
4. K M Sherrif – *Othello's Travels*

Module II

Definitions and types of translations – Problems of equivalence and translatability – Science of Translation – Translation across culture – Linguistic theories of Translation: Roman Jakobson, C J Catford, E A Nida, Jiri Levy – Translation studies as an emerging discipline, James S. Holmes – *The Name and Nature of Translation Studies*, Peter Newmark, Anton Popovich, Mona Baker

Module III

Cultural Translation – Andre Lefevere, Susan Bassnet, Gideon Toury, Toury's concept of Translation Norms – Post modern theories and Translation – Walter Benjamin – *The Task of the Translator* – Itamar Even Zohar's Polysystem Theory – Gayatri Chakraborthy Spivak – *The Politics of Translation* – Testing and evaluation of translation – Machine Translation

Translation: Problems and evaluation with reference to the following texts

- *Gleaming from Haritam* by P P Raveendran
- *Basheer: Malayalathinte sargavismayam* (Critical essays on the novels and stories of Basheer, 1999) by Ronald E Asher.
- *Ntuppuppakkoranendarnnu (My Grandad had an Elephant)* Ronald E Asher's Translation

Classroom practices: Translation of poem, prose, drama and short stories from Malayalam to English and vice versa

Module IV

Translation Project: Translation of a text or a part of a text is not less than 1000 words. This is to be prefaced with a translator's note highlighting the problems of translation and that shall be placed for discussion in a seminar. It shall be evaluated for 2 credits.

Core Course: Translation: Theory and Practice

Faculty Member/s:

Credit: 4

CO	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Assessment
CO1	Understand the history of translation with reference to the translations of religious texts, classics and masterpieces of literature.	PO1 PSO1	Un	Fa	8	Assignment on the translations of religious texts and classics
CO2	Understand the theoretical aspects of translation of Roman Jakobson, C J Catford, E. A Nida, Jiri Levy, Peter Newmark, Mona Baker, Walter Benjamin and Itamar Even Zohar.	PO1 PSO6	Re	Fa, Pr	12	Assignment on the theoretical aspects of translation
CO3	Identify the basic concept of the Source Language and Target Language and its usage and terms.	PO2 PSO4	Un	Co, Fa, Pr	4	Assignment on the usage and terms of Source Language and Target Language.
CO4	Identify the structure, form and grammatical elements in the context of socio-cultural background of the Source Language and Target language.	PO1 PSO6	Un	Fa, Pr, Me	4	Assignment on the structure, form and Source Language and Target Language.

CO5	Understand the advantage and disadvantage of Machine translation.	PO1 PSO5	Un	Fa, Pr	3	Assignment on Machine Translation
CO6	Apply the theoretical principles of translation in translating different genres of literature from English to mother-tongue and vice-versa.	PO3 PSO6	Ap	Pr, Me	10	practical
CO7	Evaluate the translation of a literary work with its socio-cultural context.	PO1 PSO6	Ev	Pr, Me	6	Tutorial
CO8	Analyse the original work and its translation in a comparative perspective.	PO1 PSO6	An	Pr, Me	4	Tutorial
CO9	Apply theoretical aspects of translation in writing reviews of translated works in the context of socio-cultural background.l	PO3 PSO6	Ap	Pr, Me	4	Practical
CO10	Produce a translation of an original work from English and Malayalam and Vice verse	PO3 PSO6	Cr	Pr, Me	10	Tutorial

Suggested Reading:

Susan Bassnett - *From Comparative Literature to Translation Studies*

Lucia Boldrini - *Comparative literature and translation, historical breaks and continuing debates: Can the past teach us something about the future?*

Susan Bassnett - *History of Translation Theory*

Roman Jakobson – *On Linguistic Aspects of Translation*

Eugene Nida - *Principles of Correspondence*

Itamar, Even-Zohar - *The Position of Translated Literature within the Literary Polysystem*

Sujit Mukherjee - *Translation as New Writing*

Tejaswini Niranjana - *Translation, Colonialism and the rise of English*

B. Bose - *The Most Intimate Act: The Politics of Gender, Culture and Translation*

Rita Kothari - *Cast(e) in a Caste-less language*

Apaiah - *Thick Translation*

Asad, Talal - *The Concept of Cultural Translation in British Social Anthropology*

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CORE COURSE 8

Course Code: PCLM 12308 - Literary Transactions in Indian Literature

Course Learning Outcome:

- CO1. Understand the Indianness of literature
- CO2. Develop theoretical and critical knowledge about literature
- CO3. Understand new trends and techniques in literature
- CO4. Understand figure of speech
- CO5. Understand various forms of literature
- CO6. Develop the skill of writing and appreciation
- CO7. Develop the ability of logical thinking and reasoning
- CO8. Identify the role of Indian literature in nation making
- CO9. Understand pluralistic, multilingual and multicultural nature of India
- CO10. Understand the trauma of partition
- CO11. Develop ability to question the gendered nature of the society
- CO12. Develop secularist and democratic mind

Course Contents:

Module I

Modern Indian Literature- emergence of new Genres- Literary Movements- influence of European literature- Arguments of Indian scholars on the pluralistic nature of Indian Literature

Module II

Thematic Narratives in Indian Literature: nation and Indian Literature- Influence of Gandhian and Marxian thought on Literature- Narratives of the Nation- *Gora* , *Godaan*- Narratives of the Partition: Partition and its representation and influence on literature

Detailed Study:

- Popati Hiranandani : *The Pages of My Life* (Autobiography)
- Sadat Hasan Manto : *Khol Do* (Short Story)
- Faiz Ahmed Faiz : *Subh-e-Azadi* (Dawn of Independence)

Module III

Literature of the Marginalized- Women Writing in India: History of Women Writing- Dalit and Tribal writing: History of Dalit and Tribal Literature, Influence of Ambedkarite Thought on literature- Literature of the Queer: History of Queer Writing- Self, identity, resistance in literature of the marginalized-Diaspora Writing.

Detailed Study:

- Manjula Padmanabhan : *The Harvest*
- Jacinta Kerketta : ‘A Madua Sprout On the Grave’
നാരായണ : കൊച്ചുരേത്തി (നോവൽ)
- വിജയരാജ മല്ലിക : ‘നീലാംബരി’ (ദൈവത്തിന്റെ മകൾ)
- Jumpa Lahiri : ‘The Third and Final Continent’
- Meena Alexander : *For My Father, Karachi 1947*

Module IV

Translation as Indian Literature

- N. Pichumurti : *National Bird* (Tamil Poems)
- Kadammanitta : *Far and Boon* (poem)
- Mahasveta Devi : *Bayen* (Drama)

Core Course: Literary Transactions in Indian Literature

Faculty Member/s:

Credits: 4

COs	CO Statement	PO/PSO	CL	KC	Class Hrs/Tutorial Hrs	Assessment
CO1	Understand the Indianness of literature	PO1 PSO1	An	Fa, Co, Me	5	Assignment on Sisir Kumar Das' view on Indian Literature
CO2	Develop theoretical and critical knowledge about literature	PO1 PSO3	Un	Re, Fa, Co	9	Assignment on Concept of Nation in Tagore's Gora
CO3	Understand new trends and techniques in literature	PO1 PSO3	Un	Fa, Co	7	Tutorial
CO4	Understand figure of speech	PO1 PSO2	Un	Fa	3	Assignment on Partition Literature
CO5	Understand various forms of literature	PO1 PSO2	Un	Fa, Co	9	Assignment on Feminist reading of 'In the Country of Deceit'
CO6	Develop the skill of writing and appreciation	PO1 PSO1	An	Cr, Re, Fa, Me	8	Assignment on Queer Literature in Malayalam
CO7	Develop the ability of logical thinking and reasoning	PO1 PSO1	An	Ev, Re, Fa	5	Assignment on Tribal Literature in Bengali
CO8	Identify the role of Indian	PO1 PSO4	An	Fa, Co	10	Assignment on Identity Crisis in the

	literature in nation making					writings of JumpaLahiri
CO9	Understand pluralistic, multilingual and multicultural nature of India	PO1 PSO4	Un	Fa, Co	5	Assignment on Nationalism and Tamil Poetry
CO10	Understand the trauma of partition	PO1 PSO4	Un	Fa, Co	2	Assignment on Dalit Question in <i>Bayen</i>
CO11	Develop ability to question the gendered nature of the society	PO1 PSO3	An	Fa, Co	3	Tutorial
CO12	Develop secularist and democratic mind	PO1 PSO4	Un	Co, Me	5	Assignment on Modernity in KhasakkinteIthihasam

Essential Reading:

Ramakrishnan, E.V. *Locating Indian Literature: Texts, Traditions, Translations*.

Das, Sisir Kumar. *A History of Indian Literature 1800-1910 Western Impact: Indian Response*.

Suggested Reading:

- Amrita Pritam : Pinjar
- Dhoomil : *Traitor* (Hindi Poems)
- Benoy Majumdar : *Four Poems* (Bengali Poems)
- Gopalakrishna Adiga : *Well Frog* (Kannada)
- Birendra Kumar Bhattacharya(Trans.): *Yaruingam*

Gopinath Mohanty	:	<i>Paraja</i>
Shashi Deshpande	:	<i>In the Country of Deceit</i>
Kamala Das	:	<i>A Man in a season and the Sunshine Cat</i>
കിഷോർകുമാർ	:	രണ്ടു പുരുഷൻമാർ ചുംബിക്കുമ്പോൾ
Chitra Banerjee Divakaruni	:	<i>The Vine of Desire</i>
O.V. Vijayan	:	<i>Legend of Khassak (Malayalam novel)</i>
Vidya: <i>I Am Vidya</i>	:	<i>A Transgenders Journey</i>

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- Jumpa Lahiri. *Interpretations of Maladies*. Fourth Estate.2014.
- Jyoti Panjwani. *The pages of my life: autobiography and selected stories*. New Delhi: Oxford University Press, 2010.
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Jacinta Kerketta. 'A Madua Sprout On The Grave'

<https://scroll.in/article/808591/the-anger-of-advaita-turns-to-poetry-of-anguish-and-hope-in-a-young-womans-hands>

Meena Alexander. *For My Father, Karachi 1947*

(<https://www.poetryfoundation.org/poems/56911/for-my-father-karachi-1947>)

Faiz Ahmad Faiz. 'The Dawn of Freedom, August 1947'

<https://penguin.co.in/the-penguin-digest/subh-e-azadi-an-anguished-evocation-of-the-pain-of-partition/>

CORE COURSE 9

Course Code: PCLS 12309 - Decolonizing Thought and Literature

Course Learning Outcome:

CO1. Understand the colonial conditions in various colonized countries

CO2. Develop critical thinking about postcolonial situation in India

CO3. Identify indigenous endeavors of the native people/colonized people

CO4. Identify the psychological impact of colonialism upon the natives

CO5. Develop critical thinking about the colonizer's idea of gender, sexuality and caste

CO6. Understand the idea that nation and its boundaries are politically constructed

CO7. Understand the neocolonialism in the context of globalization

CO8. Understand the postcolonial theory through literature

CO9. Develop decolonized mind in thought and practice

Course Contents:

Module I

Problematizing the term 'Postcolonialism' - Concept of Decolonization- *Decolonizing the Mind*-

Postcolonial locations

Module II

Decolonizing the Indian Mind –*Desi*- Swaraj- Nation- Narayana Guru : Debate between Guru and Gandhi- Gender-Sexuality- Body- Caste – Art- Performance

Detailed Study:

Gandhi: 'Hindu Swaraj'

Sharmila Rege: ‘Dalit Women Talk Differently-A Critique of Difference and Towards a Dalit Feminist Standpoint Position’

Paola Bacchetta: ‘When the (Hindu) Nation Exiles its Queer’

Module III

Introduces the critics- Frantz Fanon, Edward Said, Albert Memmi, Aime Césaire, Leopold Senghor, Ngũgĩ wa Thiong'o, Walter Kaufmann.

Introduces the concepts: Colonialism – Capitalism – Imperialism – Modernity/Colonial Modernity - Orientalisms – Other – Indigenous-Primitive Mind/Colonial Mind Civilized/Uncivilized- Colonial Desire –Amnesia- Schizophrenic Personality –Negritude- Decidophobia – Cartography - Stolen Generation – Postnationalism – Globalization - Hybridity – Diaspora – Cosmopolitanism

Module IV

Decolonized literature- Representation of the colonized in the literature- Resistance, survival reaffirming identity and self by the colonized in language and literature- Neocolonialism by the Nation-state- Literature of the stolen generation

Detailed Study:

Ms. Cobby Eckerman : Selected Poems

മനോജ് കുറുർ : നിലം പൂത്തുമലർന്ന നാൾ

Chimamanda Ngozi Adichie : *A Feminist Manifesto in Fifteen Suggestions.*

Core Course: Decolonizing Thought and Literature

Faculty Member/s:

Credits: 4

COs	CO Statement	PO/PSO	CL	KC	Class Hrs/Tutorial Hrs	Assessment
CO1	Understand the colonial conditions in various colonized countries	PO1 PSO3	Un	Fa, Co	5	Assignment on the idea of decolonization
CO2	Develop critical thinking about postcolonial situation in India	PO1 PSO3	An	Fa, Co, Me	9	Assignment on Concept of Decolonization by Indian Scholars
CO3	Identify indigenous endeavors of the native people/colonized people	PO1 PSO2	An	Fa, Me	8	Assignment on Caste and women: Reading by Sharmila Rege
CO4	Identify the psychological impact of colonialism upon the natives	PO1 PSO2	An	Fa, Me	5	Assignment on Psychology of Colonialism: Analysis by Nandy and Fanon
CO5	Develop critical thinking about the colonizer's idea of gender, sexuality and caste	PO1 PSO3	An	Fa, Co, Me	14	Assignment on the views of Sexuality and Gender by Postcolonial scholars in India

CO6	Understand the idea that nation and its boundaries are politically constructed	PO1 PSO2	An	Co, Me	8	Assignment on ParthaChatterjee's arguments on Indian nationalism
CO7	Understand the neocolonialism in the context of globalization	PO1 PSO3	Un	Fa, Co	6	Assignment on Globalization and the future of Nation-State
CO8	Understand the postcolonial theory through literature	PO1 PSO2	An	Fa, Co, Me	12	Assignment on Analyzing the decolonized thought in Things Fall Apart
CO9	Develop decolonized mind in thought and practice	PO1 PSO3	An	Fa, Co, Me	5	Tutorial

Suggested Reading:

MukomaWaNguni: What Decolonizing the Mind Means Today

Walter Kaufmann. Without Guilt and Justice: From Decidophobia to Autonomy

Charu Gupta: Redefining Obscenity and Aesthetic in Print

Leela Gandhi: One World: The Vision of Postnationalism

Ivekovic, Rada and Mostov:*From Gender and Nation*

AshishNandy : The Psychology of Colonialism: Sex, Age and Ideology in British India (The Intimate Enemy)

Partha Chatterjee: Whose Imagined Community?

Marcele Dascal: ‘Colonizing and Decolonizing minds’

Leela Gandhi: *After Colonialism*

Kalpana Viswanath. 1997. *Shame and Control Sexuality and Power in Feminist Discourse in India*

Huggan, Graham. 1991. "Decolonizing the map: post colonialism, post structuralism and the cartographic connection"

Martin Renes: *The Stolen Generations, a Narrative of Removal, Displacement and Recovery*

Ngugiwa Thiongo: ‘The Language of African Fiction’

- Tasleena Nasrin : *The Shame*
- Wole Soyinka : *Kongi’s Harvest*
- Salman Rushdi : *Midnight Dreams*
- Kancha Ilaiah : *Why I am Not a Hindu*
- C.K. Janu : *Lost Soil*
- J.M. Coetzee : *Waiting for the Barbarians/ Disgrace*
- Chinu Achbe : *Things Fall Apart*

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സുനിൽ പി. ഇളയിടം. *വീടുപ്പുകൾ മാക്സിസവും ആധുനികതാവിമർശനവും,* തൃശ്ശൂർ : കേരള ശാസ്ത്രസാഹിത്യ പരിഷത്ത്, 2014.

Achebe, Chinua. *Things fall apart.* RHUS Publications, 2018.

Adichie, Chimamanda Ngozi. *Americanah*. USA: Harper Collins Publishers, 2013.

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<https://www.jstor.org/stable/pdf/488684.pdf?refreqid=excelsior%3Ae1bd75b02c551727ae686d2dcaf874ec>

Himani Banerji, ed. *Returning the Gaze, Toronto* : Sister Visioni P, 199.

<http://www.ub.edu/dpfilsa/3renes.pdf>

CORE COURSE 10

Course Code: PCLS12310 - Screen Studies: Theory and Appreciation

Course Learning Outcome:

- CO1. Understanding of mass media, versus Film, T.V, New Media.
- CO2. Understand the Evolution of Mass Media.
- CO3. Understand the audience engagement on Mass Media.
- CO4. Apply critical approaches to moving images, in-depth analysis of the aesthetics and politics of the medium.
- CO5. Understand spectatorship and Identification.
- CO6. Understand the History, theory and aesthetics of cinema, and new screens.
- CO7. Understand visual space and visual culture.
- CO8. Understand social and cultural roles of media in society.
- CO9. Understand aesthetic and theoretical aspects of media production in the areas of visual production, writing and digital media development.

Course Contents:

Module I

Introduction to Media studies and screen studies - Mass media-Surveillance- spectatorship- Introduction to Different types of Media-Electronic media, Social Media-Smart Phone, games, Netflix, Amazon Prime.

Detailed Study:

Marshall McLuhan *Medium is the Message*
Baudrillard *Simulation- Simulacra and Hyperreality*

Module II

Introduction to the art of Cinema- Film theories – Spectatorship- Sign and semiotics of cinema- Narrative apparatus and techniques- Film and reality.Documentary-Minimal cinema- Short films- Anand Padvardan- Rakesh Sharma-Agnes Varda

Reading and Screening:

1.Tom Gunning *The Aesthetics of Astonishment*

Class room Screening:

Arrival of a Train (Lumiere Brothers), Battleship Potemkin (Sergei Eisenstein),The Great Dictator (Chaplin).

Home Screening:

Metropolis (Fritz Lang), Birth of a Nation (D. W. Griffith), Trip to the Moon (George Melies)
Rome Open City (Rossellini), Stella Dallas (King Vidor), Casablanca (Michael Curtiz).

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*

Class room Screening:

The Bicycle Thief (de Sica)

Home Screening:

Chinatown (Polanski), *American Graffiti* (Lucas), *BladeRunner* (Scott), *ApocalypseNow* (Coppola), *Psycho* (Hitcock),*Matrix*,*StarWar*, *Young Sheldon* (Amzon Prime Series),

2. Venkiteswaran, C S. *Local narratives, national and global contexts*.

Class Room Screening:

KumbalangiNights (Madhu C Narayanan)

Home Screening:

Court (Chaitanya Tamhane) *Fandri* (Nagraj Manjule), *E ma Yau* (Lijo Jose Pallisseri),
Thondimuthalum Driksakshiyum(Dileesh Pothan).

Module III

Television -serials, reality shows, advertisements, news,- Public Sphere-Representation- Stereotypes, Archetypes- Positive/ Negative or Radical/Reactionary representation of minorities (race, sex, disabled etc.)

Aravind Rajagopal: 'Introduction' (*Politics After Television*)

Bell Hooks: 'The Oppositional Gaze: Black Female Spectators'

Module IV

Social Media and New Media, games, Photography, Graffiti, digital images, video games, spam, mobile cinema, troll, TikTok, Media and Society-Role of media in Democracy- video games and cartoons- Popular culture and Visual media.

Uma Chakravarti: 'State Market and Freedom of Expression: Women and Electronic Media'

Core Course: Screen Studies: Theory and Appreciation

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand of mass media, verses Film, T.V, New Media.	PO2 PSO1	Un	Fa, Co, Me	12	Assignment on Critical reviews and appreciation of media
CO2	Understand the Evolution of Mass Media	PO1 PSO5	Un	Fa, Co	8	Tutorial

CO3	Understand the audience engagement on Mass Media	PO1 PSO4	Un	Co, Me	4	Tutorial
CO4	Apply critical approaches to moving images, in-depth analysis of the aesthetics and politics of the medium.	PO1 PSO5	An	Co, Fa, Me	12	Assignment on visual analysis
CO5	Understand spectatorship and Identification.	PO1 PSO5	Un	Co, Me	10	Assignment on advantages and disadvantages of mass media
CO6	Understand the History, theory and aesthetics of cinema, and new screens.	PO1 PSO5	Un	Fa, Co, Me	14	Assignment on history, theory and aesthetics on mass media
CO7	Understand visual space and visual culture.	PO1 PSO5	Un	Co, Me	12	Assignment on visual space and culture
CO8	Understand social and cultural roles of media in society.	PO1 PSO1	Un	Fa, Co	4	Tutorial
CO9	Understand aesthetic and theoretical aspects of visual production and digital media development.	PO1 PSO5	Un	Co, Me	10	Assignment on the theoretical aspects of visual production and media development.

Essential Reading:

വെങ്കിടേശ്വരൻ, സി.എസ്. ടെലിവിഷൻ പഠനങ്ങൾ.കോഴിക്കോട്: മാതൃഭൂമി ബുക്സ്

Christian Fuchs,*Social Media: A Critical Introduction*,London: Sage, 2017.

Couldry Nick, Anna McCarthy,*Mediaspace: Place, Scale, and Culture in a Media Age*, Park Square, Routledge. 2014.

Karim H Karim,*The Media of Diaspora*, Park Square: Routledge 2003.

Madhava Prasad M, *Ideology of the Hindi Film*, A historical Construction, New Delhi: OUP India,2000

Manju Jain, *Narratives of Indian Cinema*, Primus Books: Delhi, 2009.

Suggested Reading:

Bernard Bel, Jan Brouwer, Biswajit Das, VisodhParthasarathi, Gay Poitevin Media and Mediation,Delhi, Sage Publication, 2005.

Bell Books,*The Oppositional Gaze: Black Female Spectators*”,*Feminist Film Theory*.A Reader Ed. Sue Thomham. Brantford Ontario,2017.

Baudrillard, Jean. “Simulacra and Simulations.”*Jean Baudrillard: Selected Writings*. Ed. Mark Poster. California: California: Stanford University Press, 1988. Print.

Benjamin, Walter.*The Work of Art in the Age of Mechanical Reproduction*.”*Film Theory and Criticism*.Ed. Hannah Arendt.Trans. Harry Zohn. New York: Schocken, 1969. 848-70. Print.

Venkiteswaran, C S. “Local narratives, national and global contexts.” *Seminar Magazine*. September 2012.Web.

http://www.india-seminar.com/2012/637/637_c_s_venkiteswaran.htm

Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eys*. S.l.: Unversy of California, 1964.

Visual Pressure and Narrative Cinema' by Laura Mulvey.*Feminist film Theory: A Reader* Ed. Sue Thomham.Brantford Ontario,2017.

Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), pp.149-181.

Edward Said (1981) *Covering Islam*, Vintage Books.

Aravind Rajagopal "Politics After Television", New Delhi: Cambridge University Press, 2001.

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Allen, Robert. *The Television Studies Reader*. New York: Routledge, 2003.

Baran, Stanley.J, *Introduction to Mass Communication*, New York: Mc Graw- Hill Education, 2012.

Benjamin, Walter. "A Berlin Chronicle." *One Way Street & Other Writings*.Ed. Walter Benjamin. London & New York: Verso, 1992. Print.

---. "A Short History of Photography." *One Way Street and Other Writings*.Trans.Edmund Jephcott and Kingsley Shorter. London: NLB, 1979. Print.

Biswas, Monica. "Introduction: Critica Returns." *Apu and After: Revisiting Ray's Cinema*. Ed. Moinak Biswas. London, New York, Calcutta: Seagull, 2006. Print.

Bordwell, David and Kristin Thompson.*Film Art.An Introduction*. New York: McGraw Hill,

Braudy, Leo and Marshall Cohen.Eds.*Film Theory and Criticism*. Oxford: Oxford University Press, 1999.

Campbell Richard, Christopher R. Martin and Bettina Fabos.*Media and Culture: An Introduction to Mass Communication*. Bedford: St. Martin's, 2010.

- Corrigan, Timothy, Patricia White, and Meta Mazaj. "Andre Bazin From What Is Cinema?" *Critical Visions in Film Theory: Classic and Contemporary Readings*. Boston: Bedford/St. Martin's, 2011.
- Curran, James. *Media and Democracy*. London: Routledge, 2011.
- Deleuze, Gilles, and Melissa Mcmuhan. "The Brain Is the Screen: Interview with Gilles Deleuze on 'The Time-Image.'" *Discourse* 20.3,1998: 47–55.
- Donna Haraway *A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century*
- Downing, John. Ed. *The Sage Handbook of Media Studies*. California: Sage Publications, 2004.
- Fourie, Pieter.J, *Media Studies: Media History, Media and Society*, Claremont: Juta and Company Ltd, 2010.
- Gupta, Chidananda Das. *Seeing is Believing*. New Delhi: Penguin, 2008.
- Hammel, William, ed. *The Popular Arts in America: A Reader*. Second Edition. New York, Chicago, San Francisco, Atlanta: Harcourt Brace Jovanovich, 1972.
- Haraway, Donna. *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991.
- Jackson, Kevin. *The Language of Cinema*. London: Routledge, 1998.
- Jonathan Bibnell, *Media Semiotics an Introduction*, Newyork, Manchester University Press.1998.
- Kaplan, E. Ann. Ed. *Regarding Television*. Frederick, MD: American Film Institute, 1983.
- Keval J Kumar,*Mass Communication in India*. Mumbai, Jaico Publishing House, 1994.
- Kline, Daniel T. Ed. *Digital Gaming Re-imagines the Middle Ages*. London: Routledge, 2013.

Kolko, Beth E. and Lisa Nakamura, Gilbert B. Rodman. Eds. *Race in Cyberspace*. New York: Routledge, 2000.

Kracauer, Siegfried. "The Mass Ornament." *The Mass Ornament: Weimar Essays*. Eds. Thomas Y Levin. Cambridge, Massachusetts, London & England: Harvard University Press, 1995. 75-86. Print.

Limor Shifman. *Memes in Digital Culture*. Cambridge, Massachusetts: MIT Press, 2013.

Manovich, Lev, "What is Digital Cinema." *The Visual Cultures Reader*. London/NY: Routledge, 2002.

Marcia Landy. *Imitations of Life: A Reader on Film & Television Melodrama*, Wayne State University, 1991.

Monaco, James. *How to read a Film. Movies, Media, Multimedia*. Oxford: Oxford University Press, 2000. 3rd edition.

Naficy, Hamid. *An Accented Cinema. Exilic and Diasporic Filmmaking*. Princeton: Princeton University Press, 2001.

Paul Willemsen, *For a comparative film studies*

<https://www.youtube.com/watch?v=ZWLiH5khE0>

CORE COURSE 11

Course Code: PCLS 12311 Cross-Cultural Literary Relations

Course Learning Outcomes:

- CO1.** Understand the cultural history of ancient Asia through its literature with a comparative perspective.
- CO2.** Understand the cultural diversity and tradition of Europe through the literature produced there.
- CO3.** Understand the cultural conflicts and struggle represented in the American and Latin American Literature.
- CO4.** Understand the nature racially and ethnically diverse culture of Africa from the literature of the region.
- CO5.** Understand the linguistic dynamics of different literature across the world in a socio-cultural perspective.
- CO6.** Develop critical reading, writing and thinking skill by analyzing plot, character, conflict, theme, language and setting of literary works.
- CO7.** Analyse the cross-cultural relationship and transactions of knowledge through the literature of various region with reference to major themes, topics or motifs.
- CO8.** Apply appropriate literary theories in close reading of literature all over the world.
- CO9.** Understand the influence of historical incidents on different genres, forms, movements and period of literature of the world from ancient to postmodern era.
- CO10.** Evaluate major development in world history and the historical roots of contemporary culture through the literature of the world.

Course Contents:

Module I

Origin and developments of literature – Ancient China, India, Persia, Greece and Rome –
Different genres of Literature

Reading:

The Epic of Gilgamesh

Virgil – *The Aeneid*

Murasaki Shikibu – *The Tale of Genji*

Module II

Medieval literature – Language – Religious and secular writing – Women's literature – Allegory
– Early Renaissance

Reading:

Omar Khayyam – *Rubaiyat*

Dante Alighieri – *Inferno*

Geoffrey Chaucer – *The Canterbury Tales*

Module III

Renaissance – characteristics of literature produced across the world during this period –
Edmond Spenser – Giovanni Boccaccio – Petrarch – Age of enlightenment

Reading:

Wu Cheng'en – *Monkey: A Journey to the West*

William Shakespeare – *Hamlet*

Miguel de Cervantes – *Don Quixote*

Johann Wolfgang von Goethe – *The Sorrow of Young Werther*

Module IV

The influence of social changes on world literature – European imperialism – War – Science and
technology – Religion – culture

Reading:

Emily Bronte – *Wuthering Heights*

Loe Tolstoy – *War and Peace*

Guy de Maupassant – *The Necklace*

George Bernad Shaw - *Pygmalion*

Ernest Hemingway – *The Old Man and The Sea*

Pablo Neruda – *Peom XX: Tonight I Can Write the Saddest Lines**

Mahmoud Darwish – *Who am I, without Exile?**

Ayaan Hirsi Ali – *Infidel*

*From the collection *Twenty Love Poems and a Song of Despair*

*From the collection *Unfortunately, It was paradise* Selectec poems Mahmoud Darwish

Core Course: Cross-Cultural Literary Relations

Faculty Member/s:

Credits: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Assessment
CO1	Understand the cultural history of ancient Asia through its literature with a comparative perspective.	PO1 PSO4	Un	Fa, Pr	9	Assignment on cultural history of Ancient Asia
CO2	Understand the cultural diversity and tradition of Europe through the literature produced there.	PO1 PSO4	Un	Fa, Co	9	Assignment on European Literature
CO3	Understand the cultural conflicts and struggle represented in the American and Latin American Literature.	PO1 PSO4	Un	Fa	9	Assignment on Latin American Literature
CO4	Understand the nature racially and ethnically diverse culture of Africa from the literature of the region.	PO1 PSO4	Un	Fa, Pr	6	Assignment on diverse culture of Africa

CO5	Understand the linguistic dynamics of different literature across the world in a socio-cultural perspective.	PO1 PSO1	Un	Fa, Pr	8	Assignment on linguistic dynamics of different literature
CO6	Develop critical reading, writing and thinking skill by analyzing plot, character, conflict, theme, language and setting of literary works.	PO2 PSO3	Re	Fa, Co, Pr, Me	6	Tutorial
CO7	Analyse the cross-cultural relationship and transactions of knowledge through the literature of various region with reference to major themes, topics or motifs.	PO4 PSO4	An	Fc, Pr, Me	6	Assignment on cross-cultural transactions of literature
CO8	Apply appropriate literary theories in close reading of literature all over the world.	PO1 PSO3	Ap	Co, Pr, Me	4	Assignment on George Bernard Shaw's play <i>Pygmalion</i>
CO9	Understand the influence of historical incidents on different genres, forms, movements and period of literature of the world from ancient to postmodern era.	PO1 PSO3	Un	Fa, Co, Pr	8	Assignment on different genres of literature
CO10	Evaluate major development in world history and the historical roots of contemporary culture through the literature of the world.	PO1 PSO3	Ev	Fa, Pr	7	Tutorial

Essential Reading:

Viswamahagranthangal (Bhasha Institute)

Viswasahityagranthangal Rajashekar

Suggested Reading:

Giovanni Boccaccio – *The Decameron*

Dante Alighieri – *Divine Comedy*

Jonathan Swift – *Gulliver’s Travels*
Fyodor M. Dostoevsky – *Brothers Karamaov*
Charlotte Bronte – *Jane Eyre*
Victor Hugo – *Les Miserables*
Tim Winton – *Cloud Street*
Alice Walker – *the Colour Purple*
Henrik Ibsen – *Ghosts*
Bertoilt Brecht – *Mother Courage and her Children*
Arthur Miller – *All My Sons*
John Keats – *Ode on a Grecian Urn*
Sylvia Plath – *Daddy*
Gabriel Gracia Marquezze – *One Hundred Years of Solitude*
Paulo Coelho – *The Alchemist*

Reference:

Alexander, Catherine MS, et al. Eds. *Shakespeare and Race*. London: Cambridge UP, 2000.
Alighieri, Dante. *Inferno*. Trans. Dorothy L. Sayers. New York: Penguin Books, 1949
Austin, Jane. *Pride and Prejudice*. London: Penguin, 1994.
Boyce, Charles. *Shakespeare A to Z: The Essential Reference to his Plays, his Poems, his Life and Times and More*. Mumbai: Jaico, 1996.
Brecht, Bertolt. *Mother Courage and her Children*. Translated By Eric Bentley, Intro. & notes by Ruby Chatterji. New Delhi: Oxford UP, 1985, 1994.
Brecht. Bertolt. *Brecht collected Plays*. New York: Penguin. 1991.
Bronte, Emily. *Wuthering Heights*. New York: Norton Publication, 2002.
Cahterine MS Alexander, *Shakespeare and Race*. London: Cambridge UP, 2000.
.... *Shakespeare and Sexuality*. London: Cambridge Univ. Press, 2001
Cervantes, de Cervantes. *Don Quixote*. New York: Penguin Classics 2003.
Charles Dickens. *Oliver Twist* Ed. Kathleen Tillotson. Oxford Univ. Press, 1966, Rpt 1998
Chaucer, Geoffrey. *The Canterbury Tales*, New York: Penguin Books, 1960.

Coelho, Paulo. *The Alchemist*. New Delhi: Haper Collins, 2005.

Damodaran N.K. *Karamasov Sahodaranmar*. Translation of *The Brothers Karamasov* Dostoevsky, Fyoder. Kottayam: Sahityaprabarthaka coop society, 2000.

Damrosch, David. Natalie Melas, MBongiseni Bu Thelezieds. *The Princeton Source Book in Comparative Literature*. Princeton UP, 2009.

Damrosch, David. *What is world Literature?* Princeton: Princeton UP, 2003.

Dostoevsky, Fyoder. *The Brothers Karamasov*. London: Vintage, 1992.

Goethe, Johann Wolfgang von. *The Sorrow of Young Werther*. England: Vintage Books, 1990

Habila, Helon. Ed. *The Granta Book of African Short Story*. London: Granta, 2011.

Hemingway, Ernest. *The Old Man and the Sea*. USA: Scribner Publishers, 1959

Hirsi Ali, Ayaan Infidel. USA: Free Press, 2006.

Hugo, Victor. *Les Miserables*. Translated by Norman Denny, London: Penguin, 1982.

Hugo, Victor. *Pavangal*. Vol.1&2. Kozhikkode: Mathrubhumi, 1997.

Ibsen, Henrik. *Ghosts*. Delhi: Macmillan Ltd, New Delhi: 1989.

James, Frederic. *Brecht and Method*. London: KARSO, 1988.

Khayyam, Omer. *Rubaiyat (Rented into English Verse)*, Australia: Leopold Classic Library, 2015

Marqueze, Gabriel Garcia. *Love in the time of cholera*. New York: Penguin, 2007

....*One Hundred Years of Solitude*. New York: Penguin, 2007

Maupassant, Guy de. *The Necklace*. Texas: Creative Edition, 2004.

Miller, Arthur. *Arther Miller Plays*. London: Methuen Drama, 2000.

.... *All My Sons*. New Delhi: Oxford Univ.Press, 2000.

N K Sanders (Tr.). *The Epic of Gilgamesh*, New York: Peguin, 1972.

Nawala, Arvind. M. *Panorama of World Literature*. New Delhi: Authors press, 2012.

Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. New York: Penguin Classics, 1924

Patil, Mallikarjun. *Studies in World Classics*. New Delhi: Sarup, 2009.

Paul, Jay. *Global matters the Transnational Turn in Literary Studies*. CarnelUP, 2010.

Ravikumar V. *Kafkayude Kathakal* Trissur: Current Books, 2002.

Reddy, P. Bayappa. *Aspects of contemporary World Literature*. Atlantic: New Delhi, 2008

Sachidanandan K. *Pablo Neruda orupathanam*, Kozhikkode, Mathrubhumi Books, 2006

Shakespeare, William. *Macbeth*. Hertfortshire: Wordsworth, 1992.

.... *The Hamlet*. England: Cambridge University Press, 2005

.... *The Tempest*. New York: Oxford UP, 2003.

Shaw, George Bernad. *Pygmalion*. USA: Dover Publication, 1994.

Shikibu, Murasaki. *The Tale of Genji* Trans. Royall Tyler. New York: Penguin Classics, 2006

Singh, Manjit Inder. *Contemporary Diasporic Literature*. Delhi: Pen, 2010.

Taylor, Michel. *Shakespeare, Criticism in the twentieth Century*. London: Oxford Univ. Press, 2001.

Tolstoy, Leo. *War and Peace*. London: Oxford University Press, 1998.

Unnikrishnan V.K. *Kolarakalathe Pranayam*. Translation. *Love in the time of Cholera*, Marquese, Gabriel Garcia Kottayam: DC Books, 1997.

Velayudhan S. Tr. *Ekantatayute Noorubarshangal*, Kottayam: DC Books, 1995.

Virgil. *The Aeneid* Trans. Barry B Powell, New York: Oxford University Press, 2015.

Williams, Raymond. *Drama from Ibsen to Brecht*. London: Chatto & Windus Karol Martin Ed, Henry Bial ed. *Brecht Source Book*. London: Routledge, 2000.

Wu Cheng'en. *Monkey: A Journey to the West* Trans. David Kherdian. USA: Shambala Classics, 2005.

CORE COURSE 12

Course Code: PCLS 12312 - Seminar course/Dissertation/Project

Course Outcome:

- CO1.** Understand the research methodology.
- CO2.** Understand different literary and cultural theories.
- CO3.** Identify different studies in literature in a multidisciplinary context.
- CO4.** Apply any one of the relevant theory in a text and do analysis.

Submission of Dissertation

- Dissertation/project/ monograph is attached to the final semester MA program. Project means a regular program work with stated credits which the student undergoes under the supervision of a teacher in the department. The dissertation should follow a consistent and scientific disciplinary/ Interdisciplinary methodology.
- MA 4th semester students have to submit a dissertation at the end of the programme as per regulation. A subject or text may be taken for comparative study and a dissertation may be prepared in English using the standard norms of writing dissertations in about 50-60 pages. MLA style sheet may be consulted for writing the thesis.
- Or it may be a translation of a work of fiction or part of a fiction or poems from Malayalam to English. The translation project must have minimum 50 pages typed using the font Times new Roman size 12 double space. In doing translation project the translation should carry the copy of the original appended to it.
- The dissertation/translation project must be formally submitted on the stipulated date to the Department which may be forwarded to Exam Branch for onward valuation.

Evaluation of Dissertation

- The Assessment of dissertation will have 2 components.
 - 1) Internal evaluation by the Department carrying half of credits.
 - 2) External Evaluation carrying half of the credits.
- External Evaluation is done by the Guide and external Examiner separately.

Core Course: Seminar Course and Dissertation**Faculty Member/s:****Credits: 4**

COs	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Assessment
CO1	Understand the research methodology.	PO1 PSO3	Un	Fa, Pr	18	Tutorial
CO2	Understand different literary and cultural theories.	PO1 PSO3	Un	Fa, Co	16	Tutorial
CO3	Identify different studies in literature in a multidisciplinary context.	PO1 PSO3	An	Fa, Co, Pr, Me	20	Tutorial
CO4	Apply any one of the relevant theory in a text and do analysis.	PO2 PSO3	Ap	Fa, Pr	18	Tutorial

Elective Course 1

Course Code: PCLM12313 - Creative and Academic Writing

Course Learning Outcome:

- CO1.** Develop Language skill for self-expression.
- CO2.** Understand the mechanics of reading and writing.
- CO3.** Understand fundamentals and tools of communication.
- CO4.** Develop vital communication skills which are integral to personal, social and professional interactions.
- CO5.** Build excellence in academic writing and editing.
- CO6.** Develop inter personal communication skill
- CO7.** Create an ability to read and respond thoughtfully and critically in both oral and written form.

Course Contents:

Module 1

Theory of Communication, Types and modes of Communication - Language of Communication: Verbal and Non-verbal (Spoken and Written) Personal, Intra-personal, Inter-personal and Group communication -grammatical categories of verbs- subject-verb agreement- Phrases and Clauses- Types of sentences – Text types- Narrative texts and different types of Expository texts, Formal style and vocabulary, Formal style and grammar Commas, parentheses

Module II

Readings and group discussion of Poem, Short story and Academic papers

Reading and Understanding, Close Reading Comprehension, Summary, Paraphrasing, Analysis and Interpretation, Translation(from Indian language to English and vice-versa)

Prediction- skimming and scanning- note-taking and note-making- Para-phrasing- annotating- comprehension- identifying main ideas and supporting statements- identifying sequential events, cause and effect, compare and contrast, and problem/solution, narratives-making inferences.

Module III

Monologue, Dialogue, Group Discussion, Effective Communication, Presentationlogical arguments, debate – accuracy, coherence and fluency- verbally connecting ideas in a paragraph like a discourse- verbal intonation and rhythm- verbal role plays- expressing advice and personal opinions- descriptions- responding to spoken instructions.

Module IV

A) Writing Skills, Documenting, Report Writing, writing review of literature, Composing editing, composing paragraphs and essays. Research paper writing.

B) Write a paper and Present in your class.(Avoid Plagiarism)

Elective Course: Creative and Academic Writing

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Develop Language skill for self-expression.	PO2 PSO2	Cr	Fa, Co	14	Assignment on history of
CO2	understand the mechanics of reading and writing.	PO3 PSO1	Cr	Fa, Co	12	Assignment on reading and writing

CO3	Understand fundamentals and tools of communication.	PO2 PSO4	Cr	Fa, Co	7	Tutorial
CO4	Develop vital communication skills which is integral to personal, social and professional interactions.	PO2 PSO2	Un	Fa, Co	5	Tutorial
CO5	Build excellence in academic writing and editing.	PO3 PSO2	Ap	Fa, Co	6	Tutorial
CO6	Develop inter personal communication skill	PO2 PSO4	Cr	Fa, Me	18	Practical's on Interactions and discussion
CO7	Create an ability to read and respond thoughtfully and critically in both oral and written form	PO2 PSO2	Un	Fa, Co, Me	10	Assignment on Critical analysis

Reference:

Gillett, A., Hammond, A., & Martala, M, *Inside track: Successful academic writing*. Essex: Pearson Education Limited. 2009.

Griffin, G. *Research methods for English studies*. Edinburgh: Edinburgh University Press.

Gupta, R. 2010.

Krishnaswamy, N. *Modern English: A Book of grammar, usage, & composition*. Hyderabad: Macmillan India Limited, 1974.

Language, *Literature and Creativity*, Delhi: Orient Blackswan, 2013.

Leki, I. *Academic writing: Exploring processes and strategies*. New York: CUP, 1998.

Monippally, M.M. *Business communication strategies*. New Delhi: Tata McGraw-Hill, 2001.

- Monippally, M.M., & Pawar, B.S. *Academic writing: A guide for management students and researchers*. New Delhi: Sage Publications, 2010.
- Murray & Hughes, G. *Writing up your university assignments and research projects: A practical handbook*. New York: Open University Press, 2008.
- Narayanaswami, V.R. *Strengthen your writing*. Hyderabad: Orient Longman, 1979.
- Rossiter, *The APA pocket handbook: Rules for format & documentation*. Augusta GA: DwPublishing, 2007
- Sharma, R.C., & Krishnamohan. *Business correspondence and report writing*. New Delhi: TataMcgrawHill, 2011.
- Sinha, M.P. *Research methods in English*. New Delhi: Atlanta Publishers, 2007.
- Swales, J. M., & Feak, C. B. *English in today's research world: A writing guide*.
- Swales, J. M., & Feak, C. B. *Academic writing for graduate students: A course for nonnative speakers of English*. Ann Arbor: University of Michigan Press, 1994.
- The MLA handbook for writers of research papers (7 thed.)*. New York, NY: Modern Language Association.
- Wallace. *Study skills in English: Student book*. Cambridge: Cambridge University Press, 2013.
- Wallwork. *English for academic research: Writing exercises*. New York, NY: Springer, 2013.
- Weissberg, R., & Buker, S. *Writing up research: Experimental research report writing for students of English*. 1990.

ELECTIVE COURSE 2

Course Code: PCLM 12314 - Detective Fiction

Course Learning Outcome:

- CO1. Understand the structure and narrative style of detective fiction.
- CO2. Understand the evolution of detective fiction.
- CO3. Understand popular fiction.
- CO4. Develop the ability to think critically about popular fiction.
- CO5. Identify the contributions of “marginalized” writers to the development of the genre.
- CO6. Analyse films that adapt for the development of the genre.
- CO7. Develop an ability to write a detective story.
- CO8. Develop the skills of observation, logical thinking, questioning and reasoning through the course.
- CO9. Develop an ability to set the distinction between classical fiction and pulp fiction

Course Contents:

Module 1

Introduce the genre of detective fiction- History of detective fiction -Types of Detective Fiction- The whodunit, the cosy mystery, the police procedural, high fantasy, law fantasy, urban fantasy, fairy tales, folklore and mythology, Scientific fiction- Structure of detective fiction-problem, conflict, danger, mystery,suspense.

Detailed Study:

Edger Allen Poe *The Murder in Rue Morgue*

Module II

Indian (Any One)

Durga Prasad Khatri- മുത്യുകിരണം

Satyajith Ray: Any one (*The Complete Adventures of Feluda*)

മലയാളം അപസർപ്പകനോവലുകൾ (Any Four)

ഭാസ്കരമേനോൻ : രാമവർമ്മ അപ്പൻ തമ്പുരാൻ

വിഷബീജം : മലയാറ്റൂർ രാമകൃഷ്ണൻ

ചുവന്ന മനുഷ്യൻ : കോട്ടയം പുഷ്പനാഥ്

ഹിമാലയ ബ്രദേഴ്സ് : ബാറ്റൻ ബോസ്

രാത്രിയിലൊരു സൈക്കിൾവാല : ജി. ആർ.ഇന്ദുഗോപൻ

അപസർപ്പകആഖ്യാനങ്ങൾ: ഭാവനയും രാഷ്ട്രീയവും: ആർ. രാജശ്രീ

Module III

World (Any Four)

Gothic fiction,- Spy Fiction- Crime fiction- Horror Fiction- mystery Fiction- Speculative Fiction- Graphic novel- Science fiction.

Conan Doyle : *The Sign of the Four in* (British)

Bram Stoker : *Dracula* (Irish)

Agatha Christie : *The Murder of Roger Ackroyd* (British)

Lim, Samson. 2012. "*Detective Fiction, the Police and Secrecy in Early Twentieth Century*"

Module IV

a)Other Genres- Cinema, games, serials.

Sujoy Gosh, 2012, *Kahani*

P Venu, 1971, *CID Naseer*

K Madhu. 1988 *Oru CBI Diarykurippu*

Francis Ford Coppola, 1992, *Bram Stoker's Dracula*

b) Write a detective story

Character development, Antagonist- plot- crime scene-mystery-Climax-suspense-time period, motive

Elective Course: Detective Fiction

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the structure and narrative style of detective fiction.	PO1 PSO2	Un	Fa, Co, Me	12	Assignment on Structure and style of detective Literature
CO2	Understand the evolution of detective fiction.	PO1 PSO5	Un	Fa, Co	8	Assignment on the history of detective fiction
CO3	Understand Popular fiction.	PO1 PSO4	Un	Fa, Co	4	Tutorial
CO4	Develop the ability to think critically about popular fiction	PO1 PSO3	Un	Co, Fa, Me	12	Assignment on the critical analysis of

						popular fiction.
CO5	Identify the contributions of “marginalized” writers to the development of the genre.	PO1 PSO4	An	Fa, Co,	10	Assignment on marginalized fictional writer
CO6	Analyse films that adapt for the development of the genre.	PO1 PSO2	An	Fa, Co, Me	14	Assignment on the adaptations of detective fiction
CO7	Develop an ability to write a detective story.	PO1 PSO1	Cr	Co, Pr, Fa, Me	12	Assignment to write a detective story
CO8	Develop the skills of observation, logical thinking, questioning and reasoning through the course.	PO1 PSO1	Cr	Fa, Co, Me	4	Tutorial
CO9	Develop an ability to negate the distinction between classical fiction and pulp fiction	PO4 PSO4	Un	Co, Me	10	Assignment on the classical fiction and pulp fiction.

Essential reading:

Brown, Dan, Ron Howard, *The Da Vinci code*.

Christie, Agatha. *Thirteen Problems*.

Suggested Reading:

അവിവാഹിതന്റെ പ്രേതം : എം. നാരായണപ്പിള്ള
 വലിയകോയിക്കലെ കൊലപാതകം : എം.കെ. കുഷ്ണപിള്ള
 റിപ്പോർട്ടർ : തോമസ് അമ്പാട്ട്

കോട്ടയം പുഷ്പനാഥൻ അപസർപ്പകനോവലുകളുടെ ആചാര്യൻ: ജിജി ചിലമ്പിൽ

ഭാവനയിലെ ഭൂതബാധകൾ: മലയാളം നോവൽ 'ഭാവനയുടെ രാഷ്ട്രീയം': ഷാജി ജേക്കബ്

SharadinduBandhopadhay Satyanweshi (The Inquisitor).

- Raymond Chandler : *The Long Goodbye*, (American-British)
- Patricia Cornwell : *Blowfly* (American)
- Robert Louis Stevenson : *The Strange Case of Dr* (Scottish)
- Carlo Ginzburg : *Clues* (Italian)
- George Simenon : *Maigret's Cristmas* (Belgian)
- Jo Nesbo : *Macbeth* (Norwegian)
- Luc Christian Boltanski : *Mysteries and Conspiracies*, chap. 2.
- Franco Moretti : *The Slaughterhouse of Literature*.

Gordon Macleod, and Kevin Ward. 2016. "*Spaces of Utopia and Dystopia : Landscaping the Contemporary City*"

Borges, J. L., &Guidall, G, *Death and the compass*. New York: Penguin Audio,2010

Doyle, A. C, *The memoirs of Sherlock Holmes*. UK: George Newnes, 1905.

Eburne, Jonathan P. "The Transatlantic Mysteries of Paris: Chester Himes, Surrealism, and the Serie noire". *Publications of the Modern Language Association of America*. 120 (3)2005.

Eco, U. and Sebeok, T. *The Sign of three*. Bloomington: Indiana University Press.1988.

Franco Moretti. *The Slaughterhouse of Literature*. Duke University Press.
http://muse.jhu.edu/journals/modern_language_quarterly/v061/61.1moretti.html.2000.

Penzler, O., Bergmann, E., Heller, J., Bittner, D., Daly, C. J., Decolta, R., & Rollins, W. *Black mask stories*:Minneapolis, MN: HighBridge Audio.2012.

Pirkis, Catherine L. *Goosebumps for Christmas: 30+ supernatural thrillers & ghost stories*.
<https://www.overdrive.com/search?q=3D9A4FF2-67E0-4EC0-9885-E011479C4D4B>.2017.

Satyajith Ray, *The Complete Adventures of Feluda*, Penguin.2015

Stoker, Bram, Aitor Arana, Mari Eli Ituarte, and Alberto Campos. *Drakula*. Bilbao: Gero-Mensajero.2004.

Reference:

Boltanski, Luc. *Mysteries and Conspiracies: DetectiveStories, Spy Novels and the Making of Modern Societies*, Translated by Catherine Porter.Cambridge: Polity, 2014.

Borges, Jorge Luis. *Ficciones*.Edited by AnthonyKerrigan. New York: Grove, 1962.

Brown, Dan, *The Da Vinci code*, US: Doubleday,2003

Buck-morss, Susan. 2016. *The City as Dreamworld and Catastrophe Author*,The MIT Press
Stable URL : <Http://Www.Jstor.Org/Stable/779006> Accessed : 30-04-2016 06 : 28 UTC
The City as Dreamworld and Catastrophe” 73: 3–26.

Carney, James. 2014. *Supernatural Intuitions and Classic Detective Fiction: A Cognitivist Appraisal.*” *Style* 48 (2): 203–18. <https://doi.org/10.5325/style.48.2.203>.

Carney, James. 2014. *Supernatural Intuitions and Classic Detective Fiction: A Cognitivist Appraisal.**Style* 48 (2): 203–18. <https://doi.org/10.5325/style.48.2.203>.

Chandler, Raymond, *The Field of Cultural Production: Stories and Early Novels*, Edited by Frank MacShane. NewYork: Library of America, 1995.

Christie, Agatha. *Thirteen Problems*. Newyork: Harpercollins Publishers.2017.

Doyle, A. C. *The return of Sherlock Holmes: A collection of Holmes adventures*, UK: George Newnes, 2018.

- Ginzburg, Carlo, and Anna Davin. 2014. *Morelli, Freud and Sherlock Holmes: Clues and Scientific Method by Carlo Ginzburg* 9 (9): 5–36. <https://doi.org/10.1093/hwj/9.1.5>.
- Grella, George. 2006. “Murder and Manners: The Formal Detective Novel.” *NOVEL: A Forum on Fiction* 4 (1): 30. <https://doi.org/10.2307/1345250>.
- Keller, Joseph. 1990. *Detective Fiction and the Function of Tacit Knowledge*, Mosaic, 23:2 (1990:Spring) p.45” 2 (2): 45–60.
- Lim, Samson. 2012. “Detective Fiction, the Police and Secrecy in Early Twentieth Century Siam.” *South East Asia Research* 20 (1): 83–102. <https://doi.org/10.5367/sear.2012.0089>.
- Pirkis, Catherine L. 2017. *Goosebumps for Christmas: 30+ supernatural thrillers & ghost stories*.
<https://www.overdrive.com/search?q=3D9A4FF2-67E0-4EC0-9885-E011479C4D4B>.
- Series, Annaler, Human Geography, Gordon Macleod, and Kevin Ward. 2016. “Spaces of Utopia and Dystopia : Landscaping the Contemporary City Author (s): Gordon MacLeod and Kevin Ward Source : GeografiskaAnnaler . Series B , Human Geography , Vol . 84.
- YatesDonald A,*Labyrinths: Selected Stories & Other Writings*, Ed. by and JamesEast Irby. New York: New Directions, 2007.

ELECTIVE COURSE 3

Course Code: PCLM 12315 - Creative Writing

Course Learning Outcome:

- CO1. Understand the basic grammatical structures of English language
- CO2. Understand the basic concepts and techniques of writing poetry
- CO3. Analyze the selected poems with the learned techniques
- CO4. Understand the genre of poetry
- CO5. Understand the basic concepts and techniques of writing fiction
- CO6. Analyze the selected fictions with the learned techniques
- CO7. Understand the genre of fiction
- CO8. Create new writings by using the techniques of creative writing.

Course Contents:

Module I

Word classes, Words, phrases, clauses and sentences, verb and tense, anomalous finites and non finites, regular and irregular verbs, active voice and passive voice, sequence of tenses, reported speech

Module II

Introducing poetic forms and their various aspects-meter, rhyme, rhythm, figures of speech etc

Reading:

- Sonnet-Shakespeare's *sonnet No.xxx*
- Epic-*Paradise Lost* first 69 lines
- Ode-*Ode to Nightingale* by Shelly
- Dramatic Monologue-Ulysses by Tennyson
- Last segment of *The Waste Land* by T.S. Eliot

Module III

Introducing forms of fiction and their various aspects –different types of Novel –different types of short story- plot- narrative techniques- language and style

Reading:

1. Charles Dickens .*Hard Times*.
2. Chinua Achabe. *Things Fall Apart*
3. Henrik Ibsen. *The Gift of the Magi*
4. Oscar Wilde. *The Happy Prince*

Module IV

Essential Reading sessions: ten short stories and ten short poems.

Workshop sessions: one poetry workshop and one short story workshop. Student will present one original short poem and original short story in English or in Malayalam.

Responses: Appreciation of poetry and fiction- You tube Recitals -writing of reviews- -summary-reports-short criticism

Elective Course: Creative Writing

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the basic grammatical structures of English language	PO2 PSO1	Un	Fa, Pr	12	Tutorial on different grammatical units
CO2	Understand the basic concepts and techniques of writing poetry	PO1 PSO1	Un	Co,Pr	8	Assignment on various kinds of poetry
CO3	Analyze the selected poems with the learned techniques.	PO3 PSO1	An	Co,Pr	8	Tutorial

CO4	Understand the genre of poetry	PO2 PSO2	Un	Fa	8	Tutorial
CO5	Understand the basic concepts and techniques of writing fiction	PO1 PSO1	Re	Co Pr	10	Assignment on various kinds of fictions
CO6	Analyze the selected fictions with the learned techniques	PO1 PSO3	An	Co Pr	8	Tutorial
CO7	Understand the genre of fiction	PO1 PSO1	Un	Co	8	Tutorial
CO8	Create new writings by using the techniques of creative writing	PO3 PSO1	Cr	Co Pr Me	10	Tutorial

Reference:

Abbe, Elfrieda. *The Writers Handbook*. USA: Kalmbach Publishing Co., 2000.

Charles E Bressler. *Literary Criticism : An Introduction to Theory and Practice*. London: Longman, 2011

Elias, Camelia. *In Cite: Epistemologies of Creative Writing*. Denmark: Eyecorner Press, 2013.

Greene, Roland and et al. *Princeton Encyclopedia of Poetry and Poetics*. New Jersey: Princeton, 2010

Holman, Amy. *An Insider's Guide to Creative Writing*. USA: Writer's Digest Books, 2013.

Strunk, Willam and E.B White Roger Angell. *The Elements of Style*. USA: Allyn & Bacon, 1999.

ELECTIVE COURSE 4

Course Code: PCLS 12316 - Literature of the Marginalized

Course Learning Outcome:

- CO1. Understand the concept and context of Marginality and Marginal literature
- CO2. Understand the problems of expression in Marginal literature
- CO3. Understand the representation and resistance in Marginal literature.
- CO4. Analyze the representation of marginality in poetry of various countries
- CO5. Analyze the representation of marginality in fictions of various countries
- CO6. Analyze the representation of marginality in the non fictions of various countries
- CO7. Understand the representation and resistance of marginality in Dalit literature
- CO8. Understand the representation and resistance of marginality in Folk literature
- CO9. Develop an attitude to respect every literature and folk arts with equal importance

Module I

- Introduction to the literature of the marginalized- Colonialism and Post Colonialism and Globalisation- The Concept of the marginalized - Ethnicity, Gender and Ideology in Subaltern Literature - Problems of Expression in Subaltern Literature- Discourse of Orientalism - Marginality and Identity Formation-Resistance in Subaltern Literature-Dalit and Minority literature in India
- **Reading Poetry:**
 - Wole Soyinka: *Telephone Conversation*
 - Sojourner Truth: *The Great Sin of Prejudice against Colour*
 - Sojourner Truth: *On Women's Dress*
 - Langston Hughes: *Cultural Exchange*

L.S Lokade: *To be or not to be born*
Margaret Atwood: *They Eat out*
Judith Wright: *The Naked Girl and Mirror*
John Betjeman: *A Subaltern Love Song*
Waman Nimbalkar: *Mother*
Jayanta Mahapatra: *Freedom and Her Hand*

Module II

Reading Fiction:

Untouchable: Mulk Raj Anand
Song of Solomon: Tony Morison
My Place: Sally Morgan
Rudali: Mahasewta Devi
A woman who Thought She was a Plant and Therist : Vandana Singh.

Module III

Reading Non Fiction:

Gender Trouble: Feminism and Subversion of Identity: Judith Butler
Retracing the concept of the subaltern from Gramsci to Spivak: Historical developments and new applications: El Habib Loua
Articulation in a Foreign Tongue: Dalith Representation in the Indian Novel in English: Subhendu Mund
"Speaking" Subalterns: A Comparative Study of African American and Dalit/Indian Literatures: Mantra Roy
Voicing Slum-subaltern in Slumdog Millionaire
Dr. A.J. Sebastian
An unfinished story: The representation of adivasis in Indian feminist literature: Elen Turner

Module IV

Reading of Dalit and Folk Literature

Towards the Aesthetics of Dalit Literature

History Controversies and Considerations

Sharan Kumar Limbale and Alok Mulkerjee

Akkarmashi : Sharan Kumar Limbale

Karikee : Bama

The Branded : Laxman Gaikwad

The Quit : Ismat Chughtai

Pulluvan Paattu

Elective Course: Literature of the Marginalised

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the concept and context of Marginality and Marginal literature	PO1 PSO2	Un	Co	6	Assignment on gender marginality in Indian literature
CO2	Understand the problems of expression in Marginal literature	PO1 PSO2	Un	Co	6	Tutorial
CO3	Understand the representation and resistance in Marginal literature.	PO1 PSO2	Un	Co	6	Assignment on resistance in post colonial literature
CO4	Analyze the representation of marginality in poetry of various countries	PO1 PSO3	An	Co, Pr	8	Assignment on the representation of marginality in Latin American

						poetry
CO5	Analyze the representation of marginality in fiction of various countries	PO1 PSO3	An	Co, Pr	8	Assignment on the representation of class in <i>Rudali</i>
CO6	Analyze the representation of marginality in the non fictions of various countries	PO1 PSO3	An	Co,Pr	8	Assignment on the development of Subaltern movements in India
CO7	Understand the representation and resistance of marginality in Dalit literature	PO1 PSO3	Un	Co	10	Assignment on representation of Dalit in <i>Akkarmashi</i>
CO8	Understand the representation and resistance of marginality in Folk literature	PO1 PSO2	Un	Co	10	Assignment on the voice of resistance in <i>Pulluvanpattu</i>
CO9	Develop an attitude to respect every literature and folk arts with equal importance	PO4 PSO4	Ap	Co,Pr	10	Tutorial

Reference:

Banham, Martin, ed. *The Cambridge Guide to Theatre*. New York : Cambridge, 1992.

Beauvoir, Simone de. *The Second Sex*. Ed. and Trans. H.M. Parshley. Harmondsworth: Penguin, 1983.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. London: Routledge, 1998.

- Bhabha, Homi K. "Unsatisfied: notes on vernacular cosmopolitanism." *Text and Nation: Cross-Disciplinary Essays on Cultural and National Identities*. Ed. Laura Garcia-Moreno and Peter C. Pfeiffer. Columbia, SC: Camden House, 1996: 191-207.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York and London: Routledge, 1990.
- Marquez Gabriel Gracia: *One Hundred Years of Solitude*. USA: Harper and Row, 1967. ISBN 0-224-61853-9.
- Dattani Mahesh. *Tara*. New Delhi: Ravi Dayal Publishers (ISSN 8175300035199)
- Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994. Guha, Ranajit and Gayatri Chakravorty Spivak, Eds. *Selected Subaltern Studies*. New York: Oxford University Press, 1988.
- Merchant, Hoshang, Ed. *Yaraana :Gay Writing from India*. New Delhi: Penguin Books, 1999.
- Pathank, R.S. *Indian English Literature; Marginalized Voices*. New Delhi: Creative Books, 2003.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" in *Marxism and the Interpretation of Culture*. Eds. Cary Nelson and Lawrence Grossberg. Urbana, IL: University of Illinois Press, 1988: 271-313.

ELECTIVE COURSE 5

Course Code: PCLS 12317- Comparative Cultural Studies

Course Learning Outcomes:

- CO1. Understand the complexities and diversities of the term culture
- CO2. Understand the features of Cultural Studies as a discipline
- CO3. Understand the western discourses on culture and cultural studies
- CO4. Analyze different terms used in Cultural Studies.
- CO5. Understand the development of Cultural Studies in the context of India
- CO6. Develop an ability to identify and recognize different cultural items in surrounding local culture.
- CO7. Analyze the local or regional cultural items in the light of the cultural theories
- CO8. Create a well defined analysis of cultural items and produce their own output.

Course Contents:

Module I

Introduction to cultural studies-its relevance – origins and evolution- early years-Richard Hoggart- Raymond Williams-Stuart Hall -the term culture- definitions of culture –Mass culture and Mass media- Popular fiction- Diverse fields of study- Multidisciplinary-Creation of meanings in culture-social, political and historical foundations - British Cultural materialism- American multiculturalism- Althusser- Gramsci- Adorno- Julia Kristeva- Simon During- and other thinkers in this field

Readings:

Raymond Williams - *Culture as Ordinary*

Stuart Hall – *Culture Studies : Two Paradigms*

Module II

Key Concepts : Author, text, Body, Carnavalesque, Circuit of Culture, Citizenship, Civil Society, Class, Common Culture, Consumption, Cultural Capital, Cultural Materialism, Base and super structure- Means of communication as means of production- cultural Industry-Dialogic, Discourse- Gender-Hybridity-Identity- Ideology- Logocentrism-Mass Culture-Multiculturalism- Multiple Identity- Narration- Orientalism and Occidentalism- Paradigm- Phallocentrism- High Culture-Popular Culture- Sub culture- hermeneutics –Power- Race- Representation- Self Identity- Subjectivity- Text- Youth Culture

Readings:

Maya Pandit- *Gendered Subaltern Sexuality and the State*

Susie Tharu and K Lalitha- *Empire, Nation and the Literary Text*

Module III

Social Class- Ideology -Nationality - Ethnicity - Gender- Hegemony- Agency- Globalization- Cultural wars -Studies in the context of India

Sudhir Kakar- *Introduction of Culture and Psyche:*

Gandhi- *Hind Swaraj.*

Dr. B.R Ambedker- *Caste in India*

Module IV

Project- a group work (4 or 5 students) in any cultural context of Kerala. It may become interviews, archiving of extingting cultural artifacts, filming, data collection etc. Students should present a 15-20 pages report along with the presentation. Evaluation will be based on the presentation and group discussion in the classroom with teacher in charge.

Elective Course: Comparative Cultural Studies

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the complexities and diversities of the term culture	PO1 PSO1	Un	Co, Fa	6	Assignment on Definitions of Cultural Studies
CO2	Understand the features of Cultural Studies as a discipline	PO1 PSO1	Un	Co, Fa	6	Assignment on Methodology of Cultural Studies
CO3	Understand the western discourses on culture and cultural studies	PO1 PSO1	Un	Co, Fa	6	Assignment on Views of western theoreticians
CO4	Analyze different terms used in Cultural Studies	PO1 PSO1	An	Co,Pr	12	Tutorial and Discussion on each terms
CO5	Understand the development of Cultural Studies in the context of India	PO1 PSO4	Un	Co Fa	8	Assignment on the scope of multicultural conditions of India
CO6	Develop an ability to identify and recognize different cultural artifacts in surrounding local culture.	PO3 PSO4	Ev, An	Fa, Pr, Me	8	Field work to recognize the cultural items in the surrounding culture

CO7	Analyze the local or regional cultural artifacts in the light of the cultural theories	PO1 PSO1	An	Fa Pr Me	8	Develop a research paper in the concern
CO8	Create a well defined analysis of cultural items and produce their own output.	PO3 PSO1	Cr	Fa Pr Me	10	Group Discussion with teacher
CO9	Develop a mentality to consider all culture with equal importance.	PO1 PSO4	AP	Pr Me	8	Tutorial

Reference:

Barker, Chris. *A Sage Dictionary of Cultural Studies*. New York: Sage Pub, 2004.

Barker, Chris. *Cultural Studies: Theory and Practice*. New York: Sage Pub, 2011.

Davidar, David. *The House of Blue Mangoes*. New York: Harper Perennial, 2003.

Davies, Joan. *Cultural Studies and Beyond: Fragments of Empire*. London and New York: Routledge, 1995.

Devi, Mahaswetha. *Breast Stories*. Trans. Gayathri Chakravorthi Spivak. The University of Michigan: Seagull Books, 1997.

Eagleton, Terry. *Literary Theory: An Introduction*. Oxford: Basil Blackwell, 1983.

Guerin, Wilfred, et al. *A handbook of Critical Approaches to Literature*. Fifth Edition. Oxford: Oxford University Press. 2002.

Kakar, Sudhir. *Culture and Psyche: Psychoanalysis and India*. New York: Psyche Pr, 1997.

Pramod, Nayar. K. *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2009.

Punter, David, ed, *An Introduction to Cultural Studies*. London: Longman, 2002,

Shivadasini, Menaka. *Nirvana at Ten Rupees*. USA: University of Michigan , 1990.

ELECTIVE COURSE 6

Course Code: PCLS 12318 - Environmental Literature

Course Learning Outcomes:

- CO1.** Understand the delineation of nature and natural beauty in the ancient and medieval literature.
- CO2.** Understand the approaches of religions towards nature and man's struggle for coexistence.
- CO3.** Understand the concepts of 'romanticism' and realize the value to protect nature as it is for the harmonious living of its inhabitants.
- CO4.** Develop an awareness to protect the nature from pollution, deforestation, mining and global warming.
- CO5.** Develop an attitude to enjoy the beauty and purity of nature through the close reading of the Kalidasa's texts.
- CO6.** Apply the contemporary environmental theory in literature.
- CO7.** Analyse the literature with reference to the literary terms related to environment.
- CO8.** Develop the ability to explain and analyse the specific concept or idea of literary terms or theory related to a work of environment literature.
- CO9.** Analyse the treatment of nature in literature produced in eastern countries and west countries in a comparative perspective.
- CO10.** Define the characteristics of environment literature.

Course Contents:

Module I

Delineation of Nature and natural beauty in the ancient and medieval literature – nature worship in the religions – vedas – Panchabhuta theory – world creation myths – buddhist approach-nature and man – struggles and coexistence – harmony with nature

Readings:

Vedic hymns: *Atharvaveda&Rigveda*, hymns to forest, dawn

‘The Sacred Earth’-Proclamation of the chief of the Red Indians, Seattle

Module II

Romantic poets like William Wordsworth and P B Shelley – Industrialization – pollution – deforestation – hunting – pesticides – mining – global warming – environmental ethics – Thoughts of Thoreau – Darwin - Rachel Carson – Leopold - John Ruskin – William Moris – idea of development – ecological disaster

Reading:

Readings:

1. Rachel Carson - *Silent Spring*
2. Ambikutan Mangad - *Enmakaje*(Malayalam Novel)

Module III

Study of the following terms:

Anthropocentrism – Athropomorphism – ecocentrism – pastoral – nature writing – biodiversity – Gaia hypothesis – life in harmony with nature

Readings:

1. Kalidasa, *Abhijnanasakuntalam* 4th Act
2. ONV Kurup: *Bhoomikku Oru Charamageetham*

Module IV

Deep ecology – ecology – eco-aesthetics – environmental activism – eco-feminism – green Studies – globalization – bio-politics – social ecology – radical ecology – need to have a change in life style

Readings:

1. Joy A Palmer (ed). *Fifty Key thinkers on Environment*. London, Routledge,2001
2. *Haritha ramayanam*
3. Sarah Joseph - *Aathi*

Elective Course: Environmental Literature

Faculty Member/s:

Credits: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Sessions/ Tutorial Hrs	Assessment
CO1	Understand the delineation of nature and natural beauty in the ancient and medieval literature.	PO1 PSO1	Un	Fa, Co	12	Assignment on ancient literature
CO2	Understand the approaches of religions towards nature and man's struggle for coexistence.	PO1 PSO4	Un	Fa, Co	7	Assignment on religion's approach on literature
CO3	Understand the concepts of 'Romanticism' and realize the value to protect nature as it is for the harmonious living of its inhabitants.	PO4 PSO4	Un	Fa, Co	7	Assignment on Romanticism
CO4	Develop an awareness to protect the nature from pollution, deforestation, mining and global warming.	PO4 PSO4	An	Fa, Cr, Pr	6	Tutorial
CO5	Develop an attitude to enjoy the beauty and purity of nature through the close reading of the Kalidasa's texts.	PO1 PSO1	An	Fa, Co	8	Assignment on Kalidas's text <i>Abhinjasakuntalam</i>
CO6	Apply the contemporary environmental theory in literature.	PO2 PSO3	Ap	Co, Pr, Me	5	Assignment on contemporary environmental theory
CO7	Analyse the literature with reference to the literary terms related to environment.	PO2 PSO4	An	Co Pr, Me	5	Assignment on literary terms related to environment
CO8	Develop the ability to explain	PO2	Ap	Fa,	8	Tutorial

	and analyse the specific concept or idea of literary terms or theory related to a work of environment literature.	PSO3		Co, Pr, Me		
CO9	Analyse the treatment of nature in literature produced in eastern countries and western countries in a comparative perspective.	PO1 PSO3	An	Fa, Co, Pr	7	Assignment on the treatment of nature in literature
CO10	Identify the characteristics of environmental literature.	PO1 PSO3	Ev	Fa, Co, Pr, Me	5	Assignment on the characteristics of the environmental literature

Suggested Reading:

Darwin, Charles *On the Origin of Species* (Penguin)

C. Rajendran *Eco-aesthetics in Kalidasa*

May, Theresa *Salmon is Everything*

Thoreau, Henry D. *Walden Civil Disobedience, and Other Writings* (3rd ed, W.W. Norton)

Virginia J. Scharff (ed.) *Seeing Nature Through Gender* (University Press of Kansas)

Carol J. Adams and Josephine Donovan (ed.) *Animals and Women: Feminist Theoretical Explorations* (Duke University Press)

References:

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- Joseph R Desjardins. *Environmental Ethics: An Introduction to Environmental Philosophy*. Belmont: Wadsworth, 2001.

- Karl Kroeber. *Ecological Literary Criticism: Romantic Imagining and the Biology of Mind*. New York: Columbia University Press, 1994
- Kerridge, Richard and Neil Sammels. Eds. *Writing the Environment: Ecocriticism and Literature*. London; Zed Books Ltd., 1998.
- Kormondy, Edward. *Concepts of Ecology*. New Delhi: Prentice Hall, 1996.
- Kulasshresta, Sushma. *Environment Ecstasy in Sanskrit Literature*. New Delhi: Bharatiya Book.
- Laurance Coupe. *The Green Studies Reader: From Romanticism to Ecocriticism*. London: Routledge, 2000
- Madhusudan G. Ed. *HarithaniroopanamMalayalathil*. Thrissur: Current Books, 2002.
- Misra, R.P. Ed. *Environmental Ethics: A Dialogue of Cultures*. New Delhi: Concept, 1995.
- Miles M. *EcoFeminism*, Jaipur: Rawat, 2010.
- Murli Sivaramakrishna and Ujjval Jana. *Ecological Criticism for our times: Literature, nature, and Critical enquiry*. New Delhi: Authors Press, 2011
- Naganathan G. *Ecological Spirituality: Hindu Scriptural Perspectives*. New Delhi: New Age Books, 2004.
- Niranjana Jena. *Ecological Awareness Reflected in the Atharvaveda*. Delhi: Bharateeyakala, 2012.
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- Shiva, Vandana. *Making Peace with Earth: Beyond Resource, Land and Food wars*. 2012.
.... *Ecology and Politics of Survival: Conflicts over natural resources in India*. New Delhi: Sage, 1991.
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ELECTIVE COURSE 7

Course Code: PCLS 12319 - Internet and Language Studies

Course Learning Outcome:

- CO1.** Understand the computer assistant languages
- CO2.** Understand transition mode of teaching and learning
- CO3.** Understand the nature of transliteration
- CO4.** Develop knowledge about e-learning sources
- CO5.** Understand the e- documentation techniques
- CO6.** Understand the techniques of machine translation
- CO7.** Develop an ability to operate educational software

Course Contents:

Module I

Computer assisted language learning (CALL)- Mobile assisted language learning (MALL)- Human Language Technologies- Listening, Speaking and Pronunciation- Speech Synthesis- Speech Recognition- Parsing- Audiotape based language labs- Network based language teaching (NBLT)- Transmission models of teaching and learning- Computer mediated communication.

Module II

Hyper text- Hyper Text Markup Language (HTML)- Word Processing- Copy Editing- Editing tools- editing and proof reading symbols- checking facts- correcting language- typography- typesetting process- press copy- preparation of index- preparation of foot notes- style sheet- Fonts- Transliteration- Diacritical marks.

Module III

Assessing Literary corpus through Internet- Online Library- E Publishing- E Magazines- E Journals- Blogs- Preservation and Documentation of rare works in Sanskrit and other languages- Digital Libraries- On line Dictionaries and Thesaurus- Social networks and literary forums.

Module IV

Application of Computer in Lexicography- Computational linguistics- Corpora- Machine/ Automatic Translation- Machine aided human translation- Human aided machine translation- Exclusive machine Translation- Online Language Translation services- Translation Process- Approaches of translation- Major issues in Machine Translation- Useful Soft wares.

Elective Course: Internet and Language Studies

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the computer assistant languages	PO2 PSO1	Un	Fa, Co	10	Assignment on e- languages studies
CO2	Understand transition mode of teaching and learning	PO2 PSO1	Un	Fa, Co	8	Assignment on Smart class techniques
CO3	Understand the nature of transliteration	PO2 PSO1	Un	Fa, Co Pr	10	Assignment on the e- transliteration
CO4	Develop knowledge about e-learning sources	PO2 PSO5	Cr	Fa Co Pr	8	Assignment on the e- learning

CO5	Understand the e- documentation techniques	PO3 PSO1	Un	Fa, Co	12	Assignment on computer documentation
CO6	Understand the techniques of machine translation	PO3 PSO5	Un	Co, Fa	10	Assignment on machine translation
CO7	Develop an ability to operate educational software	PO3 PSO5	Cr	Fa Co Pr Me	10	Tutorial

Reference:

- Basi, Harikumar. *Automatic Translation*. Thiruvananthapuram: The International School of Dravidian Linguistics, 1994.
- Eynde, Frank Van. ed. *Linguistics Issues in Machine Translation*. New Jersey: Pinter publishers Limited, 1993.
- Heid, Jim. *HTML and Web Published Secrets*. New Delhi: Comdex, 1997.
- Pfaffenberger, Bryan and David Wall. *Computer and Internet Dictionary*. USA: Prentice- Hall, 1998.
- Warschauer, Mark and Richard Kern. Ed. *Network- based Language Teaching: Concepts and Practices*. London: Cambridge University Press, 2005.

ELECTIVE COURSE 8

Course Code: PCLS 12320 - South Asian Literature

Course Learning Outcomes:

- CO1. Understand the complexities of tripartite relations among South Asian Countries
- CO2. Understand the diversity of regions through its literature
- CO3. Analyse the distinctive literary strategies developed in the literary works produced in South Asian regions.
- CO4. Understand the linguistic paradigms of South Asia
- CO5. Create an ability to produce critical account of the literatures by giving appropriate evaluation of both formal and contextual issues.
- CO6. Understand the basic concepts and thoughts of people of the region.
- CO7. Understand the characteristics of different literary genres of South Asia
- CO8. Understand the influence of folktales in the day to day life of the regions
- CO9. Apply critical theories in the close reading of South Asian Literature
- CO10. Analyze the tradition and Culture of South Asia through their literature in a comparative perspective.

Course Contents:

Module I

South Asian countries, Literature of South Asia, Tripartite Relations, literary culture of South Asia cultural Issues, Political issues , Social and Economic conditions.

Readings:

1. Devy, G.N. 'Never ending Amnesia', 'Tripartite Relation' in *After Amnesia* by G.N. Devy, Orient Longman, Hyderabad, 1992

2. Pollock, Sheldon 'Introduction' in *Literary Cultures in History; Reconstructions from South Asia* by Sheldon Pollock (ed.), University of California Press, Berkeley, 2003
3. Faruqi, Shamsur Rahman 'A Long History of Urdu Literary Culture, Part 1: Naming and Placing a Literary Culture', in , *Literary Cultures in History; Reconstructions from South Asia* by Sheldon Pollock (ed.), University of California Press, Berkeley, 2003
4. Hasan, Mushirul 'Partition Narratives' in *Oriente Moderno*, Nuova serie, Anno 23 (84), 2004

Module II

Folk forms, folk lore and folk arts in South Asia, influence of folk on culture, oral literary tradition, Retelling.

Readings:

<i>*Folk Tales of Nepal</i>	Nagendra Sharma
<i>Heer Ranjha</i>	Waris Shah (Pakistan)
<i>Andare and the King</i>	The Classic Sri Lankan Folktale
<i>Room in Your Heart</i>	A Folktale from Bhutan
<i>*Folk Tales of the Maldives</i>	Xavier Romero-Frias

Module III

Forms of poetry in South Asian countries, Major themes, influence of different movements in the genre of poetry, contemporary development in poetry writing.

Readings:

<i>An Introduction to the Land</i>	Mohan Koirala (Nepal)
<i>Shikwa (The complaint)</i>	Dr. Aalama Muhamed Iqbal (Pakistani)
<i>O Warrior of My Sacred Land</i>	Darwesh Durrani (Afgan)
<i>*A Colonial Inheritance and Other Poems</i>	Jean Arasanayagam (Srilankan)

Headless Rabindranath

Zillur Rahman Shuvro (Bangladesh)

We Called the River Red

Uddipana Goswami (Indian)

Module IV

Reflection of society and culture, status of marginalized community, communal and ethnical riots, partition dialogue.

Readings:

Shame

Taslima Nasrin (Bangladesh)

The Cracking India

Bapsi Sidhwa (Pakistani)

Skelton

Amritha Pritham (Indian)

Reef

Romesh Gunasekara (Srilanka)

The Circle of Karma

Kunzang Choden (Bhutan)

Muna Madan: A Play in Jhyaure Folk Tradition

Laxmi Prasad Devkota (Nepal)

- Only selected works from the collections.

Elective Course: South Asian Literature

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the complexities of tripartite relations among South Asian Countries	PO1 PSO2	Un	Co	8	Assignment on cross cultural relations

CO2	Understand the diversity of regions through its literature	PO1 PSO2	Un	Co	8	Assignment on various cultural artifacts represented in the literature
CO3	Analyse the distinctive literary strategies developed in the literary works produced in South Asian regions.	PO1 PSO2	Un	Co	5	Assignment on literary forms and contents
CO4	Understand the linguistic paradigms of South Asia	PO1 PSO1	Un	Co	8	Discussion on linguistics characteristics and literature
CO5	Create an ability to produce critical account of the literatures by giving appropriate evaluation of both formal and contextual issues.	PO3 PSO3	AP	Co,Pr	8	Tutorial for evaluation and study of the literature
CO6	Understand the basic concepts and thoughts of people of the region.	PO1 PSO4	Un	Co	4	Assignment on psycho-cultural elements in the literatures
CO7	Understand the characteristics of different literary genres of South Asia	PO1 PSO2	Un	Co	5	Assignment on different genres and its characteristics
CO8	Understand the influence of folktales in the day to day life of the regions	PO1 PSO4	Un	Co	8	Assignment on the folk tradition of a particular region
CO9	Apply critical theories in the close reading of South Asian Literature	PO3 PSO3	Ap	Co,Pr	8	Tutorial reading of different interpretations

CO10	Analyze the tradition and Culture of South Asia through their literature in a comparative perspective	PO1 PSO3	An	Co,Pr	8	Review of the comparative study of literatures
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Reference:

Arasanayagam, Jean. *The Cry of the Kite*. USA: Riverhead Books, 2004.

.... *A Colonial Inheritance and Other Poems*. Sylon: Ariya Printing Industries, 1985.

Butt, Munawar. *Heer Warish Shah*. California: Creatorspace, 2013

Chodan, Kunzang. *The Circle of Karma*. New Delhi: Zubaan, 2013.

Choden, Kunzang. *Folktales of Bhutan*. Thailand: White Lotus, 1994.

Devkote, Laxmi Prasad. *Muna Madam: A Play in the Jhyaure Folk Tradition*. New Delhi: Nirala Publication, 2000.

Frias, Xavier Romero. *Folk Tales of Maldives*. New Delhi: NIAS Press, 2012.

Goswamy, Uddipana. *We Called the River Red*. New Delhi: Authorspace, 2013.

Gunashekara, Romesh. *Reef*. New Delhi: Penquin India, 2014.

Hamid, Mohsin. *The Reluctant Fundamentalist*. United Kingdom: Hamish Hamilton, 2007.

Hashimi, Nadia. *One Half from the East*. Newyork: Happercollins, 2016.

Hosseini, Khali. *The Kite Runner*. USA: Riverhead Books, 2003. Print.

Hussain, Ahmede.Ed. *The New Anthem*. New Delhi: Tranquebar Press, 2009. Print.

Koirala, Mohan. *Himalayan Voices: An Introduction to Modern Nepali Literature*. Trans. Mochael James Hutt. California: University of California, 1992.

Mahmood, Khwaja Tariq. *Poetry of Alama Iqbal*. Redwood City: Star publication, 2001.

Nasrin, Taslim. *Lajja: Shame*. New Delhi: Penquin, 2003.

Nayomi, Munaweera. *What Lies Between Us*. USA: St. Martin's Griffin, 2017.

Pritam, Amrita. *Pinjer: The Skelton and Other Stories*. New Delhi: Tara Press, 2009.

Pritam, Amritha. *Ode to Waris Shah*

Ratnatunga, Manel. *Folk Tales of Sri Lanka*. USA: Macmillian Education, 1990.

Sharma, Nagendra. *Folk tales of Nepal*. USA: Macmillian, 1990.

Shuvro, Zillur Rahman. *The Dark Moon*. New Delhi: Olympia Publishers, 2016.

Sidhwa, Bapsi. *Cracking India*. USA: Milkweed publishing, 2006.

Sindhu, SJ. *Marriage of a Thousand Lies*. Newyork: Soho Press, 2017

ELECTIVE COURSE 9

Course Code: PCLS 12321 - Media Studies

Course Learning Outcome:

- CO1.** Understand the discipline Media Studies
- CO2.** Understand different types of print and electronic Media
- CO3.** Analyse the emotional, visual and ideological impacts of audience
- CO4.** Understand and analyse media theories in the context of cultural studies
- CO5.** Understand modern and postmodern theories of film
- CO6.** Analyse the use of language in Print and audio-visual electronic media
- CO7.** Develop an ability in creative writing for media
- CO8.** Understand the relationship between media and society
- CO9.** Understand the role of popular culture and visual media

Course Contents:

Module I

- A) Introduction to Media studies- Information and communication in the globalised world- Functions of Mass media- Surveillance- Interpretation-Linkage-Entertainment- Purveyor of ideologies
- B) Different types of Media- Print and Electronic media- Different forms in each type of Media-Radio-Film and Television- News, Visuals -Entertainment and advertisement- Internet-Emails, E-magazines, Search engines, blogs, Face Book and social networking
- C) Audience Impacts- Emotional, Visual, Ideological impacts.

Module II

- A) Media theories- Accumulation theory- Stereotype theory- Media Dependency theory- Modeling theory- Media Laws- Defamation-Copyright- Privacy- Freedom of Information- Censorship- Cyber laws-Agenda Setting- Dominant Ideologies- Public Sphere
- B) Representation- Stereotypes, Archetypes- Positive/ Negative or Radical/Reactionary representation of minorities (race, sex, disabled etc..)
- C) Film- Feature - Documentary- Animated - Commercial - Art film- Parallel cinema- Film theories Feminist, Marxist, Psychoanalytical, Adaptation, Representation, Visual Pleasure (Laura Mulvey) - Spectatorship- Film Societies- Censorship- Fans Association- Film /Media Industry.

Module III

Differences in the use of language in Print & audio-visual electronic media and internet -The target people- News reporting- political criticisms/ satires- reviews- appreciations- poster making- editorial- Interviews- writing for radio- radio drama- creating audio-visual effects in the dialogues- script writing- language using in social networks- language in email communication- writing for news paper-writing for magazines- writing for advertisements- writing for radio-writing for visual media.

Module IV

Media and Society- Role of media in Democracy- Print media and Indian freedom struggle- Media and culture- Media and Education- Adaptation and imagination of the Epic stories in TV video games and cartoons- Popular culture and Visual media

Elective Course: Media Studies

Faculty Member/s:

Credit: 4

COs	CO Statement	PO/ PSO	CL	KC	Class Hrs/ Tutorial Hrs	Assessment
CO1	Understand the discipline Media Studies	PO1 PSO5	Un	Fa, Co	6	Assignment on Media studies
CO2	Understand different types of print and electronic Media	PO1 PSO5	Un	Fa, Co	6	Assignment on various types of media
CO3	Analyse the emotional, visual and ideological impacts of audience	PO1 PSO1	Un	Fa, Co Pr	6	Assignment on the impact of Advertisements in Media
CO4	Understand and analyse media theories in the context of cultural studies	PO1 PSO2	An	Fa Co Pr	8	Assignment on the Accumulation theory.
CO5	Understand modern and postmodern theories of film	PO1 PSO3	Un	Fa, Co	12	Assignment on theory Montage
CO6	Analyse the use of language in Print and audio-visual electronic media	PO1 PSO1	Un	Co, Fa	6	Assignment on language of Radio
CO7	Develop an ability in creative writing for media	PO3 PSO1	Cr	Fa Co Pr Me	6	Tutorial
CO8	Understand the relationship between media and society	PO1 PSO3	An	Fa Co	8	Assignment on impact of social media

CO9	Understand the role of popular culture and visual media	PO1 PSO5	An	Fa Co	8	Assignment on folk culture
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Reference:

Baran, Stanley.J, *Introduction to Mass Communication*, New York: Mc Graw- Hill Education, 2012.

Barker, Chris. *A Sage Dictionary of Cultural Studies*. New York: Sage Pub, 2004.

Benyahia, Sarah Casey and Claire Mortimer.*Doing Film Studies*.London: Routledge, 2012.

Campbell Richard, Christopher R. Martin and Bettina Fabos.*Media and Culture: An Introduction to Mass Communication*. Bedford: St. Martin’s, 2010.

Caughie, John. *Theories of Authorship: A Reader*. London: Routledge,1981.

Curran, James, Natalie Fenton and Des Freedman.*Misunderstanding the Internet Londoir*.London: Routledge, 2012.

Curran, James. *Media and Democracy*.London: Routledge, 2011.

Dennis, Everette. E and Robert. W. Synder. ed. *Media and Democracy*. New Jersey: Transaction Publishers, 1998.

Downing, John. Ed. *The Sage Handbook of Media Studies*. California: Sage Publications, 2004.

Fourie, Pieter.J, *Media Studies: Media History, Media and Society*, Claremont: Juta and Company Ltd, 2010.

Guyan, William. *The Routledge Companion to Film History*.London: Routledge, 2010.

Hawke, Christopher. *Visible Mind: Movies, Modernity and the Unconscious*. London: Routledge, 2013.

Jackson, Kevin. *The Language of Cinema*. London: Routledge, 1998.

Japp, Philip.M, Mark Meister and Debra K. Japp.Ed.*Communication Ethics, Media and Popular Culture*. New York: Peter Lang Publishing, 2005.

Jeong, Seung-hoon.*Cinematic Interfaces: Film theory after New Media*. London: Routledge, 2013.

Kline, Daniel T. Ed. *Digital Gaming Re-imagines the Middle Ages*. London: Routledge, 2013.

Mitchell, Claudia and Jacqueline Reid- 'Walsh. *Researching Children's Popular Culture:*

- The Cultural Spaces of Childhood*. London: Routledge, 2013.
- Moritz, Charlie. *Scriptwriting for the Screen*. London: Routledge, 2008.
- Murray, Simone. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptations*. London: Routledge, 2013.
- Thomas, Lyn. *Fans, Feminisms and 'Quality' Media*. London: Routledge, 2002.
- Turow, Joseph. *Media Today: An Introduction to Mass Communication*. UK: Taylor & Francis, 2008.
- Villarejo, Amy. *Film Studies: The Basics*. London: Routledge, 2013.