



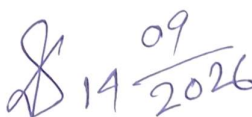
UNIVERSITY OF CALCUTTA

Notification No. CSR/122/2026

It is notified for information of all concerned that in terms of the provisions of Section 54 of the Calcutta University Act, 1979, (as amended), and, in the exercise of his powers under 9(6) of the said Act, the Vice-Chancellor has, by an order dated 04.08.2026, approved the draft syllabus for Two Year Post Graduate (M.A.) Course in Comparative Indian Language and Literature, University of Calcutta under CSR/72/2026 dated 07.07.2026 (as an amendment of CSR/59/2026 dated 17.04.2026) pertaining to the Post Graduate Regulations, 2026 under National Education Policy 2020 (NEP 2020)/State Education Policy (SEP 2023).

The above CSR shall take effect from the academic session 2026 and onwards.

SENATE HOUSE
Kolkata-700073
14.09.2026


Prof.(Dr.) Debasis Das
Registrar

CSR/72/2026

DEPARTMENT OF
COMPARATIVE INDIAN LANGUAGE AND LITERATURE
UNIVERSITY OF CALCUTTA



SYLLABUS
UNDER
NATIONAL EDUCATION POLICY, 2020
STATE EDUCATION POLICY, 2023

POSTGRADUATE PROGRAMME (+2)
IN
COMPARATIVE INDIAN LANGUAGE AND LITERATURE

Abhishek Ghosh
Head
Department of Comparative
Indian Language and Literature
UNIVERSITY OF CALCUTTA

P R E A M B L E

The Department of Comparative Indian Language and Literature, University of Calcutta, is founded upon the recognition of the multilingual texture of Indian literary cultures. Expressed in different languages, and through orality, performance, writing, these traditions have evolved through continuous interactions. Comparative Indian Literature, as a discipline, seeks to understand this plurality not as a collection of texts, but as a network of literary connections across regions, communities, and aesthetic traditions.

As an academic discipline, Comparative Literature arrived in India in the twentieth century, and its reception in India considerably transformed many of the assumptions inherited from its European intellectual origins. Comparative Literature contributed significantly to the study of Indian Literature(s) in a systemic and conceptual manner. Historically though, even before its arrival, there already existed intellectual initiatives in that direction, one noteworthy example being the establishment of a number of language and literature programmes at the University of Calcutta. Sir Asotosh Mukherjee, together with a few very able scholars, tried to cultivate a model of literary studies where diverse Indian languages were brought together within a shared and essentially multilingual framework. The establishment of the Department of Comparative Indian Language and Literature can be viewed as a late culmination of that vision.

Recent scholarship has increasingly recognised that the comparative study of Indian Literature(s) cannot be understood solely through the history of its academic evolution. Its antecedents lie in literary practices that long predate the colonial educational system. The simultaneity of different language registers in the body of one 'Sanskrit' play, or the themes, tropes, styles recurring in many utterances of Bhakti across different languages – to cite only two examples, attesting to a network of literary cultures sustaining through centuries. Such interliterary processes, moreover, precede and exceed their academic institutionalisation. However, the discipline of Comparative Literature provided a vocabulary for studying relationships that had long been intrinsic to literary communities in India.

It is from this perspective that this syllabus approaches Comparative Indian Literature; founded upon the premise that Indian Literature is simultaneously textual and performative, written and oral, archival and living. Hence, instead of attempting to create an exhaustive listing, it tries to provide an indicative overview and then focus on chosen sections or texts. Accommodating a balanced representation of texts, genres, languages, literary history, critical thought, aesthetics, established as well as emergent areas of research within a syllabus is always already problematic; even then, this programme seeks to provoke students to engage with Indian Literature(s) across linguistic, cultural, historical and genealogical boundaries. The present curriculum, thus, looks at Comparative Indian Literature not only as a methodology of comparison, but as a study of the relationships, aesthetic processes, transmissions and receptions through which literary cultures in India are constantly being constituted and renewed.

UNIVERSITY OF CALCUTTA
Department of Comparative Indian Language and Literature
DRAFT SYLLABUS FOR NEP (+2)

Semester I
CC – 3, DCEC – 2, SEC - 1

Sl. No.	Course Code	Course Name	Credit	Marks	Remarks
1	CIL411	Literary History	4	50	
2	CIL412	Comparative Indian Literature – Introduction	4	50	
3	CIL413	Ākhyāna – Narrative Traditions	4	50	
4	CIL414A	Performance and Literature	3	40	One Course to be selected
5	CIL414B	Ghosts and Horror in Indian Literature	3	40	
6	CIL415A	Partition and Literature	3	40	One Course to be selected
7	CIL415B	Environmental Humanities	3	40	
8	CIL416A	Introduction to Assamese Language	2	20	Any one has to be selected from this group depending on the programmes being offered by the Department
9	CIL416B	Introduction to Nepali Language	2	20	
10	CIL416C	Introduction to Odia Language	2	20	
11	CIL416D	Introduction to Santali Language	2	20	

Semester II
CC – 3, DCEC – 2, SEC - 1

Sl. No.	Course Code	Course Name	Credit	Marks	Remarks
12	CIL421	Literary Theory and Criticism	4	50	
13	CIL422	Orality, Memory and Culture	4	50	
14	CIL423	Kāvya – Poetic Traditions	4	50	
15	CIL424A	Reception and Indian Literature	3	40	One Course to be selected
16	CIL424B	Crime and Detective Fiction	3	40	
17	CIL425A	Women Writing in India	3	40	One Course to be selected
18	CIL425B	Literature as Movement	3	40	
19	CIL426A	Tangible and Intangible Cultural Heritage	2	20	In collaboration with Asutosh Museum, CU
20	CIL426B	Literary Archives and Digital Humanities	2	20	

Semester III
CC – 3, RW - 2

Sl. No.	Course Code	Course Name	Credit	Marks	Remarks
19	CIL511	Comparative Indian Literature – Trajectories	4	50	
20	CIL512	Translation and Indian Literature	4	50	
21	CIL513	Nāṭya – Dramatic Traditions	4	50	
22	CIL514	Research Practice in Comparative Indian Literature	4	50	
23	CIL515	Literary Communication and Creative Practice	4	50	

Semester IV

Sl. No.	Course Code	Course Name	Credit	Marks	Remarks
24	CIL521	Research (Dissertation+Seminar+Presentation)	20	250	

Core Course (CC) – 411, 412, 413, 421, 422, 423, 511, 512, 513, 514, 515

Discipline Centric Elective Course (DCEC) – 414A, 414B, 415A, 415B, 424A, 424B, 425A, 425B

Skill Enhancement Course (SEC) – 416A, 416B, 416C, 416D, 426A, 426B

Distribution of Marks:

	End Semester Examination	Internal Assessment	Total Marks
CC	40	10	50
DCEC	30	10	40
SEC	10	10	20

*Modes of Internal Assessment may include written test/ term paper/ book review/ field report/ presentation/ viva-voce/ debate/ group-discussion/ review of a performance/ live performance etc. as may be deemed fit by the concerned teacher to fulfill the objectives of the respective courses.

**Internal Assessment will be assigned 1 (One) Credit per course.

CIL411
Literary History

Credit: 4

Marks: 50

Objective: This course is intended to provide an overview of Indian literary history. Introducing the major concepts and methods in literary historiography, it will examine the evolution of Indian literature across languages and cultural traditions.

Course Outcome: Upon successful completion of the course, students will be able to explain the major approaches to literary history and analyse literary texts in relation to their historical, linguistic and cultural contexts.

Module I

Literary History – Concepts; Scope; Periodisation and its problems

Historiography and Canon formation

Text (Selections): ‘Introduction’, *A History of Indian Literature*, Sisir Kumar Das

‘Is there an Indian Way of Thinking?’, A. K. Ramanujan

Module II

Overview of – Vedic traditions; *Purāṇa* and *Itihāsa*

Buddhist and Jaina literary culture; Sanskrit Literature

Text (Selections): *A History of Indian Literature*, Vol. I, Moriz Winternitz

A History of Sanskrit Literature (Selections), S. K. De

বেদের পরিচয়, যোগীরাজ বসু

সংস্কৃত সাহিত্যের ভূমিকা, সুরেশচন্দ্র বন্দ্যোপাধ্যায়

Module III

Linguistic Plurality in India: Emergence of Bhāṣā literatures

Translations from Sanskrit and other sources

Bhakti as a cultural and literary phenomena

Text (Selections): ‘The Cosmopolitan Vernacular’, Sheldon Pollock

‘The Dense Desolate Pathway: Routes of Bhakti in Medieval Indian Literature’, Swapan Majumdar

The Mad Lover, Sisir Kumar Das

মধ্যযুগের বাংলা সাহিত্যের তথ্য ও কালক্রম, সুখময় মুখোপাধ্যায়

Module IV

Colonial modernity and the emergence of new literary genres

Print culture and Public Sphere

Text (Selections): *A History of Indian Literature*, Sisir Kumar Das

‘Under the Sign of the Book: Introducing Book History in India’, Swapan Chakravorty

‘Romantic Archives: Literature and the Politics of Identity in Bengal’, Dipesh Chakrabarty

CIL412

Comparative Indian Literature – Introduction**Credit: 4****Marks: 50**

Objective: This course traces the distinctive concerns of Comparative Indian Literature as well as the European foundation of the discipline of Comparative Literature, focusing on the idea of Indian Literature. It also provides an entry point to the debates and multiple perspectives present in the discourse.

Course Outcome: Upon successful completion of the course, students will be able to explain the major approaches to Comparative Literature and Comparative Indian Literature. They will be equipped to apply comparative methodologies to analyse literary and cultural texts.

Module I

Comparative Literature – Scope and Challenges

Text: (Any Two)

‘Comparative Literature: Its Definition and Function’, Henry H. H. Remark

‘What is Comparative Literature Today?’, Susan Bassnett

‘The Concept of World Literature’, René Wellek

Module II

Comparative Literature in India – Perspectives

Text: (Any Two)

‘বিশ্বসাহিত্য’, রবীন্দ্রনাথ ঠাকুর

‘ভারতীয় সাহিত্যের ভবিষ্যৎ’, আশুতোষ মুখোপাধ্যায়

‘Comparative Literature in India’, Buddhadeva Bose

Module III

Schools of Comparative Literature

Text: (Any Two)

‘The Crisis in Comparative Literature’, René Étiemble

‘The Crisis of Comparative Literature’, René Wellek

‘On the general Importance of the Study of the Oriental and Indian Literature, and its true Aim and Object’, Friedrich Schlegel

On the National Economy of Literature, Wolfgang von Goethe

Module IV

Debates

Text: (Any Two)

‘The Idea of Indian Literature’, Sisir Kumar Das

‘Comparative Literature: Indian Dimensions’, Swapan Majumdar

‘Differential Multilogue: Comparative Literature and National Literatures’, Gurbhagat Singh

CIL413
Ākhyāna – Narrative Traditions

Credit: 4

Marks: 50

Objective: This course aims to map the rich diversity of Indian narrative traditions across language cultures and historical periods. It seeks to understand the evolution of narrative techniques beginning from the ancient period to contemporary fiction, and analyse narratives as a mode of cultural memory and social imagination.

Course Outcome: Students will learn about the diverse genres of narratives and their evolution in India and the rest of the world. Upon successful completion of the course, they will be able to analyse narratives structurally, thematically and historically. As part of this course they will also investigate the role narratives have played in the formation of societal and cultural communities and how they continue to shape human lives and experiences.

Module I

Concepts of *Ākhyāna*, *Kathā*, *Itivṛtta*, *Ākhyāyikā*

Narrative Patterns: Linear/Non-linear, Episodic, Framed, Embossed etc.; Rostoff, Motif, Theme, Sujet, Fabula

Text: (Any two texts)

‘Nala-Damayanti Samvāda’, Vana Parva, *Mahābhārata*

‘Ahalyopākhyāna’, Bāla Kāṇḍa, Valmiki *Rāmāyaṇa*

‘Udayanopākhyāna’, *Kathāsaritsāgara*

Mahākapi Jātaka/ Vessāntar Jātaka

Module II

Text: (Any Two Texts)

Netā Dhopānī, *Manasāmangala*, Ketakadas Kṣemānanda

Kamale Kāminī, *Caṇḍīmangala*, Mukundarām Cakravartī

Kāka-Bhūṣuṇḍī, Bālakāṇḍa, *Rāmcaritamānasa*, Gosvāmī Tulsidas

Sītāharaṇ, *Śrīrāmpāncālī*, Krittivās Ojhā

Jagāi Mādhāi Uddhār, *Caitanyabhāgavata*, Vṇḍāvan Dās

Module III

Text: (Upto Two Texts)

Tuhfat-ul-Muaahidin, Rammohan Ray

Durgesanandini, Bankimchandra Chattopadhyaya; *Hutom Pyāncar Nakṣā*

Indulekhā, Oyyarathu Chandu Menon

Umrāo Jān Ādā, Mirza Hadi Ruswa

Module IV

Text: (Two Short Stories/ One Novel)

Galpaguccha/ Tin Sangī, Rabindranath Tagore; ‘Kafan’, Munsī Premchand;

Śrīkānta, Saratchandra Chattopadhyay; *Samskar*, U.R. Anantamurthy

Pather Pāchālī, Bibhutibhusan Bandyopadhyay; *Ag ka Darya*, Qurratulain Hyder

Ḍhorāi Carit Mānas, Satinath Bhaduri; *Tamas*, Bhisham Sahani

CIL414A
Performance and Literature

Credit: 3**Marks: 40**

Objective: This course is focused on the rich and diverse performance traditions of India. It will explore texts, practices and the intertwined nature of Indian literature and performance. Beyond that, the course will study rituals, sports, social, community events to understand their significance through the lens of performance studies.

Course Outcome: Upon successful completion of the course, students will learn the preliminaries of Performance Studies. It will enable them to analyse performance texts and techniques, and understand the crucial role of performance as a critical category in literary, cultural, aesthetic, religious and societal contexts.

Module I

Performance Studies: Introduction

Key Concepts: Performance; Performativity; Ritual; Theatre; Kāvya, Drśyakāvya, Daśarūpaka

Texts (Any Two):

‘The Origin of Drama’ (Chapter I), *Nāṭyaśāstra* by Bharata; ‘The Anthropology of Performance’, Victor Turner; ‘What is Performance Studies?’, Richard Schechner; ‘Performative Utterances’, J. L. Austin; ‘The Context’, *The Tradition of the Performing Arts*, Kapila Vatsyayan

Module II

Indian Performance Traditions

Option A: Bīṣṇupur Gharanā

Viewing: Live Performances; *The Vishnupur Gharana*, documentary directed by Asoke Viswanathan

Listening: Audio recordings

Reference Texts: ‘The Interpretation of History and Foundations of Authority in Bishnupur Gharana’, Charles Campbell; *Bīṣṇupur Gharanā*, Anjan Ganguly;

Option B: Chau

Viewing: Live Performances; *Puruliyar Chhau*, documentary directed by Ritwik Ghatak; documentary by Sangeet Natak Akademi

Reference Texts: *Chhau Dance of Purulia*, Ashutosh Bhattacharya; ‘Chhau’, Kapila Vatsyayan; ‘Chhau’, Andrew Tsubaki and Farley P. Richmond

Module III

Performance in Practice

Option A

Conceive, rehearse and present a short group performance based on a literary, oral or cultural source, accompanied by a reflective note.

Option B

Conduct a field study of a ritual, festival, social gathering, sports event, community performance or digital/live-streamed performance and prepare a field report using basic concepts of Performance Studies.

Option C

Write a critical review of a live musical, theatrical or dance performance, analyzing its aesthetic, performative and cultural dimensions.

Suggested Reading: *The Presentation of Self in Everyday Life*, Erving Goffman; ‘Ramlila of Ramnagar: An Introduction’, Richard Schechner; ‘The Politics of the Folk: Performance, Nationalism, and the Meaning of India’, Rustom Bharucha; ‘Notes on the Aesthetics of the Performative Text’, G. P. Deshpande; ‘The After-Life of the Text’, Philip B. Zarrilli

CIL414B
Ghosts and Horror in Indian Literature

Credit: 3

Marks: 40

Course Objective: To examine the evolution of ghost narratives, horror aesthetics, and the supernatural across Indian literary traditions from precolonial religious and folkloric narratives to colonial Gothic and contemporary digital media, with emphasis on their cultural, psychological, political, and aesthetic dimensions.

Outcome: Upon completion of this course, students will be able to understand indigenous concepts of the supernatural before colonial influences and analyse horror using literary, folkloric and cultural theories. Comparing literary texts with film, audio, and digital adaptations they will be able to evaluate how ghosts embody memory and to attempt societal and cultural interpretations of the uncanny in Indian cultures.

Module I

Ghost Worlds before Colonization

Concepts: Preta, Bhūta, Piśāca, Vetāla, Yakṣa, Brahmadaitya, Sākcunni, Dākini, Petni
 Bhayānaka and Adbhuta Rasa

Texts (Any Two):

Vetālapañcaviṃśati (selected tales from 1,2,11,24)

Kathāsaritsāgara (Śaktideva episode)

Baitāl Pacciṣī (vernacular tradition)

Bengali traditional tales of Brahmadaitya, Petni and Shakchunni

Tribal ghost narratives (Santali/Oraon/Gond traditions)

Module II

Colonial Modernity, Gothic and Ghosts

Texts:

Essay (Any One): ‘The Uncanny’, Sigmund Freud

‘Introduction’, *The Fantastic*, Tzvetan Todorov

‘Introduction’, *Powers of Horror*, Julia Kristeva

‘The Nature of Horror’, Noel Carroll

Maraner Pare, Swami Abhedananda

Short Stories (Any Two):

‘Lullu’, Trailokyanath Mukhopadhyay

‘Kṣudhita Pāṣāṇ’/ ‘Maṇihārā’, Rabindranath Tagore

‘Taranath Tantrik’/ ‘Medal’, Bibhutibhushan Bandyopadhyay

‘Rakta Khadyot’, Saradindu Bandyopadhyay

‘Indrajāl’, Jaishankar Prasad

‘Amma’, Saadat Hasan Manto

‘Nilavelicam’, Vaikom Muhammad Basheer

Film (Any One): *Maṇihārā*, *Tin Kanya*, Satyajit Ray

Kṣudhita Pāṣāṇ, Tapan Sinha

Module III

Redefining Horror

Texts:

Essay (Any One): ‘Introduction’, *The Uncanny*, Nicholas Royle

‘Introduction’, *Ghostly Matters*, Avery Gordon

Monster Culture (Seven Theses), Jeffrey Jerome Cohen

Short Stories (Any Two): ‘The Woman on Platform 8’, Ruskin Bond

‘Varikkuzhi’, M. T. Vasudevan Nair

‘Brown Saheber Bari’/ ‘Ananth Babur Bhay’, Satyajit Ray

‘Gaynar Baksa’, Shirshendu Mukhopadhyay

‘Hamzad’, Manohar Shyam Joshi

When the River Sleeps (Chapters 19-20), Easterine Kire

‘The Chutney’, Venita Coelho

Web Series (Any One): *Typewriter*, Sujoy Ghosh

Bulbbul, Anvita Dutt

Ghost Stories (Segment 3), Dibakar Banerjee

CIL415A
Partition and Literature

Credit: 3

Marks: 40

Course Objective: This course aims to explore the humanitarian and psychological impact on the survivors of Partition and comprehend the relationship between recorded conventional history and literary representations of the Partition experiences of the survivors.

Outcome: Through this course students are expected to develop an aptitude to analyse how trauma, displacement, memory, rootless-ness and migration are depicted in literature or other art forms and also how it shapes human lives in the post-Partition world.

Module-I (Short Stories)

Bengal: Memory, Refugees and Borders

Texts:

1. Essay (One): *The Marginal Nation*, Ranabir Samaddar
The Spoils of partition, Joya Chatterji
2. Short Stories (Any Two): *Kolkātar Dāngā O Āmi*, Tarashankar Bandyopadhyay
Sei Cheleṭā, Jyotirmoyee Devi
Raja Jay Raja Ashe, Prafulla Roy
Dukul Hara, Pratibha Basu
Udvāstu, Debesh Roy

Or, Novel/Autobiography (Any One): *Ujān Gāng Bāiyā*, Hemanga Biswas

Dayāmayīr Kathā, Sunanda Shikdar

Supuri Baner Sāri, Sankha Ghosh

3. Film (Any One): *Subarnarekhā*, Ritwik Ghatak
Chinnamūl, Nimai Ghosh

Module-II

Punjab: Violence, Nation and Gender

Texts:

1. Essay (Any One): *The Other Side of Silence*, Urvashi Butalia
'Introduction', *Borders and Boundaries*, Ritu Menon and Kamala Bhasin
2. Short Stories (Any Two): *Khol Do/Toba Tek Singh*, Sadaat Hasan Manto
Peshawar Express, Krishan Chander
Laajwanti, Rajinder Singh Bedi

Or, Novel/Autobiography (Any One): *A Train to Pakistan*, Khushwant Singh

Jhutha Sach, Yashpal

Do Log, Gulzar

Cracking India Bapsi Sidhwa

3. Film (Any One): *Garm Hawa*, M. S. Sathyu

Module-III

Voicing Partition

Texts:

1. Essay (Any One): 'Introduction', *Remembering Partition*, Gyanendra Pandey
2. Poems/Songs (Any Three): *Aaj Aakhhan Waris Shah Nu*, Amrita Pritam
Purba Paschim, Achintya Sengupta
Deshheen/ Deshantar, Sankha Ghosh
Shankota Dulche, Sunil Gangopadhyay
Jessore Road, Allen Ginsberg, Mausumi Bhowmik
3. Play (Any One): *Andha Yug*, Dharamvir Bharati
Jis Lahore Nai Vekhya, *O Jamya E Nai*, Asghar Wajahat

CIL415B
Environmental Humanities

Credit: 3**Marks: 40**

Course Objective: This course introduces students to environmental humanities through a comparative study of Indian literatures and cultures. It examines representations of nature, ecology, environmental justice and human-environment relationships across literary, visual and digital media, integrating ecological theory with historical and cultural perspectives.

Outcome: Students will be able to appreciate the major concepts and debates in environmental humanities and analyse the representation of nature, landscape, ecology and environmental change across Indian literary traditions. By comparing literary, cinematic and digital narratives they will be able to explain the relationship among literature, indigenous knowledge and ecological sustainability.

Module I

Nature and Literary Imagination

Texts:

Any One – *Bhūmi Sūkta, Atharva Veda**Aranyāṇī Sūkta, Ṛgveda*Play – *Muktadhārā*, Rabindranath Tagore

Essay (Any One) – ‘Introduction’, *Silent Spring*, Rachel Carson
‘The Environmental Imagination’, Lawrence Buell

Module II

Ecology, Community and Development

Texts:

Novel (Any One) – *Āraṇyak*, Bibhutibhusan Bandyopadhyay*Parajā*, Gopinath Mohanty*Chemmeen*, Thakazhi Sivasankara PillaiFilm – *Titās Ekti Nadīr Nām*, Ritwik Ghatak

Essay (Any One) – ‘Analytic of the Beautiful and the Sublime’, Immanuel Kant
‘Everything I Need to Know I Learned in the Forest’, Vandana Shiva

Module III

Anthropocene, Climate and Environmental Justice

Texts:

Novel (1) – *Pterodactyl*, *Pūraṇ Sahāy O Pirthā*, Mahasweta Devi*Enmakaje*, Ambikasuthan Mangad*Samudrantike*, Dhruv BhattFilm/ Graphic Novel (1) – *The Elephant Whisperer*, Kartiki Gonsalves*Raindrop in the Drought: Godavari Dange*, Reetika Revathy Subramanian

Essay (Any One) – ‘The Great Derangement’, Amitav Ghosh
‘Introduction’, *Environmentalism: A Global History*, Ramachandra Guha

CIL416A
Introduction to Assamese Language

Credit: 2

Marks: 20

Course Objective: This course will introduce the foundational history, script, and rich cultural heritage of Assam, proceeding to develop basic reading, writing, and phonetic skills in the Assamese script. It will build essential vocabulary and core grammatical structures for everyday communication to train students in functional writing and elementary cross-linguistic translation practices.

Outcome: Upon successful completion of the course, students will understand the socio-cultural context and unique phonetic traits of the Assamese language. They will be able to read, write, and pronounce Assamese vowels, consonants, and complex compound letters; to converse confidently in routine situations using appropriate honorifics and basic vocabulary; to translate short literary texts, passages, or write structured reports on regional traditions.

Module I

1. Brief introduction to the language and culture of Assam
2. Fundamentals of Assamese Script and Phonetics – Vowels, Consonants, Basic Phonology, Compound Letters
3. Building basic vocabulary
4. Basic grammar and syntax – nouns, pronouns, verb conjugation, sentence structure, particles, suffixes etc.

Module II

1. Everyday dialogues
2. Listening Comprehension
3. Functional Writing
4. Basic Translation

Project Work:

1. Translating texts from Assamese Literature into Bengali/English
Or
2. Translating small passages/poems from Bengali/English into Assamese
Or
3. Writing a report on an Assamese Festival or Tradition

CIL416B
Introduction to Nepali Language

Credit: 2

Marks: 20

Course Objective: This course will introduce the foundational history, script, and rich cultural heritage of Nepali language, proceeding to develop basic reading, writing, and phonetic skills in the script. It will build essential vocabulary and core grammatical structures for everyday communication to train students in functional writing and elementary cross-linguistic translation practices.

Outcome: Upon successful completion of the course, students will understand the socio-cultural context and unique phonetic traits of the Nepali language. They will be able to read, write, and pronounce Nepali vowels, consonants, and complex compound letters; to converse confidently in routine situations using appropriate honorifics and basic vocabulary; to translate short literary texts, passages, or write structured reports on regional traditions.

Module I

1. Brief introduction to the Nepali language and culture
2. Fundamentals of Assamese Script and Phonetics – Vowels, Consonants, Basic Phonology, Compound Letters
3. Building basic vocabulary
4. Basic grammar and syntax – nouns, pronouns, verb conjugation, sentence structure, particles, suffixes etc.

Module II

1. Everyday dialogues
2. Listening Comprehension
3. Functional Writing
4. Basic Translation

Project Work:

1. Translating texts from Nepali Literature into Bengali/English
Or
2. Translating small passages/poems from Bengali/English into Nepali
Or
3. Writing a report on a Nepali Festival or Tradition

CIL416C
Introduction to Odia Language

Credit: 2

Marks: 20

Course Objective: This course will introduce the foundational history, script, and rich cultural heritage of Odisha, proceeding to develop basic reading, writing, and phonetic skills in the Odia script. It will build essential vocabulary and core grammatical structures for everyday communication to train students in functional writing and elementary cross-linguistic translation practices.

Outcome: Upon successful completion of the course, students will understand the socio-cultural context and unique phonetic traits of the Odia language. They will be able to read, write, and pronounce Odia vowels, consonants, and complex compound letters; to converse confidently in routine situations using appropriate honorifics and basic vocabulary; to translate short literary texts, passages, or write structured reports on regional traditions.

Module I

1. Brief introduction to the language and culture of Odisha
2. Fundamentals of Assamese Script and Phonetics – Vowels, Consonants, Basic Phonology, Compound Letters
3. Building basic vocabulary
4. Basic grammar and syntax – nouns, pronouns, verb conjugation, sentence structure, particles, suffixes etc.

Module II

1. Everyday dialogues
2. Listening Comprehension
3. Functional Writing
4. Basic Translation

Project Work:

1. Translating texts from Odia Literature into Bengali/English
Or
2. Translating small passages/poems from Bengali/English into Odia
Or
3. Writing a report on a Festival or Tradition of Odisha

CIL416D
Introduction to Santali Language

Credit: 2

Marks: 20

Course Objective: This course will introduce the foundational history, script, and rich cultural heritage of Santali language, proceeding to develop basic reading, writing, and phonetic skills in the script. It will build essential vocabulary and core grammatical structures for everyday communication to train students in functional writing and elementary cross-linguistic translation practices.

Outcome: Upon successful completion of the course, students will understand the socio-cultural context and unique phonetic traits of the Santali language. They will be able to read, write, and pronounce Santali vowels, consonants, and complex compound letters; to converse confidently in routine situations using appropriate honorifics and basic vocabulary; to translate short literary texts, passages, or write structured reports on regional traditions.

Module I

1. Brief introduction to the Santali language and culture
2. Fundamentals of Santali Script and Phonetics – Vowels, Consonants, Basic Phonology, Compound Letters
3. Building basic vocabulary
4. Basic grammar and syntax – nouns, pronouns, verb conjugation, sentence structure, particles, suffixes etc.

Module II

1. Everyday dialogues
2. Listening Comprehension
3. Functional Writing
4. Basic Translation

Project Work:

1. Translating texts from Santali Literature into Bengali/English
 Or
2. Translating small passages/poems from Bengali/English into Santali
 Or
3. Writing a report on a Santali Festival or Tradition

CIL421
Literary Theory and Criticism

Credit: 4

Marks: 50

Objective: This course will introduce various literary and aesthetic theories. Introducing the major concepts and methods in the field, it will map the literary criticism.

Course Outcome: Upon successful completion of the course, students will learn the techniques and trends in literary criticism. They will have the exposure to the major theoretical positions in the domain and accordingly, will be able to analyse literary texts themselves.

Module I

Literary and Aesthetic Experience

Texts:

1. The Six Schools of Sanskrit Poetics', S. K De
2. *Nāṭyaśāstra* (Chapters VI and VII), Bharata
3. Concept of *Rasadhvani*, Abhinavagupta

Suggested Reading: *Dhvanayālokalocana*, *Abhinavabhāratī Kāvyaśāstrakāra*, *Sāhityadarpaṇa*, *Ujjvalanīlamanī*

Module II

Literature as Imitation

- Texts: 1. *The Republic* (Book X), Plato
2. *Poetics* (Selections), Aristotle
 3. (Any One) *On the Sublime*, Longinus; *Ars Poetica*, Horace

Module III

Modernity, Colonialism and Literary Criticism

1. (Any One) *An Apology for Poetry*, Philip Sidney; 'Preface', *Lyrical Ballads*, William J. Wordsworth; *Anatomy of Criticism*, Northrop Frye; 'The Study of Poetry', Matthew Arnold; 'Principles of Literary Criticism', I. A. Richards; 'Tradition and the Individual Talent', T. S. Eliot
2. (Any One) 'A Popular Literature for Bengal', Bankimchandra Chattopadhyay; 'Sāhityer Pathe', Rabindranath Tagore; 'Saundaryatatva', Ramendrasundar Tribedi; 'The Six Limbs of Painting' / *Bāgeśvarī Śilpa Pravandhamālā* (Selection), Abanindranath Tagore; 'Hindi Sahitya ki Bhumika', Hazariprasad Dwivedi; 'Kavitar Katha' / *An Acre of Green Grass*, Buddhadeva Bose

Module IV

Literary and Cultural Theory

- Texts: 1. (Any One) 'The Death of the Author', Roland Barthes; *Orientalism* (Introduction), Edward Said; 'What is Literature?', Jean Paul Sartre; 'What is an Author?', Michel Foucault; 'Structure, Sign and Play', Jacques Derrida
2. (Any One) 'Can the Subaltern Speak?', Gayatri Chakravorty Spivak; *After Amnesia* (Selection), G. N. Devy; 'Interrogating Postcolonialism', Meenakshi Mukherjee; 'The Nation Across the World', Harish Trivedi

CIL422
Orality, Memory and Culture

Credit: 4

Marks: 50

Objective: This course introduces students to the role of orality and memory in the creation and circulation of literary and cultural traditions. Examining the relationship among orature, collective memory and new media, students will explore how these shape cultural identities and literary histories.

Course Outcome: Upon successful completion of the course, students will be able to analyse oral traditions and their inter-connection with literary cultures; evaluate the role of individual and collective memory in societal culture, and design archival or field-based projects.

Module I

Orality, Literacy and Literary Traditions

Essay (Any Two): ‘Studies in the Epic Technique of Oral Verse-Making’, Milman Parry; ‘The Psychodynamics of Orality’, Walter J. Ong; ‘The Consequences of Literacy’, Jack Goody and Ian Watt, ‘The Oral Transmission of the Sacred Vedic Texts’, Louis Renou; ‘Sanskrit Epics and Oral Epics’, Alf Hiltebeitel; ‘Where Mirrors are Windows’, A. K. Ramanujan

Module II

Storytelling and Orality

Essay (Any One): ‘Oral Stories and Culture Areas: From Myanmar to Northeast India’, Stuart Blackburn; ‘Collective Memory and Cultural Identity’, Jan Assmann

Texts (Selected Section from Any One):

Thākurmār Jhuli, collected by Dakshinaranjan Mitra Majumdar

Pābujī ki Phāḍ, collected by John D. Smith

Siri Paddana, performed by Gopala Naika, collected by Lauri Honko

Khamba Thoibi, collected by Jodhachandra Sanasam

Audio-Visual Component: Selected documentary films, audio recordings and storytelling performances corresponding to the texts prescribed.

Module III

Orality, Transmission and Memory

Essay (Any One): ‘The Nature of Tribal Myth’, Verrier Elwin; ‘The Baiga at Play: Songs and Folklore’, Verrier Elwin; ‘Tribal Verse’, G. N. Devy

Texts (One episode each from any two):

Kheroyāl Vamśa Dharam Punthi, collected by Majhi Ramdas Tudur Reska

Myths of Middle India, collected by Verrier Elwin

The Ao-Naga Oral Tradition, collected by Temsula Ao

Audio-Visual Component: Selected documentary films, audio recordings and storytelling performances corresponding to the texts prescribed.

Module IV

Memory, Life Writing and Testimony

Essay (Any One): ‘The Social Frameworks of Memory’, Maurice Halbwachs; ‘Between Memory and History’, Pierre Nora; ‘The Autobiographical Pact’, Philippe Lejeune

Texts: 1. (Any One) *Āmār Kathā*, Binodini Dasi; *Āmacarit*, Sibnath Sastry; *Jivansmrti*, Rabindranath Tagore; *Ormayude Arakal*, Vaikom Muhammad Basheer

2. (Any One) *Jail Notebook*, Bhagat Singh; *The Prisons We Broke*, Baby Kamble; *Adhalekha Dastabej*; Indira Goswami; *The Other Side of Silence* (Selected Interviews), Urvashi Butalia

CIL423
Kāvya – Poetic Traditions

Credit: 4

Marks: 50

Objective: This course aims to introduce the Kāvya traditions of India across historical periods and languages. It maps the changing aesthetic paradigms from Sanskrit poetics to modern poetry by examining the impact of new literary genres and conventions on Indian Literature.

Course Outcome: Upon successful completion of the course, students will learn the evolutions of poetic traditions, especially in India. They will be able to analyse texts through the usage of poetic techniques and devices. As part of this course they will also investigate the importance of poetry and the role that poetry plays in larger society.

Module I

1. *The Ṛgveda – Rātri Sūkta/ Nāsadiya Sūkta/ Puruṣa Sūkta* (Any One)
2. *Pupphavagga* (Chapter IV), *The Dhammapada*
3. *Purvamegha* (Selection), *Meghadūtāṃ*, Kalidasa

Module II

1. *Gāhā Sattsaī* (Verse 103, 187)
2. *Caryāpada* (Verses 6, 22, 28)
3. *Suprīta Pitāmbara* (Sarga 12), *Gītāgovindāṃ*, Jayadeva

Module III

1. Vaiṣṇava Padāvalī (Four) – Caṇḍīdāsa, Vidyāpati, Caitanyadeva, Balarāmdāsa, Govindadāsa
2. Three Verses – Tiruvallubhar, Basavanna, Allama Prabhu, Kabirdas, Ravidas, Namadev, Chokhamela
3. Three Poems – Mirza Ghalib, Mir Taqui Mir, Ramprasad Sen, Iswarchandra Gupta, Madhusudan Dutt, Henry Vivian Luis Derozio, Narmad

Module IV

1. Rabindranath Tagore (Four Poems) – from *Sonār Tarī*, *Citrā*, *Balāka*, *Kathā O Kāhinī*, *Śeṣa Lekhā*
2. Three Poems – Subramania Bharati, Sarojini Naidu, Bharatendu Harischandra, Mahadevi Verma, Arun Kolatkar, Kamala Das, Agyeya, Jayanta Mahapatra, Satchidanandan, Nabakanta Barua, Ramakanta Rath
3. Three Poems – Kazi Najrul Islam, Jibanananda Das, Bishnu De, Buddhadeva Bose, Sudhindranath Datta, Shakti Chattopadhyay, Sankha Ghosh

Suggested Readings:

Sources of Indian Tradition, edited by Wm. Theodore de Bary; *An Anthology of Sanskrit Court Poetry*, Daniel H. H. Ingalls et al.; *Bangla Adhunik Kavita*, Abu Syed Ayub and Hirendranath Mukhopadhyay; *An Acre of Green Grass*, Buddhadeva Bose; *Modern Indian Literature, An Anthology*, (Volume I: Surveys and Poems), K. M. George; *The Oxford Anthology of Modern Indian Poetry*, edited by Vinay Dharwadker and A. K. Ramanujan; *A History of Indian Literature*, Sisir Kumar Das

CIL424A
Reception and Indian Literature

Credit: 3

Marks: 40

Course Objective: This course introduces students to Reception Studies and explores how literary texts, tropes and concepts acquire new meanings when they are received in a different horizon of reception. It seeks to study how texts composed in one Indian language travel to other language cultures in India and beyond, and also, how texts from other cultures are received in Indian Literature.

Outcome: After completing this course, students will be able to understand the major concepts in Reception Theory and the continuing afterlives of texts; analyse the transmission and reinterpretation of literature across languages, temporal and spatial differences; and study the inter and intra-literary networks that connect diverse languages and cultures.

Module I

Reception Theory

(Any Two Essays): *Toward an Aesthetic of Reception*, Hans Robert Jauss; *Aesthetic Experience and Literary Hermeneutics*, Hans Robert Jauss; 'Phenomenology, Hermeneutics, and Reception Theory', Terry Eagleton; *The Act of Reading: A Theory of Aesthetic Response*, Wolfgang Iser; *Tracing the Charit as a Genre*, Ipshita Chanda

Module II

Reception of Indian Texts

(Any one cluster from the following; an overview to be provided selecting a suitable number of texts.)

1. Śakuntalā

Text – *Ādi Parva, Mahābhārata*

Essay (Any One) – 'Śakuntalā, Miranda O Desdemona', Bankimchandra Chattopadhyay

'Sakuntala: Its Inner Meaning', Rabindranath Tagore

On Naïve and Sentimental Poetry (Section on Śakuntalā), Friedrich Schiller

Adaptations (Any One) – *Abhijñānaśākuntalam*, Kālidāsa

Sacontala, or The Fatal Ring, William Jones

Śakuntalā, Iswar Chandra Vidyasagar

Film/Opera (Any One) – *Shakuntala*, V. Shantaram; *Shakuntala*, Bhupen Hazarika;

Bharat ek Khoj (episode), Shyam Benegal; *Sakuntala*, Franz Schubert;

La leggenda di Sakuntala, Franco Alfano; *The Song of Sakuntala*, Timothy Nelson

Or, 2. *Caryāpada*

Texts – Pada 1, 10, 33

Essay (Any One) – 'Introduction', *Hājār Bacharer Purāno Bāngālā Bhāshāy Baudha Gān O Dohā*,

Haraprasad Sastri

Les Chants Mystiques de Kanha et de Saraha (Section), Muhammad Shahidullah

Fiction (Any One) – *Bener Meye*, Haraprasad Sastri;

'Prabha', Rahul Sankrityayan; *Nīl Mayūrer Jauban*, Selina Hossain

Translation (Any One) – Subhas Mukhopadhyay (1), Sakti Chattopadhyay (33), Sankha Ghosh (10)

Song (Any One) – *Khñācār bhitār acin pākhi/ Dildariyār mājhe re bhāi*, Lalan Fakir

Reference: *Caryāgīti Padāvalī*, Sukumar Sen; *Āścarya Caryācāya*, Karunakar Kar; Assamese, *Its Formation and Development*, Banikanta Kakati; *A History of Maithili Literature*, Jayakanta Mishra

Module II

Shakespeare Reception in India: *Macbeth*

Texts – (general overview of) *Rudrapāl*, Haralal Ray; *Karṇavīr*, Nagendranath Bose; *Dakini*, Rabindranath Tagore; *Sahasendra Sahas*, M. P. Chowdhury; *Macbeth*, Haranchandra Rakshit

Stage adaptations in Parsi Theatre; adaptations by Girishchandra Ghosh, Utpal Dutta

Essay (Any One) – 'Shakespeare Comes to Bengal', Sukanta Chaudhuri; 'The Shakespeare Bazaar',

Harish Trivedi; 'Shakespeare and Colonial Modernity in Bengal', Swapan Chakraborty

Film – *Maqbool*, Vishal Bharadwaj

CIL424B
Literature as Movement

Credit: 3**Marks: 40**

Objective: This course will introduce some major literary movements as interdisciplinary cultural formations. It studies how movements transformed Indian Literature and Culture; tracing some crucial moments in diverse languages and regions it examines the inter-constitution of literature, culture and society.

Course Outcome: Students will be able to explain the historical and societal contexts of major literary movements and analyse how litterateurs, texts coagulate in space and time. They will be able to contextualise representative texts and evaluate their contribution to Indian literature and the larger society.

Module I

Vernacularisation, Bhakti and Literary Publics

Texts:

Essay (Any One) – ‘The Cosmopolitan Vernacular’, Sheldon Pollock

‘The Dense Desolate Pathway’, Swapan Majumdar

‘Introduction’, *A Storm of Songs: India and the Idea of the Bhakti Movement*, John Stratton HawleyPada (Any Five) – Selections from *Guru Granthasāhib*Biography/Play (Any One) – *Rukmiṇīharaṇa*, Śankardeva*Caitanyacaritāmṛta*, *Madhyalīlā*, *Parichheda 17*, Kṛṣṇadās Kavirāj**Module II**

Colonial Impact, Nationalism and Modernism

Texts:

Essay (Any One) – ‘Whose Imagined Community?’, Partha Chatterjee

Poem/Song (Any One) – *Vandemātaram*, Bankimchandra Chattopadhyay*Pudhumai Penn*, Subramania Bharati*Bhārat Durdaśā*, Bharatendu HarishchandraProse (Any One) – *Ghare Bāire*, Rabindranath Tagore*Pather Dābī*, Saratchandra Chattopadhyay

Suggested Viewing – Ravi Verma Prints

Abanindranath Tagore and Bengal School

Module III

Identity and Resistance

Texts:

Essay (Any One) – ‘The Annihilation of Caste’, B. R. Ambedkar

‘Presidential Address’, Progressive Writers Association, Premchand

Prose/Play (Any One) – *Nabānna*, Bijan Bhattacharya*Kanthapura*, Raja Rao*Herbert*, Nabarun Bhattacharya*Fakira*, Annabhau Sathe*Karukku*, Bama

Poem (Any One) – ‘1946-47’, Jibananda Das; ‘Brahma Rākṣasa’, Gajanan Madhav Muktibodh

‘Kolhapur’, Arun Kolatkar; ‘Kuañ Ṭhākur Kā’, Omprakash Valmiki

‘Krutatā’, Namdeo Dhasal; ‘Caṇḍālīnīr Kavita’, Kalyani Thakur Charal

CIL425A
Crime and Detective Fiction

Credit: 3

Marks: 40

Course Objective: This course seeks to introduce students to the emergence and evolution of detective fiction in Indian languages, examining the genre's relationship with colonial modernity, urban life, print culture, forensic knowledge, nationalism, gender, caste and contemporary visual media. The course encourages comparative reading across Indian languages and media.

Outcome: Upon successful completion of the course the students will be able to understand the history of detective fiction in India and analyse detective narratives using literary and cultural theories. They will learn to compare detective traditions across Indian languages. Studying detective fiction in relation to society, law, politics and urban culture, they will be able to evaluate adaptations in cinema, television and digital media.

Module I

Origins of Indian Detective Fiction

Texts:

Essay (Any One): 'The Typology of Detective Fiction', Tzvetan Todorov

'Clues: Roots of an Evidential paradigm', Carlo Ginzburg

Stories (Any Two)

Darogā Darpar, Priyanath Mukhopadhyay

Māyābinī, Panchkari Dey

Rahasyalaharī, Dinendra Kumar Roy

Diler Mujrim, Ibne Safi

Module II

The Age of Indian Detectives

Texts:

Essay (Any One): 'Signs and Detection', Umberto Eco

Delightful Murder, Ernest Mandel (one chapter)

'City of Dreadful Night: Crime and Punishment in Colonial Kolkata', Sumanta Banerjee

Stories (Any Two):

'Cīṛiyākhānā', Sharadindu Bandyopadhyay

Sonar Kella, Satyajit Ray

'The House of Death' (Inspector Yugandhar), Kommuri Sambasiva Rao

Nylon Kayiru, Sujatha

Film/Series (Any One): *Sonar Kella*, directed by Satyajit Ray

Byomkesh Bakshi (Satyāñveṣī), directed by Basu Chatterjee

Module III

Crime beyond the Detective

Essay (Any One): *Discipline and Punish* (Panopticism), Michel Foucault

'The Prose of Counter-Insurgency', Ranajit Guha

Stories (Any Two):

The Colonel Investigates, Syed Mustafa Siraj

The Page 3 Murders, Kalpana Swaminathan

Inspector Ghote novel, H. R. F. Keating

Din Dahade Dakaity, Surender Mohan Pathak

Cut Like Wound, Anita Nair

Web Series (Any One): *Delhi Crime* (Season 1, Episodes 2-3), Richie Mehta

Suzhal: The Vortex (Season 1, Episodes 1-3), directed by Brama G. and Anucharan M., created by Pushkar and Gayatri

CIL425B
Women Writing in India

Credit: 3

Marks: 50

Course Objective: This course aims to examine the evolution of women's writing in India across different historical periods and genres, and to understand how women writers have negotiated questions of gender, identity, caste, community, and agency.

Outcome: It provides an engaging insight into the patriarchal structures, their implications in the society and also creates an awareness to fight gender discrimination and establish women agency and equality. Students will be able to analyse Indian women's writing in its historical and cultural contexts, identify major feminist concerns across genres, and compare literary representations of women's experiences across linguistic traditions.

Module I

Women's Voices: Tradition, Devotion and Early Selfhood

Texts:

Essay (Any One): 'Introduction', *Women Writing in India*, Vol. I, Susie Tharu and K. Lalita

'The Politics of the Possible' (Selections), Kumkum Sangari

Verses: 1. *Therīgāthā* (Three)

2. Three verses by:

Ākkā Mahādevī

Aṇḍāl

Lālded

Mīrābāi

Makhfi

3. *Bāromāsyā*, *Rāmāyaṇa*, *Candrāvatī*

Module II

Life Writing and Social Critique

Texts:

Essay (Any One): 'Introduction', *Women Writing in India*, Vol. II, Susie Tharu and K. Lalita

'Notes toward a Politics of Location', Adrienne Rich;

'Dalit Women Talk Differently', Sharmila Rege

Autobiography (Any One):

Āmār Jīvan, Rassundari Devī

Strī Puruṣ Tulanā, Tarabai Shinde

Sultana's Dream, Rokeya Sakhawat Hossain

Module III

Fiction and Contemporary Women's Resistance

Texts:

Essay (Any One): 'Introduction', *Seeing Like a Feminist*, Nivedita Menon

'Whatever Happened to the Vedic Dasi?', Uma Chakravarti

Novel (Any One): *Pratham Pratiśruti*, Ashapurna Devi

Pinjar, Amrita Pritam

Once Upon a Life: Burnt Curry and Bloody Rags, Tamsula Ao

The Gypsy Goddess, Meena Kandaswamy

Ammchi Maati Amchi Manuski, Urmila Pawar

Film (Any One): *Mandi*, Shyam Benegal

Paroma, Aparna Sen

CIL426A**Literature and Cultural Heritage***(In collaboration with Asutosh Museum of Indian Art, University of Calcutta)***Credit: 2****Marks: 20**

Course Objective: In this course, students will be familiarised with a comparative understanding of Indian cultural traditions. Literature, though intangible, is deeply connected with tangible materiality e.g. manuscripts, artefacts and books. Introducing the conceptual and theoretical foundations of tangible and intangible heritage, this course will explore heritage as embedded in language, literature and material culture.

Outcome: Students will learn key concepts related to tangible and intangible heritage in theoretical and applied contexts and the fundamentals of documentation, preservation, and ethical concerns in heritage studies. They will study material cultures across Indian traditions using interdisciplinary approaches and apply basic documentation methods in heritage research, including museum-based object study and exhibition practices. This will enable them to critically assess contemporary challenges of heritage conservation and representation. The certificate provided by the Asutosh Museum of Indian Art, University of Calcutta, as a testimony of the acquired skill, will be beneficial to multiple career paths.

Module I

1. Heritage: Tangible and Intangible
2. Connecting Literature and Heritage
3. Artefact: Collection, Documentation and Preservation

Text (Any One): *UNESCO Declaration on Tangible and Intangible Cultural Heritage*

Introduction to Museums and Archives (Selection), Malay Dey

Practical: Appreciation of Artefacts like Icon, Terracotta, Patacitra, Nakśikānthā, Bālucarī Śārī, Metalwork and Woodcarving

Basics of Conservation

Module II

1. Fieldwork: Necessary tools and methods
2. Heritage, Sustainability and Tourism
3. Fundamentals of Display, Exhibitions and Museums

Text (Any One): *The Role of University Museum*, Debaprasad Ghosh

পরিত্রাজকের পত্র, নির্মলকুমার বসু

Practical: Identification and Classification of Heritage – Artefacts and Sites

Curating Exhibitions

Brief Fieldwork

Suggested Readings:

Museum Basics: The International Handbook, Timothy Ambrose and Crispin Paine

Key Concepts of Museology, edited by André Desvallées and François Mairesse

Exhibiting Cultures: The Poetics and Politics of Museum Display, Ivan Karp & Steven D. Lavine

No Touching, No Spitting, No Praying - The Museum in South Asia, edited by Kavita Singh and Saloni Mathur

Regional Cults and Rural Traditions, Rebatimohan Sarkar

CIL426B

Literary Archives and Digital Humanities

Credit: 2

Marks: 20

Course Objective: This course will orient the students for accessing physical archives of Indian Literature as well as digital humanities. Besides offering a basic overview of these fields, it will also provide practical training in the documentation, preservation, digitisation, and digital presentation of literary and cultural archives. This course will enable students to apply archival and Digital Humanities methods in academic, cultural, and public heritage contexts.

Outcome: On successful completion of the course, students will be able to identify and document manuscripts and literary archival materials, prepare catalogue records and descriptive metadata, understand archival preservation and digitisation workflows. They will learn the basics of manuscript preservation and developing digital archives and online exhibitions.

Module I

Literary Archives and Manuscript Studies

1. Literary archives and repositories: documentation and cataloguing
2. Manuscript traditions in India: Conservation and preventive preservation
3. Textual editing and archival description
4. Copyright and ethical issues in archives

Texts (Any One): 'The Book as an Expressive Form', D. F. McKenzie

বাংলা পুঁথির কথা, তারাপদ মুখোপাধ্যায়; পুঁথি গবেষণার সহজ পাঠ, মীর রেজাউল করিম ও তন্ময় মিত্র

Practical: Preparation of catalogue records; Documentation of manuscripts/rare books

Visit to a manuscript repository or archive, Preparation of an archival report

Module II

Digital Humanities and Digital Archiving

1. Digital Humanities: Introduction and Scope
2. Digitisation standards and workflows
3. Metadata, OCR, Text correction etc.
4. Digital exhibits and storytelling

Texts (Any One): 'Humanities to Digital Humanities', Anne Burdick et al.

'Introduction', *Debates in the Digital Humanities*, edited by Matthew K. Gold

Practical: Digitisation of a literary document, Creation of a small digital archive or virtual exhibition

Metadata creation, Presentation of a Digital Humanities mini-project

Reference: *Introduction to Indian Textual Criticism*, S. M. Katre; *Bibliography and the Sociology of Texts*, D. F. McKenzie; *Manual of Manuscriptology*, National Mission for Manuscripts; *Manuscript, Catalogues and Critical Editions*, V. Raghavan; পুঁথির ইতিবৃত্ত, সম্পাদক. অণিমা মুখোপাধ্যায় ও অনিল আচার্য

Distant Reading, Franco Moretti; *A Companion to Digital Humanities*, edited by Susan Schreibman, Ray Siemens & John Unsworth; *Digital Humanities*, edited by Anne Burdick et al.

CIL511
Comparative Indian Literature – Trajectories

Credit: 4

Marks: 50

Objective: This course traces the distinctive concerns of Comparative Indian Literature as well as the European foundation of the discipline of Comparative Literature, focusing on the idea of Indian Literature. It also provides an entry point to the debates and multiple perspectives present in the discourse.

Course Outcome: Upon successful completion of the course, students will be able to explain the major approaches to Comparative Literature and Comparative Indian Literature. They will be equipped to apply comparative methodologies to analyse literary and cultural texts.

Module I

Comparative Indian Literature

Text: (Any Two)

‘Reflections on Comparative Literature in the Twenty-First Century’, Susan Bassnett

‘Crossing Borders’, Gayatri Chakravorty Spivak

‘The Anxieties of Comparison’, Charles Bernheimer

‘Comparative Literature in India’, Amiya Dev

Module II

Historiography

Text: (Any Two)

‘Literary History and Literary Historicity’, Claudio Guillen

‘Literary History from Below’, Amiya Dev

‘The Plurality of Time: Chronology and Canon Formation in Bhasha Literatures’, Sisir Kumar Das

‘Writing Histories of Multilingual Literatures: Framing a Plural Narrative’, Ipshita Chanda

Module III

Thematology

Text: (Any Two)

‘The Problem of Themes’, Claudio Guillen

‘Themes and Thematics’, Werner P. Friederich

‘The Scope and Methods of Thematology in Multilingual Contexts’, Amiya Dev

‘The Laughing Performer: Epistemological Foundations of Thematics’, Sibaji Bandyopadhyay

Module IV

Genology

Text: (Any Two)

‘On the Uses of Literary Genre’, Claudio Guillen

La Litterature Comparee (Selections), Paul Van Tieghem

‘Introduction’, *Literary Studies in India: Genology*, Subha Chakraborty Dasgupta

‘The Canon and the Periphery in Genology: Rejection/Erasure/Adaptation’, Ipshita Chanda

CIL512
Translation and Indian Literature

Credit: 4

Marks: 50

Course Objective: This course aims to explore the idea, process and relevance of translation in comparative literary studies focusing on the cultural correlations and contextual connections among texts across linguistic borders. Through a combination of theoretical essays, comparative reading of original texts and their translations and practical translation exercises, students will understand translation as interpretation, rewriting and intercultural dialogue.

Outcome: Upon completion of the course, students will be able to understand major concepts and debates in Translation Studies; compare original literary texts with their translations from linguistic, stylistic and cultural perspectives; evaluate the role of translation in shaping Indian literary traditions; and acquire basic skills in literary translation and editing.

Module I

Translation Theory

Essays (Any Two):

- ‘On Linguistic Aspects of Translation’, Roman Jakobson
- ‘The Task of the Translator’, Walter Benjamin; ‘Principles of Correspondence’, Eugene Nida
- ‘The Translator’s Invisibility’, Lawrence Venuti; ‘The Position of Translated Literature within the Literary Polysystem’, Itamar Even Zohar; ‘The Translation of Literature: An Approach’, Andre Lefevere

Module II

Poetry in Translation

Essay (Any One): ‘Anubād Carcā’, Rabindranath Tagore

- ‘Pratidhvani’, Sudhindranath Dutta; ‘Kato Tuku Eliot?’, Bishnu Dey;
- ‘Ekalavyer Samparka: Kabitar Anubād’, Asrukumar Sikdar

Texts:

1. (Any One) *Gitanjali*, Rabindranath Tagore
Camel-Bird, Sudhindranath Datta
An Old Woman, Arun Kolatkar
A Fallen Flower, Kumaran Asan
The Vision, Bhai Vir Singh
2. (Any one) *Chilika*, Radhanath Ray
Silt, Nabakant Barua
The Raja’s Palaces, Padma Sachdev
Silent Solicitations, Sumitranandan Pant

Module III

Prose in Translation

Essay (Any One): ‘The Politics of Postcolonial Translation’, Harish Trivedi

- ‘Translation as Discovery’, Sujit Mukherjee
- ‘ভূমিকা’, *বাস্তবের কুহক, কুহকের বাস্তব*, মানবেন্দ্র বন্দ্যোপাধ্যায়
- ‘অনুবাদকের কথা’, *আধুনিক ভারতীয় গল্প*, মানবেন্দ্র বন্দ্যোপাধ্যায়

Texts (Any One):

- ‘Nim-gach’, Banaphul
- ‘Parinde’, Nirmal Verma
- ‘On Alien Soil’, Sundara Ramaswamy

Module IV

Translation Workshop

1. Literary translation
2. Comparing multiple translations
3. Translation of idioms, metaphors and culture-specific expressions
4. Editing, annotation and translator's preface

Exercise: Individual/Group Translation Project

CIL513
Nāṭya – Dramatic Traditions

Credit: 4

Marks: 50

Course Objective: This course seeks to provide an indicative idea about the dramatic traditions in India, beginning from the early history to the more recent developments. It tries to place the individual texts within their larger historical, linguistic and cultural perspectives. The transformations of dramatic aesthetics are studied symptomatically through a selection of texts to understand their implications as part of a cultural economy.

Outcome: Upon successful completion of the course, students will be able to understand the diversities in Indian dramatic literature and to trace the evolution of different modalities, aesthetic ideals and sub-genres in the tradition. They will learn to analyse plays as literary and dramatic texts and recognise their crucial role vis-à-vis the larger society.

Module I

Classical Dramatic Theory and Sanskrit Drama

Aesthetic Theory: *Nāṭyaśāstra*, Bharata (selected chapters)

Daśarūpaka, Dhnananjay (selected concepts)

Text:

1. (Any One) *Ūrvaśī-Pururavā Samvād*
Yama-Yamī
2. (Any One) *Vikramōrvaśīyam*, Kālidāsa
Mr̥cchakaṭikam, Śūdraka
Svapnavāsavadattam, Bhāsa
Uttararāmacarita, Bhavabhūti
Mudrārāksasa, Viśākhadatta

Module II

Transition and Dramatic Literature in Bhāṣā

Essay (Any One): ‘Traditional Indian Theatre: Multiple Streams’, Kapila Vatsyayan

‘Introduction’, *Handbook of Indian Theatre*, Ananda Lal

Text (Excerpts from any two): *Jagannāthavallabhanāṭaka*, Rāmānanda Rāy

Caitanyacandrodaya, Kavi Karṇapūra

Pārijātaḥaraṇa, Śaṅkaradeva

Nalacaritaṃ, (Kathakali Aattakkatha)

Module III

Colonial Impact and Indian Theatre

Essay (Any One): *বিলাতি যাত্রা থেকে স্বদেশী থিয়েটার*, সুবীর রায়চৌধুরী; *গিরিশ মানস*, উৎপল দত্ত

‘The Colonial Public Stage and the Bengali Theatre’, Sudipto Chatterjee

Texts (Any One): *Buṛo Śālikher Ghāre Rno*, Michel Madhusudan Dutt

Janā, Girish Chandra Ghosh; *Narakasur Pala*, Bholanāth Kābyāstrī

Andher Nagarī, Bharatendu Harishchandra

Inder Sabhā, Agha Hasan Amanat

Kanyāśulkam, Gurajada Apparao

Module IV

Search for a New Language

Essay (Any One): ‘Rangamanca’, Rabindranath Tagore; ‘The Theatre of Roots: Encounter with Tradition’,

Suresh Awasthi; ‘Third Theatre’/ ‘Thiyetārer Bhāṣā’, Badal Sircar;

Texts (Any One): *Raktakarabī/ Dākghar*, Rabindranath Tagore

Kelu Janamejaya, Sriranga

Adhe-Adhure, Mohan Rakesh; *Ghashiram Kotwal*, Vijay Tendulkar

Hayavadana, Girish Karnad; *Charandas Chor*, Habib Tanvir

Tiner Taloyar, Utpal Dutt; *Michil*, Badal Sircar

CIL514

Research Practice in Comparative Indian Literature

Credit: 4

Marks: 50

Course Objective: This course introduces students to the fundamental principles, methods and practices of literary research. It familiarises them with the processes of formulating research questions, identifying sources, applying appropriate methodologies and designing research projects. It also develops awareness of research ethics, documentation practices and necessary digital tools, with examples drawn from multilingual and interdisciplinary contexts.

Outcome: Students, after completion of the course, will be able to understand the nature, scope and processes of research in literary studies; formulate research questions and identify appropriate approaches and methodological tools for literary investigation. They will be aware of research ethics, academic integrity and digital resources in scholarly practice. It will equip them to locate, evaluate and document primary and secondary sources using appropriate academic tools and citation practices; prepare research proposals, literature reviews and structured plans for advanced literary research.

Module I

Research Questions and Comparative Perspectives

1. Nature and scope of literary research
2. Research problem and research questions
3. Primary and secondary sources
4. Research approaches in Comparative Indian Literature

Texts: *The Craft of Research* (selected chapters), Wayne C. Booth et al.,
The Challenge of Comparative Literature (selected chapters), Claudio Guillén

Module II

Texts, Contexts and Sources

1. Reading literary texts comparatively
2. Manuscripts, archives and textual sources
3. Oral traditions and field-based research
4. Digital resources and databases
5. Documentation and research ethics

Texts: *How to Write a Thesis* (Selected Chapters), Umberto Eco
 Selected Archive and Library Guides

Module III

Research Tools and Documentation

1. Library research
2. Bibliography and annotation
3. Reference management and Citation styles (MLA/Chicago)
4. Unicode, digital text, PDF tools
5. Plagiarism and academic integrity

Texts: *MLA Handbook*
A Manual for Writers, Kate L. Turabian

Module IV

Research Methodology and Project Writing

1. Literature review
2. Research proposal
3. Chapterisation
4. Dissertation planning
5. Seminar presentation

Texts: *Writing Your Journal Article in Twelve Weeks*, Wendy Laura Belcher

CIL515**Literary Communication and Creative Practice****Credit: 4****Marks: 50**

Course Objective: This course aims to develop students' abilities in critical, creative and professional writing required for literary and cultural fields. It introduces different modes of literary communication, including academic writing, creative expression, editing, translation-related writing and public communication. The course encourages students to engage with writing as both an analytical practice and a creative process.

Outcome: After successful completion of the course, students will be able to understand the principles and conventions of academic, critical and creative writing; develop skills in writing analytical essays, reviews, abstracts and other scholarly forms; demonstrate creative expression through different literary forms and practices. They will acquire basic editorial skills including proofreading, annotation, manuscript preparation and documentation; and professional literary skills necessary for creating proposals, profiles, reports and digital content.

Module I

Critical and Academic Writing

1. Academic argument
2. Structure of a critical essay
3. Review writing
4. Abstract and conference proposal
5. Style, citation and scholarly conventions

Texts: *They Say / I Say* Gerald Graff and Cathy Birkenstein,
On Writing Well, William Zinsser

Module II

Creative Writing and Literary Expression

1. Literary imagination and craft
2. Poetry and fiction writing
3. Memoir and autobiographical writing
4. Travel writing and literary reportage
5. Adaptation and rewriting

Texts: *On Writing: A Memoir of the Craft*, Stephen King
Bird by Bird: Some Instructions on Writing and Life, Anne Lamott
 'The Creative Ideal', Rabindranath Tagore

Module III

Editing, Translation and Publishing Practice

1. Editing and proofreading
2. Preparing manuscripts
3. Translation note and commentary
4. Annotation
5. Book review and publishing formats

Texts: *The Copyeditor's Handbook*, Amy Einsohn
Translation Studies, Susan Bassnett

Module IV

Literary Communication and Public Humanities

1. Literary Journalism and Cultural Documentation
2. Digital literary platforms
3. Podcast/Video Scripts
4. Literary Festival Communication
5. Author/Text Profiles

Texts: *The Word as Image: An Introduction to Literary Journalism*, John C. Hartsock
Writing for Digital Media, Brian Carroll; Selected literary journal guidelines

CIL521
Research

Credit: 20

Marks: 250

Course Objective: This course will provide the scope to undertake an independent research project in Comparative Indian Language and Literature using appropriate theoretical and methodological approaches. The topic of research shall be original, decided and developed in consultation with a faculty supervisor. It will encourage the use of primary and secondary sources, archival material, fieldwork, translations, performance traditions, digital media, or other relevant research methodologies where appropriate.

Outcome: This course will prepare the students for future research paths through a development of advanced skills like literature review, identification of a gap or scope, research design, critical inquiry, textual and cultural analysis. It will enhance their abilities to construct coherent arguments, produce a dissertation adhering to the accepted standards of academic writing, and present and defend their findings through seminar presentation and viva voce.

	Credit	Marks
Dissertation: (20,000 – 25,000 Words)	12	150
Seminar Presentation:	4	50
Viva voce:	4	50