

Department of English

Jamia Millia Islamia

New Delhi

Four Year Undergraduate Programme

(As per NEP 2020)

Multidisciplinary Courses (3 credits)

Level 5

UG – Certificate

Semester I

Option 1

Popular Literature

Course Outline

This course intends to introduce to students the importance of literature, particularly popular literature, in shaping the production of cultural and intellectual nuances in society. The course will investigate the relationship between writings, the problems of ‘reception’ in society, and their cultural repercussions. It also proposes to highlight the inter-textual relationship between literature and various mediums of creative expression. The course seeks to help students understand the literary and aesthetic outputs in the realms of popular culture.

Unit I

Lowenthal, Leo. Introduction. *Literature, Popular Culture, and Society*. Prentice-Hall, 1961, pp xi – xxiv.

Unit II

Peterson, Jordan. *12 Rules for Life: An Antidote to Chaos*. Penguin Random House, 2018.

Unit III

Segal, Erich. *Man, Woman and Child*. Harper & Row, 1981.

Unit IV

Balan, Judy. *Two Fates: The Story of my Divorce*. Westland Publication, 2011.

Unit V

Rowling, J.K. *Harry Potter and the Philosopher's Stone*. Bloomsbury, 1997.

Recommended Readings

Bennett, Tony, ed. *Popular Fiction: Technology, Ideology, Production, Reading*. Routledge, 1990.

---. *Popular Culture: Themes and Issues* (I). Open University Press, 1981.

Berberich, Christine, ed. *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury, 2017.

Bigsby, C.W.E, ed. *Superculture: American Popular Culture and Europe*. Bowling Green University Popular Press, 1975.

Browne, Ray B. *Popular Culture and the Expanding Consciousness*. Wiley Press, 1973.

Cawelti, John. G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. University of Chicago Press, 1977.

Fiske, John. *Reading the Popular*. Routledge, 2010.

Morag, Shiach. *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present*. Polity Press, 1989.

Radford, Jean, ed. *The Progress of Romance: The Politics of Popular Fiction*. Routledge & Kegan Paul, 1986.

Option 2

Satire

Course Outline

The objective of the course is to ensure a comprehensive grasp of the genre of Satire. The course would trace different elements of satire from texts across centuries.

Unit I

Bradbury, Ray. *Fahrenheit 451*, Simon and Schuster, 2003.

Unit II

Huxley, Aldous. *Brave New World*, Vintage, 2010.

Unit III

Orwell, George. *Animal Farm*, William Collins, 2021.

References:

Greenberg, Jonathan. *The Cambridge Introduction to Satire*. Cambridge University Press, 2016.

Orwell, George. *Politics of the English Language*. Horizon, 1946.

Semester II

Option 1

Women's Writing in India

Course Outline

This course will introduce students to the creative expression of select women/poets/writers/performers of the Indian subcontinent from the Medieval to the Modern Period. It includes works composed in different Indian languages and genres. These texts reflect the changing roles of women in India through their writings.

Unit I

Mirabai. "I am pale with longing for my beloved". Translated from the Gujarati by Nita Ramaiya. *Women Writing in India, 600 B.C. to the Present*, vol I., edited by Susie Tharu and K. Lalita, The Feminist Press, 1991. pp. 92-93.

Ranade, Ramabai. From *Amachya Ayushyatil Kahi Athawani*. Translated from Marathi by Maya Pandit. *Women Writing in India, 600 B.C. to the Present*, vol I., edited by Susie Tharu and K. Lalita, The Feminist Press, 1991. pp. 283-290

Unit II

Sorabji, Cornelia. From *India Calling*. *Women Writing in India, 600 B.C. to the Present*, vol I, edited by Susie Tharu and K. Lalita, The Feminist Press, 1991. pp. 299-308.

Chughtai, Ismat. "The Quilt". *Lifting the Veil*. Edited and translated by M. Asaduddin, Penguin, 2001, pp. 13-22.

Unit III

Das, Kamala. "An Introduction". *Atlanta Review*, vol. 18, no. 1, fall-winter 2011, pp. 27.

Deshpande, Gauri. "That's the Way It Is." *Women Writing in India, 600 B. C. to the Present*, vol. I, edited by Tharu, Susie, and K. Lalita, The Feminist Press, 1991. pp. 472-477

Recommended Readings

Das, Sisir Kumar. *A History of Indian Literature*. Sahitya Akademi, 2005.

Mahasweta Devi. *Breast Stories*, translated by Gayatri Chakravarti Spivak, Seagull, 2014.

Mukherjee, Meenakshi. "Recovering 'Lost' Texts". *Journal of Arts and Ideas*, no. 22, April 1992, pp. 7-18. *Digital South Asia Library*,
https://dsal.uchicago.edu/books/artsandideas/pager.html?issue=22&objectid=HN681.S597_22_009.gif

Option 2

Filming Fiction

Course Outline

The objective of this course is to introduce concepts in cinematic adaptation in cross-cultural, multi-disciplinary frames to inculcate an understanding and appreciation of how films, literature and the allied arts, though distinct in terms of their language/s, share intersections that enable transposition from one semiotic system to another. The engagement with specific literary and film texts would introduce students to different aspects of adaptation praxis, which in turn could

be critically and creatively used to understand intermedial and intermodal adaptations beyond the domains of literature and cinema. Familiarization with the various aspects of ‘filming fiction’ would open up students to reflect on notions of how theatrical adaptations, radio adaptations, video game adaptations, comic book adaptations, adaptations from media reportage, songs, and other sources occur. This in turn might facilitate their entry into careers that best utilize their creative abilities in the domain of print and other media, digital arts, advertising, radio and broadcasting, and allied fields.

Unit I: Filming Fiction

Ray, Satyajit. “The Language of Cinema: Then and Now”. *Speaking of Films: Satyajit Ray*. Translated by Gopa Majumdar, Penguin Books, 2005, pp. 44-70.

Eisenstein, Sergei. ‘Dickens, Griffith, and Ourselves’. *Film Theory and Criticism*, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp. 436-444.

Unit II: Adaptation as a Dialogic Process

Benegal, Shyam. *Junoob*, 1979. <https://www.dailymotion.com/video/x7yet75>

Bond, Ruskin. *A Flight of Pigeons*. Penguin Random House, 1978.

Unit III: Adaptation versus Remakes

Wise, Robert. *The Sound of Music*, 20th Century Studios, 1965.

[<https://www.moviefone.com/movie/the-sound-of-music>] OR

[<https://www.imdb.com/title/tt0059742/>1965].

Gulzar. *Parichay*, Tirupathi Pictures, 1972. [<https://www.zee5.com/movies/details/parichay/0-0-parichay>] <https://www.youtube.com/watch?v=mmfcT1mnQKs>. 1972.

Unit IV: Adaptation as Transposition

Kurosawa, Akira: *Rashomon* Daiei Films, 1950. [<https://watch.plex.tv/movie/Rashomon>]

Akutagawa, Ryūnosuke: “In a Grove” and “Rashōmon” in *Rashomon and Other Stories*. Trans.

Rubin, Jay. Penguin Classic Tra Edition, 5 April 2007. Kindle edition.

<https://people.uwec.edu/taylorb/Short%20Fiction%20Eng%20274/274%20files/274%20stories%20misc/Rashomon.pdf>

Akutagawa, Ryūnosuke. “In a Bamboo Grove”. *Rashomon and Seventeen Other Stories*.

translated by Jay Rubin, Penguin Books, 2006. pp. 10-19.

Akutagawa, Ryūnosuke. “Rashōmon”. *Rashomon and Seventeen Other Stories*. Translated by

Jay Rubin, Penguin Books, 2006. pp. 3-9.

Unit V: Adaptation as Interpretation

Ray, Satyajit. *Charulata*, R. D. Bansal & Co., 1964.

<https://www.youtube.com/watch?v=RmKu7VE4IBA>]

Banerjee, Lopamudra, translator. *The Broken Home: English Translation of Rabindranath Tagore’s Nاستانیرہ*. Final Draft Editing & Publishing Services, 2016.

Recommended Readings

Asaduddin, M. and Ghosh, Anuradha editors. *Filming Fiction: Tagore, Premchand, and Ray*.

Oxford University Press, 2012.

Chatman, Seymour. “What Novels Can Do That Films Can’t (and Vice Versa)”. *Film Theory*

and Criticism, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp.

445 – 460.

Eisenstein, Sergei. “Film Form”. *Film Theory and Criticism*, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp. 13 – 40.

Mani, G. S. *Shanthi Nilayam* (in Tamil, Gemini Studios, 1969).

<https://www.youtube.com/watch?v=iBOT-7sZLYk>

Mullick, Sunil Basu. *Jay Jayanti* (in Bengali, Emkeji Productions, 1971).

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

Muthuraman, S. P. *Raja Chinna Roja* (in Tamil, AVM Productions, 1989).

<https://www.youtube.com/watch?v=W7O1I6ZMVbo>

Priyadarshan: *Minnaram* (in Malayalam, Shogun Films, 1994).

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

Pudovkin, Vsevolod. “Film Technique”. *Film Theory and Criticism*, edited by Leo Braudy and Marshall Cohen, Oxford University Press, 2004, pp. 7 – 12.

Trapp, Maria von. *The Story of the Trapp Family Singers*. 1949. Harper Collins, 2011.

Level 6

UG – Diploma

Semester III

Option 1

E - Literature

Course Outline

Electronic and /or Digital Literature has been usually defined as texts, works or artefacts that are usually meant to be read or accessed using computers, phones, tablets etc. Also, it is understood that the uniqueness of the digital is important for e-literature which should not be reproducible in print. This course aims at introducing and familiarising these concepts to the students. It also attempts to see if the aforementioned postulates can be challenged or not via analysing concepts, primary and secondary sources, e-lit, databases etc. The brief theoretical concepts in this course focus on introducing the foundational concepts of E-literature and also bringing to light the work in India. It is intended so that students form a sustained interest in the field, both in terms of ‘reading’ and making.

Unit I - Concepts

Aarseth, Espen. Introduction. *Cybertext: Perspectives on Ergodic Literature*. John Hopkins University Press, 1997, pp. 1-23.

Hayles, N Katherine. *Electronic Literature: New Horizons for the Literary*. University of Notre Dame Press, 2008.

Ensslin, Astrid. *Literary Gaming*. The MIT Press, 2014.

Unit II - Contextualization(s)

Mukherjee, Souvik. “‘No Country for E-Lit?’ – India and Electronic Literature.” *Hyperrhiz: New Media Cultures*, no. 16, 2017, doi:10.20415/hyp/016.e08.

Roy, Samya Brata. *Indian Solo Electronic Writing and its Modernist Print Anxiety*.

doi:10.7273/sj5h-fa44 <https://electronicbookreview.com>.

Unit III – ‘Texts’

[Enter Sultana's Reality](https://www.entersultanasreality.com). <https://www.entersultanasreality.com>

[We are Angry](http://weareangry.net/read) (trigger warning: deals with the 2012 gang rape in New Delhi).

<http://weareangry.net/read>

[Disappearing Daughters](https://projects.seattletimes.com/2020/femicide-juarez-mexico-border/) (trigger warning: the disappearance of young women).

<https://projects.seattletimes.com/2020/femicide-juarez-mexico-border/>

Unit IV - Databases/collections

(a) [ELMCIP](#)

(b) [ELC](#)

(c) [iloveepoetry](#)

(d) [freeFall future.text](#)

Unit V - Electronic Literature Tools

a) Wordpress (basics)

b) Anchor (podcasting tool)

c) Insta stories

d) DH Toy Chest (a collection of tools from Alan Liu)

- e) Storymaps
- f) Twine

Recommended Readings

Flores, Leonardo. "Third Generation Electronic Literature." *Electronic Book Review*.

<https://electronicbookreview.com/essay/third-generation-electronic-literature/>

O'Sullivan, James. *Electronic Literature as Digital Humanities: Contexts, Forms and*

Practices. Bloomsbury Open Access, 2021. <https://library.oapen.org/handle/20.500.12657/58859>

Rettberg, Scott. "Electronic Literature." *John Hopkins Guide to Digital Media*, edited by Marie-Laure Ryan, et al., John Hopkins UP, 2014, pp. 169-173.

Siemens, Ray and Susan Schriebman. *A Companion to Digital Literary Studies*.

https://companions.digitalhumanities.org/DLS/?chapter=content/9781405148641_chapter_8.html

Tabbi, Joseph, editor. *The Bloomsbury Handbook of Electronic Literature*. Bloomsbury Publishing, 2018.

Option 2

Partition Literature

Course Outline

The course aims to comprehend diverse interpretations of Partition history. The objective of the paper is to expose students to different historical perspectives on the Partition. The focus will be

to see how the entire corpus of Partition literature with its various registers differs from other written narratives.

Unit I

Singh, Khushwant. *Train to Pakistan*. Penguin India, 2016.

Unit II

Baldwin, Shauna Singh. *What the Body Remembers*. Anchor, 2001.

Unit III

Manto, Saadat Hasan. "Toba Tek Singh". *The Greatest Urdu Stories Ever Told*, selected and translated by Mohd. Umar Menon, Aleph Book Company, 2017, pp. 73-78.

Siddiqui, Ashraf. "A House with a Pond". Translated by Niaz Zaman. *The Escape and Other Stories of 1947*, edited by Niaz Zaman, Dhaka University Press, 2000, pp. 64-71.

Recommended Readings

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Penguin, 2017.

Didur, Jill. *Unsettling Partition: Literature, Gender and Memory*. University of Toronto Press, 2006.

Daiya, Kavita. *Violent Belongings: Partition, Gender and National Culture in Postcolonial India*. Temple University Press, 2012.

Deschaumes, Ghislaine Glasson and Rada Ivekovic, editors. *Divided Countries, Separated Cities: The Modern Legacy of Partition*. Oxford University Press, 2003.