



গড়গাঁও মহাবিদ্যালয়
GARGAON COLLEGE
NAAC accredited with 'B' Grade

COURSE CURRICULUM
ON
INDIAN KNOWLEDGE
SYSTEM

DEPARTMENT OF ENGLISH, GARGAON COLLEGE



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FIRST SEMESTER
COURSE CODE: 10100
COURSE 1: INDIAN CLASSICAL LITERATURE
(CORE)
CREDITS ASSIGNED: 6 CREDITS

COURSE OBJECTIVES: The objective of this course is to acquaint the students with the rich cultural heritage of ancient Indian literature, especially Sanskrit Literature. Indian classical literature can claim the rare distinction of attaining the summit of creative excellence and artistic/aesthetic sensibility, especially in Sanskrit in the immortal plays of Kalidasa, the epics *The Ramayana* and *The Mahabharata*, Shudraka's *Mrcchakatika*, among others. Although Srimanta Sankaradeva of Assam cannot be regarded as 'classical' from the purview of temporality, his works are characterised by classical sensibilities and in the context of Assamese literature and culture, his works are held as immortal classics. Therefore, Sankaradeva's inclusion in this course is determined by his works' timeless appeal and relevance. One of his famous plays *Parijata Harana* has been included.

UNIT 1: CLASSICAL SANSKRIT DRAMA

Kalidasa, *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).

UNIT II: SELECTIONS FROM EPIC SANSKRIT LITERATURE

Vyasa, 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', in *The Mahabharata*: tr. and ed.

J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.

UNIT III: SANSKRIT DRAMA

Sudraka, *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).

UNIT IV: CLASSICAL ASSAMESE DRAMA

Shankaradeva, *Parijata Harana* [trans. William L. Smith] from *Krishna. A Source Book*, ed.

Edwin Francis Bryant (London: OUP, 2007). [www.tributetosankaradeva.org/parijata.pdf]



SECOND SEMESTER

COURSE CODE: 20100

**COURSE 3: INDIAN WRITING IN ENGLISH
(CORE)**

CREDITS ASSIGNED: 6 CREDITS

COURSE OBJECTIVES: Indian Writing in English refers to the body of work by writers in India who write English and whose native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora. As a category, this production comes under the broader realm of postcolonial literature- the production from previously colonized countries such as India. Indian English Literature is an honest enterprise to demonstrate the ever rare gems of Indian Writing in English. From being singular and exceptional, rather gradual native flare - up of geniuses, Indian Writing in English has turned out to be a new form of Indian culture and voice in which India converses regularly. Indian Writers - poets, novelists, essayists, and dramatists have been making momentous and considerable contributions to world literature since pre - Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English Writing in the global market. Indian English Literature has attained an independent status in the realm of world Literature. Wide ranges of themes are dealt within Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments. The aim of this course is to introduce learners to Indian Writing in English from the colonial to the postcolonial period. Issues such as identity politics, gendered differences, home, dislocation, language among others shall be underscored with the intention to understand the diversity of Indian culture and tradition across spatiality.

UNIT I: PRE-INDEPENDENCE INDIAN ENGLISH NOVEL

R.K. Narayan *The English Teacher*

UNIT II: POST-INDEPENDENCE INDIAN ENGLISH NOVEL

Anita Desai *In Custody*

UNIT III: INDIAN ENGLISH POETRY

H.L.V. Derozio 'Freedom to the Slave', 'The Orphan Girl'

Kamala Das 'Introduction', 'My Grandmother's House'

Nissim Ezekiel 'Enterprise', 'The Night of the Scorpion'

Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom', 'A Poem for Mother'

UNIT IV: INDIAN ENGLISH SHORT STORIES

Mulk Raj Anand 'Two Lady Rams'

Salman Rushdie 'The Free Radio'

Shashi Deshpande 'The Intrusion'

Arup Kumar Dutta 'The Wilted Flower' (From *Short Stories and Satires from Salad Days*)



SEMESTER FIVE

COURSE CODE: 50110

DSE 1: MODERN INDIAN WRITING IN ENGLISH TRANSLATION

CREDITS ASSIGNED: 6 CREDITS

COURSE OBJECTIVES: Salman Rushdie had stirred the hornet's nest by claiming that Writings in English from India were infinitely superior to that of 'vernacular' literatures existing in all regional Indian languages. This notion was vehemently opposed by many writers and intellectuals, with the likes of Amit Chaudhuri writing sustained critique against Rushdie's position. A cursory reading of translated works of Indian writing across regions would prove how significant has been the contributions of authors writings in the various regional languages. Since, reading these works in the original is most often not possible due to linguistic variations, English translation of immortal works of modern Indian writing would perhaps go a long way in understanding and appreciating the best in regional literature. This course aims to acquaint learners with the works of Indian writers working on regional literature from the north to the south, from the west to the east.

UNIT I: SHORT STORIES

Premchand, "The Shroud" in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin
(New Delhi: Penguin, 2006)

Ismat Chughtai, "The Quilt", in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr.
M.Assaduddin (New Delhi: Penguin, 2009)

Fakir Mohan Senapati, "Rebati", in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das
(Delhi: Shristi Publishers, 2000)/ Saurabh Kumar Chaliha, "A Game of Chess"

Imran Hussain, 'Grash' ('Encroached') Translated Mitalee Goswami, *The Water Spirit & Other Stories*
/Gurdial Singh, "A Season of No Return", in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction
House, 2002)



UNIT II: POETRY

Rabindranath Tagore, “Light, Oh Where is the Light?” and “When My Play was with Thee”,
in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi:
Penguin, 2011)

G.M. Muktibodh, “The Void”, (tr. Vinay Dharwadkar) and “So Very Far”, (tr. Vishnu Khare
and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay
Dharwadkar and A.K. Ramanujan (New Delhi: OUP, 2000)

Amrita Pritam, “I Say Unto Waris Shah” (tr. N.S. Tasneen) in *Modern Indian Literature: An
Anthology, Plays and Prose, Surveys and Poems*, ed. K.M.George, vol.3(Delhi:
Sahitya Akademi, 1992).

Thangjam Ibopishak Singh, “Dali, Hussain, or Odour of Dream, Colour of Wind” and “The
Land of the Half-Humans”, tr. Robin Ngangom, in *The Anthology of Contemporary
Poetry from the Northeast* (NEHU: Shillong, 2003).

UNIT III: PLAY

Dharamveer Bharati, *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009)

UNIT IV: NOVEL

G. Kalyan Rao, *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Black
Swan, 2010)

SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS

TOPICS

The Aesthetics of Translation
Linguistic Regions and Languages
Modernity in Indian Literature
Caste, Gender and Resistance
Questions of Form in 20th Century Indian Literature