



DEPARTMENT OF ENGLISH  
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**Allotment of Courses for the Current Batch of M.Phil Students  
(August-December 2016)**

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|---|--------------------------|
| 1. <b>Of Race and Class: The Self-Positioning of the African-American Writer in the Civil Rights Era and Beyond</b> | - Tapan Basu             |
| 2. <b>The Short Story in Comparative Contexts</b>   | - Rimli Bhattacharya     |
| 3. <b>The Lyric Impulse, and Beyond</b>   | - Prasanta Chakravarty   |
| 4. <b>The Culture Concept from Comics through Graphic Novels</b>  | - Nandini Chandra        |
| 5. <b>Dissent and the Shaping of South Asia</b>   | - Christel R. Devadawson |
| 6. <b>Caste and Literary Imagination: A Reading of Dalit Fiction</b>  | - Raj Kumar              |
| 7. <b>Beyond Ethics: Critical Perspectives on Cosmopolitanism Now</b>   | - Ira Raja               |
| 8. <b>The "idea" of Asia: Sites, Imaginations, Networks</b>   | - Anjana Sharma          |

**1. *Of Race and Class: The Self-Positioning of the African-American Writer in the Civil Rights Era and Beyond***  
(MAIN CAMPUS) **Dr. Tapan Basu**

In his seminal study of class mobility within the African-American social context, *Black Bourgeoisie* (1957), E. Franklin Frazier struck a very different note from that of the euphoria of middle-class arrival which had been sounded in the contributions to *The New Negro* (1925), an anthology of writings by an earlier generation of African-American intelligentsia:

When the opportunity has been present, the black bourgeoisie has exploited the Negro masses as ruthlessly as have whites. As the intellectual leaders in the Negro community, they have never dared to think beyond a narrow opportunistic philosophy that provided a rationalisation for their own advantages... The masses regard the black bourgeoisie as simply those who have been "lucky in getting money" which enables them to engage in conspicuous consumption...

Between the publication of *Black Bourgeoisie* and Barack Obama's historic ascendancy to the United States presidency in 2008, the African-American middle class has not only expanded exponentially, but has also steadily acquired remarkable visibility and influence in the American public domain.

The readings for the weekly seminars of my course have been selected with the aim of enabling discussion, on the one hand, of a perception, among many members of the African-American middle-class, of the "declining significance of race" (William Junius Wilson's phrase) and, on the other hand, a realisation, willing or unwilling, by perhaps even a larger section among them, that "race matters" (Cornel West's phrase). Post- Great Depression African-American literary texts are often sites of exploration of the ambiguities and ambivalences of racial affiliation of a increasingly empowered black bourgeoisie as much as they are imaginative negotiations of the life of a racial community which is a community no longer.

Schedule:

Week I: Introduction.

Week II: Alain Locke, ed. *The New Negro* (1925)

Langston Hughes, "The Negro and the Racial Mountain" (1926); *The Big Sea* (1940)

Week III: Richard Wright, *Native Son* (1940); *Black Boy* (1945)

Ann Petry, *The Street* (1946)

Week IV: E. Franklin Frazier, *Black Bourgeoisie* (1957)

Week V: Ralph Ellison, "Change the Joke and Slip the Yoke" (1958); "The World and the Jug" (1963, 1964)  
Hoyt Fuller, "Towards a Black Aesthetic" (1968)  
Addison Gayle Jr., *The Black Aesthetic* (1971)

Week VI: Harold Cruse, *The Crisis of the Negro Intellectual* (1967)

Week VII: Malcolm X, *The Autobiography of Malcolm X* (1964)  
Elridge Cleaver, *Conversations with Elridge Cleaver* (1970)  
George Jackson, *Soledad Brother* (1994)

Week VIII: William Junius Wilson, *The Declining Significance of Race* (1980)  
John Edgar Wideman, *Brothers and Keepers* (1984)  
Octavia Butler, *Kindred* (1988)

Week IX: Toni Morrison, *Tar Baby* (1981)  
Gloria Naylor, *The Women of Brewster Place* (1983); *Linden Hills* (1985)

Week X: Trey Ellis, "The New Black Aesthetic" (1989)  
Terry Mc Millan, *Waiting to Exhale* (1992)  
Jake Lamar, *Bourgeois Blues* (1992)

Week XI: Henry Louis Gates Jr. and Cornel West, *The Future of the Race* (1996)

Week XII: Bill Cosby Speaks at the 50<sup>th</sup> Anniversary Commemoration of the Brown vs Topeka Board of Education Supreme Court Verdict (2004)  
Michael Eric Dyson, *Is Bill Cosby Right? Or Has the Black Middle-Class Lost Its Mind?* (2005)  
Week XIII : Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*, (2010)

Concluding discussion

## **2. The Short Story in Comparative Contexts** (MAIN CAMPUS)

**Rimli Bhattacharya**

The course will offer a synoptic study of the short story in a comparative framework, beginning with its emergence as a popular form for a mass audience in the 19<sup>th</sup> and 20<sup>th</sup> centuries. A wide selection of texts by 'masters' of the genre as well as by less well-known authors, including contemporary writers, will be organised around clusters relating to questions of form, genre, translation, contexts of production and publication (as in copyright laws, serialisation and the politics of anthologising). A recurrent concern will be to interrogate key terms such as realism, naturalism, the fantastic and so on.

The introductory component will comprise the study of texts and critical material intended to establish the parameters or dimensions of the modern short story. Beginning with questions of textuality, we will examine in the initial seminars the interface between the oral, performative and visual in story cycles (such as the *Kathasaritsagar* on the one hand and the *Decameron* or *Canterbury Tales* on the other).

We shall then go on to a contextualised survey of known literary categories such as the fable, novella, exemplum, the *novellas ejemplares* (as in Cervantes), the *feuilleton* (in 19<sup>th</sup> century France and Russia), the *skaz* (in Russia), the tall tale (in oral literature), the anecdote, and the anti-story... This will enable the transition to modern reworking of the parable, allegory and myth to foreground politics of gender, caste, class and race.

The bulk of the readings (primary and secondary) will focus on thematic clusters such as: urban mobility & sensibility; Partition narratives from the subcontinent; 'conflict zones'; the Imperial Gothic; and so on. In conjunction, at least two seminars will explore the short story in the language of film: Subodh Ghosh's 'Ajantrik' /Ritwik Ghatak's *Ajantrik*; Chekhov's 'In the Ravine' /Kumar Shahani's *Kasba*; Manto's short stories/ Fareeda Mehata's *Kali Shalwar*.

The purpose of the course is to work with the short story as a 'pre-text' while engaging with a range of critical issues in narrative theory as well as undertaking close reading of texts and variant translations, where possible. Through a sustained emphasis on contexts, the course seeks to alert us to questions of historiography, especially in the way literary histories are constructed.

The primary texts will include stories by Babel, James, Joyce, Conrad, Kipling, Jean Rhys, Leskov, Poe, Borges, Kafka, (Doris) Lessing, Dinesen, Hoffman, Le Guin among others. At least four of the seminars will focus on the short story in modern India, working with texts by Premchand, Senapaty and Tagore as well as relatively less known writers within the framework of regional literatures (such Savitri Ray in Bengali and Kalki in Tamil literature) and contemporary writers who have re-cast the short story in terms of language and caste (eg Faustina Bama in Tamil). **Students are encouraged to work in multiple languages in a set of 4 translation workshops through the semester.**

The theoretical writings will include essays by short story writers on their 'art' or 'craft' as well as seminal texts by Ronald Barthes, Walter Benjamin, Mieke Bal, Bruno Bettelheim, Ross Chambers, Boris Eichenbaum, Freud, Greimas, Gerard Genette, Vladimir Propp, Rosemary Jackson, Victor Shklovsky, Gayatri C. Spivak, Tzvetan Todorov among others.

### **The Short Story in Comparative Contexts [Schedule for 13 weeks]**

*Rimli Bhattacharya*

July – December 2016, North Campus,  
Contact details: 27666287 (preferably after 8 pm); E-mail: rimlibi@gmail.com

#### **Week 1: Introduction : Typologies, genres and publication contexts**

Anton Chekhov's 'Spatch xotechsa' / 'Sleepy'

#### **Week 2: Stories and Story Cycles: Reinventing the Frame**

[Excerpts & selected texts from] Boccaccio, *Decameron*;

Jatakas;

Isak Dinesen *Out of Africa*;

Joyce, *The Dubliners*

Todorov, *The Grammar of the Decameron*

#### **Week 3: Orality, textuality and print culture**

Rev. Lal Behari Day, *Folk-Tales of Bengal*

A.K. Ramanujan, *Folk Tales from India: A Selection of Oral Tales from Twenty-Two Languages*. (New Delhi: Oxford University Press, 1993)

#### **Week 4: The Poetics of the Short Story**

Shlomoth Rimmon-Kenan, (Routledge, 2002)

Gerard Genette, *Narrative Discourse* [selections]

Mieke Bal, 'Notes on Narrative Embedding,' *Poetics Today*, 2, 2 (Winter 1981), 41-59.

Alexander Gelley. 'The Pragmatics of Exemplary Narrative' in *Unruly Examples: On the Rhetoric of Exemplarity*.

Kirshenblatt-Gimblett. 'A Parable in Context: A Social Interactional Analysis of Storytelling Performance' in Ben-Amos, Dan & Goldstein, Kenneth S., eds. *Folklore: Performance and Communication* (The Hague: Mouton, 1975).

### **Week 5: Subject and Subjectivities: Voice, focalisation and closure**

Tagore, 'the Notebook', 'The Hungry Stones', & 'Giribala'; Joyce *The Dubliners*; Doris Lessing 'Mrs Fortesque' and others; Premchand; Bhupen Khakkar, 'Phoren Soap'. (New Delhi, Katha: 2001) Faustina Bama;

Gerard Genette, *Narrative Discourse* [excerpts]

Gayatri C. Spivak [selected essays; Introduction to translation of Mahasweta Devi's stories]

Naomi Schor, *Reading in Detail: Aesthetics and the Feminine*. 2006. [Selections]

Chekhov, 'Peasants', 'In the Gully'  
FILM: Kumar Shahani, *Kasba*.

### **Week 6: Urban sensibility: the voyeur, flâneur & the detective**

Edgar Allan Poe, 'The Man in the Crowd'. 'The Murders at Rue Morget' & others

Angela Carter, 'The Cabinet of Edgar Allen Poe' in *The Black Venus*, London, Chatto & Windus Ltd., 1985.

Charles Baudelaire, *The Painter of Modern Life and Other Essays*, Tr and ed, Jonathon Myne, Phaidon Press; 2nd edition, 1995.

Benjamin, Walter. 'The Story Teller: Reflections on the Works of Nikolai Leskov' & "On Some Motifs in Baudelaire' esp Sections 5-9, in *Illuminations*, ed. H. Arendt (New York: Schocken Books, 1969).

Benjamin, Walter. 'The Return of the Flâneur' & 'Demonic Berlin' in *Walter Benjamin: Selected Writings, Vol 2, 1927-1934*. Trans by Rodney Livingstone et al, M. W. Jennings et al ed. Harvard University press, 1999.

### **Week 7: Urban sensibility and new age media / genres**

Jane M. Rabb, ed. *The Short Story and Photography: 1880s-1980s: A Critical Anthology*. NewMexico Press, 1998. (Faulkner, Conan Doyle, Carver) [Excerpts]

Richard Sennet, 'Moving Bodies' (Chapter 8) of *Flesh and Stone: The Body and the City in Western Civilization* (London and New York. WW Norton and Company, 1996)

Lacan, on Poe's 'The Purloined Letter'

Ross Chambers, *Story and Situation: Narrative Seduction and the Power of Fiction*, Minneapolis: Minnesota University Press, 1984. [Introduction. + excerpts]

Eisenstein, Sergei. M. *On the Composition of the Short Fiction Scenario*. Tr. Alan Y. Upchurch, Intro. Jay Leyda. Calcutta: Seagull Books and Eisenstein Cine Club, 1985.

### **Week 8: Translation workshop: readings and discussion of chosen text**

### **Week 9: The Automaton, the machine and the Fantastic**

E.T.A. Hoffmann, 'The Sandman'

Pushkin, 'The Queen of Spades'  
Henry James, 'The Aspern Papers'  
Freud, 'On the Uncanny'  
Gogol, 'Nevsky Prospect', 'Nose', 'The overcoat'  
Eichenbaum, Boris. 'How the Overcoat was made'  
O'Toole, L. Michael. *Structure, Style and Interpretation in the Russian Short Story*.

Subodh Ghosh, *Ajantrik* (The Unmechanical, The Mechanical Man, Pathetic Fallacy),  
Megan Carrigy, 'No love for cinema', in *senses of cinema*, 2003.

FILM Ritwik Ghatak, *Ajantrik* 1958.

### **Week 10: Events, history and anthologies I: The Partition of India**

[Introduction+ Selections]

Alok Bhalla, ed. *Stories About the Partition of India*. New Delhi, rpt. 1999.

Suvir Kaul, ed. *The Partitions of Memory*. Delhi, 2001.

Veena Das, 'Language and Body: Transactions in the Construction of Pain.' *Daedalus* 125 no.1 (1996) 67-91.

Debjani Sengupta. Ed. & Afterword, *Mapmaking: Partition Stories from Two Bengals*. New Delhi, Amaryllis, 2011. (Ateen Bandyopadhyay, 'The Infidel' (Kafer); Syed Wahidullah, 'The Tale of a Tusli Plant'; The Ballad of Sonadas Baul')

*Mukti Juddher Galpo*, ed. Abul Hasnat. Dhaka, Abashhar, 1997. (Selected stories to be made available in translation.)

Sadat Hussein Manto, 'Kali Shalwar', 'Khol do' and other stories with Introductions from selected anthologies in Hindia /Urdu and English.

FILM: Fareeda Mehta, *Kali Shalwar*.

### **Week 11: Translation workshop: readings and discussion of chosen text**

### **Week 12: Events, history and anthologies I: Contemporary 'conflict zones'**

Temsula Ao, in *These Hills Called Home. Stories from a War Zone*. New Delhi, Zubaan, Penguin India, 2007.

Tilottama Misra, ed. *The Oxford Anthology of Writings from North-East India*. Delhi, Oxford University Press, 2011. [Introduction + Selected texts]

Cross-Currents in the Modern Short Story, eds. Sucheta Mukherji and Aditi Dasgupta (Calcutta: Loreto College, 2005)

### **Week 13: Final translation workshop**

## **3. The Lyric Impulse, and Beyond** (MAIN CAMPUS)

**Prasanta Chakravarty**

Lyric is a way to describe a poem when it is at its most poetic, at its realized minimal. There are certain normative claims and features of the modern lyric. For instance, hailing the lyric as the oldest form of literary expression. Or claims of personal utterance (the subjective wholeness of the lyric 'I' and its dissolution) leading to the verge of being almost a confessional genre. The lyric's immediacy and its expressive

economy within modern claims, define it in opposition to the narrative, even as its strange mystical obscurity leavens a prescriptive *sine qua non*.

But in the Western world the lyric's timelessness is but a recent discovery. The assumption does not foreclose certain critical questions. When does lyric turn into a literary production to be read and realized, not sung, for instance? When and how does this new approach replace how poems used to be read and performed in antiquity? In other words how did the lyric become a genre? Is the lyrical impulse a desiderata of romanticism, or does it indeed create a mind in solitary expression to be overheard, as claimed by commentators ranging from G.W.F. Hegel and John Stuart Mill through Reuben Brower, Cecil Day Lewis and Helen Vendler?

The first half of the course will trace a critical genealogy of the lyric form. On one hand, the lyric is an internal mimesis of sound and imagery, a mode of enunciation and on the other hand, as Rene Wellek had claimed, it seems much more profitable to study it as a variety of lyric utterances and their histories, in order to grasp it within concrete conventions and traditions. There are indeed various 'models of lyrics' which have developed contingently. Lyric theory is therefore retrospective (looking back on the classical markers) and prospective (looking ahead to contemporary and prophesying future lyric assumptions). In the early modern world, for instance, the lyric can be glimpsed in various reflexive generic classifications including epithalamium, complaint, elegy, hymn, love song, sonnet, and pastoral.

Modern critical approaches to the lyric essentially start with the idea of *slow reading* of oneself and one's interlocutors. There is no escaping John Stuart Mill's eloquent definition that the lyric "...has always seemed to us like the lament of a prisoner in a solitary cell, ourselves listening, unseen in the next." After many twists and turns we shall encounter Jacques Derrida's reformulation of Schlegel in his comparison of lyric to a hedgehog, "the animal thrown into the road, absolute, solitary, rolled up in a ball, next to itself." This recurrent turn towards the absolute poem, complete as the abject hedgehog is only countered by the more historicist appeals, as issues of the gendered lyric persona, the avant-garde anti-lyric and more culturally comparative frameworks of lyric beset us. We shall also deal with elements of composition, musicality, tonality and patterns of rhyming.

Throughout the course, we shall read the lyric from all literary ages as *a thing in itself* primarily as an ongoing process of realization, and in order to hone our interpretive skills of reading poetry *slowly*.

### **Week I (The Problematique)**

James William Johnson, "Lyric." in *The New Princeton Encyclopedia of Poetry and Poetics*.

Mutlu Konuk Blasing, sections from *Lyric Poetry: The Pain and Pleasure of Words*.

Susan Stewart, sections from *Poetry and the Fate of the Senses*.

### **Week II (Archetexts)**

G.W. F. Hegel, from *Aesthetics: Lectures on Fine Art*.

James Stuart Mill, Thoughts on Poetry and Its Varieties.

Edgar Allan Poe, Philosophy of Composition.

Charles Bernstein, from *A Poetics*.

Poem: Johann Wolfgang Von Goethe, The Wanderer's Last Song.

### **Week III (Lyric Becomes a Genre)**

Northrop Frye, Theory of Genres.

Rene Wellek, Genre Theory, the Lyric and *Erlebnis*.

Jonathan Culler, Lyric, History and Genre.

Read: Thomas Wyatt, I Abide and Abide. from Bishop Percy's *Reliques of Ancient English Poetry* The Excellent Ballad of George Barnwel. William Blake, The Sick Rose.

### **Week IV (Departures in History)**

W.R. Johnson, On the Absence of Ancient Lyric Theory.

Seth Lehrer, The Genre of the Grave and the Origins of the Middle English Lyric.

Heather Dubrow, Lyric Forms.

Poems: The Owl and the Nightingale, John Donne, "A Hymne to Christ, at the Authors Last Going into Germany," "Hymne to God my God, in my Sicknesse."

### **Week V (The Drama of Lyrics)**

M.H. Abrams, The Lyric as a Poetic Norm.

Herbert F. Tucker, Dramatic Monologue and the Overhearing of the Lyric.

Poems: Robert Browning, Fra Lippo Lippi. Robert Frost, The Pauper Witch of Grafton.

### **Week VI (New Criticism)**

Reuben Brower, The Speaking Voice.

T.S. Eliot, The Three Voices of Poetry.

Poems: H.W. Longfellow, A Psalm of Life. Gerard Manley Hopkins, Thou Art Indeed Just, Lord.

### **Week VII (Structuralist Reading)**

Roman Jakobson, Closing Statement, Linguistics and Poetics.

Michael Riffaterre, The Poem's Significance.

Hans Robert Jauss, from Aesthetic Experience and Social Norms.

Poem: Theophile Gautier, The Dessert.

### **Week VIII (Post-Structuralism)**

Harold Bloom, The Breaking of Form.

Jacques Derrida, Che Cos'è la Poesia?

Barbara Johnson, Anthropomorphism in Lyric and Law.

John Ashbery, Self-Portrait in a Convex Mirror. Charles Baudelaire, Obsession/Correspondances.

### **Week IX (The Frankfurt School)**

Walter Benjamin, On Some Motifs in Baudelaire.

Theodore Adorno, On Lyric Poetry and Society.

Drew Milne, In Memory of the Pterodactyl: The Limits of Lyric Humanism.

Poems: Charles Baudelaire, The Death of Lovers. Edward Morike, On a Walking Tour. Stephan George, In the Wind's Weaving, Bertolt Brecht, On Suicide.

### **Week X (Phenomenologies of Reading)**

Martin Heidegger, Poetically, Man Dwells.

Allen Grossman, Summa Lyrica: A Primer of the Commonplaces in Speculative Poetics.

Georgio Agamben, The End of the Poem.

Rei Terada, from *Looking Away: Phenomenality and Dissatisfaction, Kant to Adorno*.

Poems: Friedrich Holderlin, In Lovely Blueness. Paul Celan, Todtnauberg.

### **Week XI (Rhyme and Musicality)**

Simon Jarvis, Why Rhyme Pleases?

John Hollander, "Music and Poetry", Princeton Encyclopedia of Poetry and Poetics.

Craig Dworkin, Lyric and the Hazard of Music.

Poems: Wallace Stevens, Notes towards a Supreme Fiction.

### **Week XII(Avant-Garde and Anti-Lyricism)**

Marjorie Perloff, Can(n)on to the Right of Us, Can(n)on to the Left of Us: A Plea for Difference.

Christopher Nealon, The Matter of Capital, or Catastrophe and Textuality.

Poems: Alfred Tennyson, The Charge of the Light-Brigade. Jennifer Moxley, Our Defiant Motives.

### **Week XIII(Sexuality and Lyric)**

Nancy J. Vickers, Diana Described: Scattered Woman and Scattered Rhyme.

Susan Gubar and Sandra Gilbert, Gender, Creativity, and the Woman Poet

Barbara Johnson, Apostrophe, Animation, and Abortion.

Thomas E. Yingling, *The Homosexual Lyric*.

Poems: Elizabeth Barrett Browning, from *Poems Before Congress*. Gwendolyn Brooks, *The Mother*. Hart Crane, *Episode of Hands*.

#### 4. ***The Culture Concept from Comics through Graphic Novels*** (MAIN CAMPUS)

**Nandini Chandra**

This course will look at comics, recognized as a degraded form of mass culture, alongside the more avant-garde submissions of the graphic novelists. It will attempt to do this through a special emphasis on the organization of visuals across the two modes, posing questions about the boundaries between modernism, avant-gardism and kitsch.

The development of the comic's modernist form is traced to its mid-twentieth century historical context in North America. This includes an affinity for abstraction and the parceling of the narrative into isolated strips intended to convey a multi-synchronous timeframe. The famous censorship debate involving Fredrick Wertham and the Comics Code Authority (1954) dramatically disrupts the economy of this modernism.

The neo-avant-garde valence of the graphic novel emerges from this cold war context. The new form's turn to autobiography/memoir however creates a peculiar paradox between the adoption of an oppositional/alternative stance (the recording of local or micro-histories) rendered through "unconsecrated" visuals (in Hayden White's term "historiophoty"), and an overwhelming need for legitimacy. Similarly, the form also vacillates between a fantastic/sci-fi mode facilitated by renewed forces of digital technology and a return to the artisanal mode of the "tale" and the "storyteller".

The course will cover all these moments and modalities through the broader rubric of the "culture concept", namely the idea that people all over the world make sense of their lives through the unique culture to which they belong, even as this unique culture is grounded in rhythms of global capitalism. Through a primary focus on Japan and India, both imperial powers as well as purveyors of iconic and peculiarly Asian/non western values, we will keep returning to the question of heterogeneous times and spaces.

#### **Weekly Readings**

##### **Week 1: Introduction: Main concerns**

Susan Buck-Morss, *Response to the Visual Culture Questionnaire, October 77* (Summer 1996), 29–31, pdf

Hayden White, "Historiography and Historiophoty", 1988, pp. 1193-199, pdf.

Screening: Chris Marker, *Sans Soleil*, 1982, 107 mins.

##### **Week 2: The Postmodern Conjuncture**

Clement Greenberg, "Avant-Garde and Kitsch", 1939, pdf.

Jameson; *Postmodernism or, the Cultural Logic of Late Capitalism*, 1991, pp. 1-66

David Harvey, "Time-Space Compression and the postmodern condition", pp. 284-307, pdf.

##### **Week 3: Visual Learning**

Gillian Rose (2001), *Visual Methodologies* pp. 1-134 pdf

##### **Week 4: how to read comics?**

Roland Barthes, *Image, Text, Music*, 1977, pages 15-51

Will Eisner, *Comics and Sequential Art*, 1985

Scott McCloud, *Understanding Comics*, 1993

##### **Week 5: history of comics: global patterns**



Keya Ganguly, "Temporality and Postcolonial Critique" pdf  
David Hajdu, *The Ten-Cent Plague: The Great Comic-Book Scare and How it Changed America*, 2008  
(excerpts)

Frederik L. Schodt, *MangaManga: The World of Japanese Comics*, 1983, excerpts

### **Week 6: Cult Graphic Novels of the 1980s**

Art Spiegelman, *Maus: A Survivor's Tale*, 1986;  
Alan Moore, *Watchmen*, Sep 1986- Oct 1987

### **Week 7: The Autobiographic Narrative**

Yoshihiro Tatsumi, *A Drifting Life*, 2009  
Marjane Satrapi, *Persepolis* 2000 and *Persepolis 2*, 2005,  
Joe Sacco, *Palestine*, 2001

### **Week 8: Selections from Manga I**

*Manga, Manga*, pp. 159-255  
Junji Ito, *Museum of terror 3: Long Hair in the Attic*, 2002, 2006, pp. 177-391  
Junji Ito, *Museum of Terror 2*, pp. 7-126.  
Junji Ito, *Museum of Terror 1*, pp.

### **Week 9: Manga II**

Yoshihiro Tatsumi, *Abandon the Old in Tokyo and other stories*, 1970, 2006  
MotoHajio's *A Drunken Dream and other stories*, 1977  
Erica Sakurazawa, *between the sheets*, 1996

### **Week 10: Comics for the colonies**

Phantom comics, Indrajal (your own selections);  
Kai Friese, "White Skin, Black Mask", 1999, pp. 4-17.  
Disney comics (your own selection); Dorfman and Mattelart, *How to read Donald Duck: Imperialist Ideology in the Disney Comic*. 1971.  
Herge, *Tintin* (your own selection);  
Peter O' Donnell and Jim Holdaway, *Modesty Blaise* (your own selections)  
Archie comics;

### **Week 11: Indian comic books pre and post liberalization**

Amar Chitra Katha (own selection); Diamond comics (Chacha Chowdhary); Bahadur; Raj Comics (Nagraj, Triranga, Parmanu, Doga, Goldheart, Ashvaraj, Robodog, Inspector Steel, Yoshada, Shaktimaan, Shakti); Virgin's *Devi*  
Nandini Chandra (2012), "The Prehistory of the Superhero Comics in India (1976-86)", pdf

### **Week 12: The Hipster's Guide to Indian Graphic Novels I**

Sarnath Banerji, *Corridor* (2004)  
Amruta Patil, *Kari*, 2008 or *Adi Parva* (2013)

### **Week 13: The Hipster's Guide II**

Durgabai and Subhash Vyam, *Bhimayana*, 2010  
Malik Sajjad, *Munnu*, 2015

### **Week 14: Conclusion**

This course reads cultural and political commentary in the form of docufiction, lifewriting and pictorial satire to understand how South Asia (after 1947) maps itself primarily through shades of dissent. The docufiction and lifewriting of this period in India, Pakistan, Sri Lanka and Bangladesh explore the long-term dangers of ceaseless conflicts. These include: cultural enslavement that outlives political change, ethnic riots that spiral downwards into civil war, and religious fundamentalism that becomes a political imperative. Cartoons contemporary with these texts enable their readers to interrogate these issues further by embodying the delights and the dangers of popular caricature. These include: its ability to captivate ---- and be captivated -- by iconic representation, its responsiveness to popular sentiment and the risk of being taken hostage by the moment. Read together, docufiction and graphic satire suggest how dissent maps the face of South Asia so that it appears often disturbing, but always sensitive.

The cartoonists whose work will be studied include I Shankar Pillai, R K Laxman, Abu Abraham, Ajit Ninan and Shreyas Navare (India), Aubrey Collette, Reggie Candappa, G S Fernando (Sri Lanka), Vikram Nandwani and 'Murtaza' (for Pakistan), B Murtaza Bashir, Rafiqunn Nabi (Ronobi) and Shishir Bhattacharjee (Bangladesh). The basic pictorial satire for the course will be circulated on a power-point presentation

**Week 1** Contemporary visual culture: theoretical concerns

Sumathi Ramaswamy (ed) *Beyond Appearances?: Visual Practices and Ideologies in Modern India*, Delhi: Sage, 2003

**Week 2** Pre independent India (around Gandhi with emphasis on movements of dissent within freedom struggle)

M K Gandhi, *The story of my experiments with truth*, Ahmedabad: Navajivan, 1940

**Week 3** Independence and after (around Nehru with emphasis on the tensions developing in the new republic)

Jawaharlal Nehru, *The Discovery of India*. 1946, rpt. Delhi: OUP, 1982

**Week 4** Pakistan (around the early days of military dictatorship as seen in memoirs of Zulfikar Ali Bhutto and Benazir Bhutto)

Benazir Bhutto. *Daughter of the East*, 1989, rpt. London: Hamish Hamilton, 2007

**Week 5** Pakistan (the later phase of experiments with parliamentary democracy and after)

Sara Suleri, *Meatless Days*. Delhi: Rupa, 1989

**Week 6** Sri Lanka (growing up on the island)

Ambalavaner Sivanandan. *When Memory Dies*. London: Arcadia, 1997

**Week 7** Sri Lanka (emigration and after)

*The Hungry Ghosts* Shyam Selvadurai, London: Viking/ Penguin, 2013

**Week 8** India (the Emergency and after)

Rohinton Mistry, *Such a Long Journey*, London, 1991

**Week 9** India (economic crisis, reform and after)

P Sainath, *Everybody Loves a Good Drought: Stories from India's Poorest Districts*, Delhi: Penguin, 1996.

Arundhati Roy, *The Algebra of Infinite Justice*, London: Flamingo 2002

**Week 10** Bangladesh (Taslima Nazrin, *Lajja*, trans. Tutul Gupta. Delhi: Penguin, 1994)

**Week 11** The South Asian diaspora

Text and film versions of Monica Ali, *Brick Lane*, London: Doubleday, 2003

**Week 12** Violence and resolution

Amitav Ghosh, *In an antique land: History in the guise of a traveller's tale*, Delhi: Ravi Dayal, 1992

**Week 13** Fabulizing dissent

Vikram Seth, *Beastly tales from here and there*, (illus., Ravi Shankar) Delhi: Viking, 1992

## **6. Caste and Literary Imagination: A Reading of Dalit Fiction**

(MAIN CAMPUS)

**Raj Kumar**

Dalits are 'the other' in Indian society. Popularly known as untouchables in the caste Hindu society, they are the helpless victims of caste oppression over millennia. It is true that Dalits have suffered caste humiliations all throughout these years; but at no point of time they have completely surrendered their courageous selves to their upper caste oppressors. Their everyday engagement with the caste-battles is reflected in their creative arts - be it song, dance, music, painting or story-telling. Since literacy was earlier not available to them due to stringent caste laws, they vent their repressive anger mostly through oral narratives. It is only after India's independence that Dalits got opportunities to get formal education. Today a number of Dalits are educated. These educated Dalits are now using literacy as weapons to mobilize resistance against various forms of caste oppression. Their protests against caste have come out in various literary forms collectively known as 'Dalit literature' today.

Poems and autobiographies are the popular genres Dalit writers have experimented over the years. Fiction writing seems to have arrived quite late. There are not too many Dalit fictional works even to these days. And those few which are available are mostly written in Indian languages. Of late, few of them are now available in English translation.

The primary focus of this course is to familiarize with the world of Dalit fiction. How do we historically situate them? What could be their language and philosophy? How are they different from the innumerable non-Dalit fiction available in Indian languages? What are the major issues Dalit writers write in their fiction? What are the pedagogical approaches to study those issues? These and several other related questions will be dealt with throughout the course. Finally, an attempt will be made to address the question of Dalit aesthetics in Dalit fiction.

Primary Texts:

Week I: Introduction

Week II: Joseph Macwan's *The Stepchild*

Week III: P. Sivakami's *The Grip of Change*

Week IV: Bama's *Vendetta*

Week V: Sharankumar Limbale's *Hindu: a Novel*

Week VI: Omprakash Valmiki's *Amma and Other Stories*

Week VII: G. Kalyan Rao's *Untouchable Spring*

Week VIII: Sankar Prasad Singha and Indranil Acharya's *Survival and Other Stories: Bangla Dalit Fiction in Translation* (Edited)

Week IX: Gogu Shyamala's *Father may be an Elephant and Mother only a Small Basket, but ...*

Week X: Urmila Pawar's *Motherwit*

Week XI: Ajay Navaria's *Unclaimed Terrain*

Week XII: Meena Kandasamy's *The Gypsy Goddess*

Week XIII: Concluding Discussion

**7. Beyond Ethics: Critical Perspectives on Cosmopolitanism Now**  
(MAIN CAMPUS)

Ira Raja

In the highly interconnected world we inhabit today, discourses of nationalism, with their tendency to link cultures and identities to specific places, can seem parochial if not downright retrograde. A cosmopolitan perspective seeks to counter the insularity of modernist nationalism by focusing on the world as a whole rather than on a smaller entity within it. At the same time though, diversity and interconnectedness of the world are not attributes that are embraced equally by all. Growing global connections can become a source of anxiety for some people, just as globalization can lead to the reinforcement rather than a loosening of national borders. A more optimistic approach to the state of the globalizing world has been embraced by scholars such as Ulrich Beck amongst others, who argue that global risks such as environmental degradation have the potential to turn the whole world into a 'community of fate'. Cosmopolitanism, in their view, has the potential for offering an ethics for globalization. Yet, as Craig Calhoun reminds us, precisely because so many of the crucial relationships that shape the forces of globalization are indirect, these are not easily reducible to interpersonal norms. The problem with cosmopolitanism, Calhoun argues, lies in its suggestion that it is an attitude that can be assumed without altering the political or economic structures which lie outside of the individual. What kind of purchase then does cosmopolitan theory have on the contemporary world? This course seeks to introduce students to some of the major strands in the debate on cosmopolitanism, how these draw upon a series of other closely related forces that are shaping the world: nationalism, globalization, and multiculturalism. Does cosmopolitan thinking stand necessarily opposed to nationalism? Does it always work in conjunction with globalization? What is the relationship between cosmopolitanism and multiculturalism? Can we look upon cosmopolitanism for an ethic of living in a multicultural world? What understandings of cosmopolitanism might help us negotiate a postcolonial future? Drawing on a selection of readings from a range of disciplines including philosophy, anthropology, politics, history, sociology, and literature, the course seeks to promote a layered understanding of a conceptual perspective which is being increasingly deployed as a means of understanding, critiquing and negotiating the world in which we live today.

- Wk. 1: Introductory and Organizational Session
- Wk. 2: Walter D. Mignolo, 'The Many Faces of Cosmopolis: Border Thinking and Critical Cosmopolitanism', *Public Culture* 12.3 (2000): 721–748.
- Wk. 3: Fine, Robert, 'Taking the 'Ism' out of Cosmopolitanism: An Essay in Reconstruction', *European Journal of Social Theory* 6.4 (2003): 451–470.
- Wk. 4: Sheldon Pollock, 'Cosmopolitan and Vernacular in History', *Public Culture* 12.3 (2000): 591-625.
- Wk. 5: Hagedorn, Jessica, *Dog eaters* (1990)
- Wk. 6: Appiah, Kwame Anthony, *Cosmopolitanism: Ethics in a World of Strangers*, Penguin, 2006.
- Wk. 7: Rushdie, Salman, *The Satanic Verses* (1988)

- Wk.8: Gilroy, Paul, 'Planetary and Cosmopolitics', *The British Journal of Sociology* 61.3 (2010): 620–26.
- Jazeel, Tariq, 'Spatializing Difference beyond Cosmopolitanism: Rethinking Planetary Futures', *Theory, Culture & Society* Vol. 28.5 (2011): 75–97.
- Wk. 9: HariKunzru, *Transmission* (2004)
- Wk. 10: Delanty, Gerard, 'Cultural diversity, democracy and the prospects of cosmopolitanism: a theory of cultural encounters' *British Journal of Sociology*, 62. 4 (2011): 633–56.
- Papastergiadis, Nikos, 'Cultural translation, cosmopolitanism and the void', *Translation Studies*, 4.1 (2011): 1–20.
- Wk.11: Leila Aboulela, *The Translator* (1999)
- Wk. 12: OrhanPamuk, *Snow* (2002)
- Wk. 13: Concluding Discussion

### **SUGGESTED READINGS**

- Beck, Ulrich, 'Cosmopolitanism as Imagined Communities of Global Risk', *American Behavioral Scientist*, 55.10 (2011): 1346–1361.
- Benhabib, Seyla, 'The Philosophical Foundations of Cosmopolitan Norms', pp. 1-44 in *Another Cosmopolitanism*, SeylaBenhabib, New York: OUP, 2006.
- Brennan, Timothy, *At Home in the World. Cosmopolitanism Now*, Cambridge: Harvard University Press, 1997.
- ., 'Cosmo-Theory', *South Atlantic Quarterly* 100.3 (2001): 659–91.
- Brant, Daniel, 'Disaster Cosmopolitanism: Catastrophe and Global Community in the Fiction of Daniel Maximin and Maryse Condé', *International Journal of Francophone Studies*, 17.2(2014): 215-237
- Calhoun, Craig, 'Cosmopolitanism and Nationalism', *Nations and Nationalism* 14.3 (2008): 427–48.
- Chakrabarti, Dipesh et al *Public Culture* special issue on 'Cosmopolitanisms' Vol 12, issue 3 (2000).
- Cheah, P. and Robbins, B. (eds) *Cosmopolitics. Thinking and Feeling Beyond the Nation*, Minneapolis: University of Minnesota Press, 1998.
- Clifford, James, 'Travelling Cultures', *Cultural Studies*, ed. Lawrence Grossberg et al., Routledge, 1992, pp. 96–112.
- Cohen, Mitchell, 'Rooted Cosmopolitanism: Thoughts on the Left, Nationalism and Multiculturalism', *Dissent* 39.4 (1992): 478-483.
- Delanty, Gerard, 'Cosmopolitanism and Violence: The Limits of Global Civil Society', *European Journal of Social Theory* 41 (2001): 41–52.
- Derrida, Jacques, *On Cosmopolitanism and Forgiveness*, London/New York: Routledge. 2001.

- Gidwani, Vinay, and K. Sivaramakrishnan, 'Circular migration and rural cosmopolitanism in India', *Contributions to Indian Sociology* 2003 37: 339-366.
- Gupta, Akhil, 'Globalization and Difference: Cosmopolitanism before the Nation State', *Transforming Cultures eJournal* 3.2 (2008): 1–20.
- Kosnick, Kira, 'Cosmopolitan Capital or Multicultural Community?: Reflections on the Production and Management of Differential Mobilities in Germany's Capital City' pp. 161-180.
- Miyoshi, Masao, 'A Borderless World? From Colonialism to Transnationalism and the Decline of the Nation-State', *Critical Inquiry* 19 (1993): 726–51.
- Mignolo, Walter, 'Cosmopolitan Localism: Overcoming Colonial and Imperial Differences' pp, 252-294.
- Robertson, Roland, 'Mapping the Global Condition: Globalisation as the Central Concept', *Theory, Culture and Society*, 7.2 (1990): 15–30.
- Rundell, John, 'Strangers, Citizens and Outsiders: Otherness, Multiculturalism and the Cosmopolitan Imaginary in Mobile Societies' Thesis Eleven 78 (2004): 85-101.
- Sassen, Saskia, 'Globalization and the Formation of Claims', *Giving Ground: The Politics of Proximity*, ed. Joan Copjec and Michael Sorkin, Verso: London, 1999. pp.106–130.
- Turner, Bryan S. 'National Identities and Cosmopolitan Virtues. Citizenship in a Global Age', in F. Dallmayr and J.M. Rosales (eds) *Beyond Nationalism? Sovereignty and Citizenship*, Lanham: Lexington Books, 2001.
- Van der Veer, Peter, 'Colonial Cosmopolitanism', in S. Vertovic and R. Cohen (eds) *Conceiving Cosmopolitanism. Theory, Context, and Practice*, Oxford: Oxford University Press, 2002.
- Walker, Kathryn, 'Is rooted cosmopolitanism bad for women?' *Journal of Global Ethics* 8.1 (2012): 77–90.
- Zeng, Minhao, 'Subaltern Cosmopolitanism: Concept and Approaches' *The Sociological Review* 62 (2014): 137-148.

## **8. The "idea" of Asia: Sites, Imaginations, Networks** (MAIN CAMPUS)

**ANJANA SHARMA**

Connected histories, shared cultures, travelling texts and inter civilizational dialogue mark the millennia old interactions between the peoples of Asia. Then came the historical gap: from the eighteenth century onwards through much of the early twentieth century, the Western imperial juggernaut erased these pathways, halted these conversations, and re cast Asia in terms of its own cultural and political referentiality. This project was validated by writers, translators, archaeologists, travellers, scientists, historians, scholars of religions, to name a few. Ideas of Asia took shape and were transmitted from imperial sites and were circulated transnationally. What emerged in the nineteenth century European imaginary was an Asia that was defined by geography yet transcended borders, an Asia that was fundamentally displaced from its core principles of cultural syncretism. Instead, post Empire, the idea of Asia was defined only in terms of its individuated encounters with colonialism.

With the dismantling of the imperial machinery in the twentieth century and the resurgence of robust nationalisms across the Asian continent, Asian nations looked inwards and defined themselves only in

terms of their immediate colonial pasts. However, with the works of Kakuzo Okakura in Japan and Tagore in India in the early 1900s began a movement of a slow revival of ancient Asian linkages. It was a movement with an interrupted history as thinkers, writers, ideologues, historians in multiple Asian and non Asian locations struggled to define themselves in terms of both the imperial encounter and the memory of older forms of non Western dominations.

This course will map the cultural cartography of these encounters and seek to interrogate the ideas of Asia by exploring both the Asia of the British imperial imaginary and the multiple Asias of the pre colonial and post colonial construction. It will explore how the cultural and political shifts initiated by recent historical scholarship under the rubric of Monsoon Asia and Indian Ocean Studies has led to literary re imaginings of an Asia that looks beyond the historical rupture of the Empire.

### Texts for Discussion

1. William Jones and the Asiatic Society. *Selections from Asiatic Researches*, 1788-1794
2. Robert Southey, "The Curse of Kehama" ( 1810)
3. Lord Byron, "The Giaour" (1813)
4. Selections from Philip C. Almond, *The British Discovery of Buddhism* (1988) and Saloni Mathur, *India by Design: Colonial History and Cultural Display* (2007)
5. Kakuzo Okakura, *Ideals of the East* (1903)
6. Rabindranath Tagore, *Nationalism* (1917)
7. George Orwell, *Burmese Days* (1934)
8. Sugata Bose, *A Hundred Horizons: The Indian Ocean in the Age of Global Empire* (2009)
9. Tan Twan Eng, *The Gift of Rain* (2012)
10. Amitav Ghosh, *Sea of Poppies* (2009)
11. Amitav Ghosh, *River of Smoke* (2011)
12. Amitav Ghosh, *Flood of Fire* (2015)

### 13 Week Schedule

Week 1: *Introduction—The Imperial Encounter*. Trade routes, Travelogues, Linguistic encounters, "Oriental" traditions and texts. European cartography, the Hellenic definition and construction of the monolith "Asia" and the long history of cultural and civilizational appropriation. Discussions of Said's *Orientalism*.

Week 2: *William Jones and Warren Hastings*: The "Asia Project" and Siting the Imperial imaginary. Translations, research on ancient Sanskrit texts, epigraphy, archaeological explorations and documentation. Immersion, reflection, reformulation and dissemination. Discussions of Jones' Presidential Addresses etc. from the *Asiatic Researches*.

Week 3: *The Empire Writes*: British Romantic Poetics and the Imperial Encounter. The "Orient" in the British Republic of Letters. Validations, representations and imaginations. Discussion on Robert Southey's populist poem, "*The Curse of Kehama*."

Week 4: *The Clash of Civilizations*: Religion, Politics and Aesthetics. Desire, gender, heroism, inter textuality and the "Eastern" tale. Discussion on textual strategy, Imperial anxiety, and inter cultural encounters in latter day British Romanticism. Discussions on Byron's "*The Giaour*."

Week 5: *The Imperial Gaze and India*: Exhibitions, Representations, Religiosity. Orientalist discourse and the making of the "Christian" Buddha in Victorian England. The British Museum Project, Archive and the British public sphere. Textual site(s) and cultural display. Discussions on the selections by Almond on Buddhism and Mathur on Indian/Asian visual and material culture in Victorian England.

Week 6: *The Rediscovery of the East*: Pan Asian consciousness, Japanese imperialism, resurgent Asia. Connected histories, shared heritage and ancient civilizational linkages. Rising nationalism and the redefining of Asia through a new “Eastern” aesthetics. Discussions on Okakura’s *Ideals of the East*.

Week 7: *The Spirit of the Age*: Asian “universalism,” Asian aesthetics, Asian Renaissance. The anti colonial project, the transnational and Asian philosophical and literary networks. Okakura and Japanese aesthetics, Tagore’s travels across Asia, interrogating narrow nationalisms. Discussions on Tagore’s *Nationalism*.

Week 8: *The White Man and His Burden*: Race relations, British imperial policy, Resistance. Burma the British literary imagination, imperial law and justice, and the anti-imperial British colonial discourse. Contexts and critiques. Discussions on Orwell’s *Burmese Days*.

Week 9: “*Asia Redux*”: Circulating histories, Multiple cosmopolitanism and the Trans-regional. Recovering the pre modern , pre-imperial Asia in the Indian Ocean. Travel, trade and the circulation of goods, ideas and peoples. Connection, contestations and competing regionalisms. Discussions on Monsoon Asia and Indian Ocean history in Bose’s *A Hundred Horizons*.

Week 10: *The Enemy Within*: Japanese militarism, Japanese imperialism and revisionist Asian history. Writing inner-war, occupation, trauma and memory. The Japanese Occupation of Malaysia, the end of the British Empire, the historical rupture and its buried histories. Discussions on Eng’s *The Gift of Rain*.

Week 11: *Speaking in Tongues*: Texts, Ideas, Religions, Commerce, Aesthetics. Inter Asian- interactions, mobilities and migrations. India in Asia and its post-modern representations. Literature as transnational and transregional archive. Discussion on Ghosh’s *Sea of Poppies*.

Week 12: “*Imagined Communities*”: Oceanic and riverine networks, harbour sites, the imperial trajectory. The long history of British imperialism, the shaping history of cultural contact and competing ideologies. Discussions on Ghosh’s *River of Smoke*.

Week 13: *The Opium Wars*: Tradition, Technology, Trade, Territory. The Global British Empire, the fall of Imperial China and the death of *Tianxiaweijong* (what is under heaven for all). Semi colonialism and China, race and religion and the British Commonwealth in East and South East Asia. Discussions on Ghosh’s *Flood of Fire*