**Indian Writing in English**

**Programme(s) in which it is offered: B.A.B.Ed. English**

|  |  |
| --- | --- |
| **Course Category**: Core | **Schedule of Offering**: Even |
| **Course Credit Structure:** 4 | **Course Code:** ENG4211 |
| **Total Number of Hours:** 60 | **Contact Hours Per Week:** 4 |
| **Lecture:** 4 | **Tutorial:** 0 |
| **Practical:** 0 | **Medium of Instruction:** English |
| **Date of Revision:** 21-5-2021 | **Skill Focus:** Life Skills |
| **Short Name of the Course:** IWE | **Course Stream *(Only for Minor Courses)*:** n/a |
| **Grading Method:** Regular | **Repeatable:** Credit/Audit/Repeatable |
| **Course Level:** Beginner |  |

**Course Description**

This course seeks to introduce to learners the wide variety of writing that has been produced in English by writers from India. The principal themes of Indian Writing in English, ranging from nationalism to social issues and reforms, partition as well as post-independence growth and struggles, will all be discussed here. The literary styles and techniques of famous writers in this domain will also be covered.

**Course Introduction**

The sentence “The Empire Writes Back” has become a catchphrase of postcolonial literature. And yet, in the case of Indian Writing in English, it would be doing it a disservice to call this vast and diverse collective “mere” postcolonial writing. For Indian writers have appropriated the English language to such an extent that it has taken newer shapes and forms, and fresh avenues and paths have been opened up that lend a quintessential Indian-ness to their writing. This course traces the origins and development of Indian Writing in English, focusing not just on a linear study of its history, but also looking at its lateral growth through diasporic writing in various countries. Key themes and issues are discussed through the detailed study of selected texts and authors, which will give learners an overview of the richness and uniqueness of this special and culturally relevant corner of English literature.

**Course Objectives**

This course aims to:

1. Provide students with a comprehensive understanding of the socio-cultural contexts, major movements, and themes in Indian Literature in English.
2. Introduce students to the prominent figures in Indian Writing in English.
3. Enable students to appreciate the uniqueness of Indian Literature in English.

**Course Outcomes**

At the end of this course, learners will be able to:

1. Describe the origins and development of Indian Writing in English.
2. Describe the socio-cultural contexts, major movements, and themes of Indian writing in English.
3. Describe the narrative progression and themes of the selected texts.
4. Critically appreciate and analyse the literary style and use of language in these texts.
5. Explain the relative position of these texts in the context of other works written by the respective authors, as well as within the domain of Indian Writing in English.

**PO-CO Mapping**

**PO-CO Mapping Matrix**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| CO/PO Mapping | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 |
| CO1 |  |  |  |  |  |  |
| CO2 |  |  |  |  |  |  |
| CO3 |  |  |  |  |  |  |
| CO4 |  |  |  |  |  |  |
| CO5 |  |  |  |  |  |  |

**Prerequisites and other constraints**

Since this course will be taught in English, students taking this course must be comfortable with reading, writing, listening, and speaking in English, that is, they must be able to read and understand papers and critical essays written in English, and be able to discuss and debate the ideas proposed therein. Students must be willing to actively engage in discussing their reading and their own analyses in class. There are no other prerequisites.

**Pedagogy**

The teaching in this course will be through a combination of lectures and classroom discussions. The instructor will introduce concepts and reading material, drawing attention to various facets of writing style and language in the selected texts, and highlighting the unique features of the texts that make them so successful and celebrated. Students will be expected to read sections of the texts and make presentations in class, followed by individual or group analysis.

**Suggested Reading:**

Primary Texts:

1. Prasad, A. N. (2005). *Indian Writing in English: Critical Appraisals*. Sarup & Sons.
2. Mehrotra, A. K. (Ed.). (2003). *An Illustrated History of Indian Literature in English*. Orient Blackswan.
3. Lahiri, J. (2000). *Interpreter of Maladies*. Houghton Mifflin Harcourt.
4. Anand, M. R. (2014). *Untouchable*. Penguin UK.
5. Karnad, G., & Kāranta, B. V. (1975). *Hayavadana*. Calcutta: Oxford University Press.
6. Bond, R. (2016). *Night Train at Deoli and Other Stories*. Penguin UK.
7. Das, K. (2004). *Kamala Das -The Old Playhouse and Other Poems*. Orient Blackswan.

Recommended Reading:

1. Prasad, A. N. (Ed.). (2006). *Indian Writing in English: Tradition and Modernity*. Sarup & Sons.
2. Chakravarty, J. (Ed.). (2003). *Indian Writing in English: Perspectives*. Atlantic Publishers & Dist.
3. Verma, K. D. (2000). *The Indian imagination: Critical Essays on Indian Writing in English*. St. Martin’s Press.
4. Dodiya, J. (2006). *Critical Essays on Indian Writing in English*. Sarup & Sons.
5. Kalamani, N. (2008). *The Fusing Horizons: Critical Essays in Indian Writing in English*. Sarup & Sons.
6. Maqbool, I. (2019). *Essays on Indian Writing in English*. Partridge Publishing.
7. Ramanan, M., & Sailaja, P. (Eds.). (2000). *English and the Indian Short Story: Essays in Criticism*. Orient Blackswan.

**Evaluation Pattern**

Analytical and critical ability, as well as the ability to express opinions clearly and concisely, are extremely important for this course, and hence group discussions and class presentations constitute a crucial evaluation component here. Individual progress will be measured through quizzes, assignments, a term paper, and a mid-term examination.

**Evaluation Matrix**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Continuous Internal**  **Assessment (CIA) Components\*** | **Component Type** | Weightage Percentage | Total  Marks | Tentative Dates | Course Outcome Mapping |
| Quizzes (5x) | 17 % 0f CIA Marks | 5 | Fortnightly | 1, 2, 3, 5 |
| Mid-Semester Examination | 50% of CIA Marks | 15 | Week 8 | 1, 4, 5 |
| Presentation (2x) | 8% of CIA Marks | 2.5 | Week 14 | 3 |
| Assignments (2x) | 25% of CIA Marks | 7.5 | Week 6; Week 10 | 4, 5 |
| **CIA Marks** | **100 % (To be converted to 30% weightage of CIA Marks)** | **30** | --- | --- |
|  | **ESE Marks** | **70% weightage of ESE Marks** | **70** |  |  |

\* The assignments involved in CIA will be subject to plagiarism checks. A submission with unexplained similarities exceeding 30% for Undergraduate courses, 20% for Postgraduate courses and 10% for PhD courses will be reverted for resubmission. The final submission is subject to score penalization as defined by the course instructor at the start of the course, with a clear communication of the same to all the registered candidates.

**Module Sessions**

**Module 1: An Introduction: The Beginning to the Present (20 Hours)**

* Macaulay’s Minute
* Writings before and after Independence
* Major works and authors in poetry, prose and drama
* Beginnings of the Indian English novel
* The Second Coming of the Indian English Novel
* Diaspora
* Recent works of Indian poets, novelists, short story writers, playwrights and essayists in English
* Mythological works
* Popular fiction

**Reading:**

1. Cutts, E. H. (1953). The background of Macaulay's Minute. *The American Historical Review*, 824-853.
2. Thirumalai, M. S. (2003). Lord Macaulay: The man who started it all, and his Minute. *Language in India*, 3(4).
3. Sen, K., & Roy, R. (2014). *Writing India Anew: Indian English Fiction 2000-2010*. Amsterdam AUP.
4. Mukherjee, M. (2000). *The Perishable Empire: Essays on Indian writing in English*. Oxford University Press.
5. Mehrotra, A. K. (Ed.). (2003). *An Illustrated History of Indian Literature in English*. Orient Blackswan.

**Activities:**

1. Discussion 1: Does Indian Writing in English play into Macaulay’s plans for India?
2. Discussion 2: On Aravind Adiga’s quote on Indian Writing in English

**Module 2: Detailed Textual Study – Poetry (5 Hours)**

* Kamala Das – *The Old Playhouse*
* Arun Kolatkar – *Bus*

**Reading:**

1. Ashok, M. H. (2016). A Stylistic Analysis of *The Bus* by Arun Kolatkar. *Bhartiya Bhasha, Shiksha, Sahitya evam Shodh*, 7 (3).
2. Gupta, A. (n.d.). Reading Arun Kolatkar’s *The Bus* as an exposition of the vacillating duality of existence. Researchgate.
3. Rao, K. S. C. (2015). Thematic Concerns of Kamala Das Poetry: The old Playhouse and other Poems. *IJRHSS*, 3 (2).
4. Arya, P. A. (2015). Quest for Self in Kamala Das’ The Old Playhouse. *International Journal of Multidisciplinary Approach & Studies*, 2(1).
5. Fatima, N. (2014). A Feminist Approach to Kamala Das’ Poems:“An Introduction” and “The Old Playhouse”. *Asian Journal of Multidisciplinary Studies*, 2(2), 2.

**Activities:**

1. Activity 1: Comparing and contrasting styles and themes in both poems

**Module 3: Detailed Textual Study – Short Stories (10 Hours)**

* Jhumpa Lahiri – *Interpreter of Maladies*
* Ruskin Bond – *The Night Train at Deoli*

**Reading:**

1. Lewis, S. (2001). Lahiri's Interpreter of Maladies. *The Explicator*, 59(4), 219-221.
2. Bahmanpour, B. (2010). Female Subjects and Negotiating Identities in Jhumpa Lahiri’s Interpreter of Maladies. *Studies in Literature and Language*, 1(6), 43-51.
3. Azhar, S. (n.d.). *Ruskin Bond’s The Night Train at Deoli and Other Stories: An Analysis of the Stories of Relationships, Yearnings and Nature*. NIT Bhopal.

**Activities:**

1. Activity 2: Comparing and contrasting styles and themes in both short stories

**Module 4: Detailed Textual Study – Novel (10 Hours)**

* Mulk Raj Anand – *Untouchable*

**Reading:**

1. Anand, M. R. (2011). On the Genesis of Untouchable: A Note by Mulk Raj Anand. *South Asian Review*, 32(1), 133-136.
2. Mukherjee, A. P. (1991). The Exclusions of Postcolonial Theory and Mulk Raj Anand's" Untouchable": A Case Study. *ARIEL: A Review of International English Literature*, 22(3).

**Activities:**

1. Discussion 3: Connecting the social issues raised with contemporary India

**Module 5: Detailed Textual Study – Drama (10 Hours)**

* Girish Karnad – *Hayavadana*

**Reading:**

1. Ray, M. (2003). Hayavadana: A study of Karnad’s use of Source Texts and Folk Form’. *Indian Writing in English*, 1.
2. Sharmila, R. (2019). Hayavadana by Girish Karnad. *Language in India: Insight into Select Literary Works*.
3. Chakraborty, K. (2011). Casteism and Karnad’s Hayavadana. Indian Drama in English, 175.

**Activities:**

1. Activity 3: Performing a section of the play

**Module 6: Conclusion (5 Hours)**

* Future perspectives of Indian Writing in English
* Reviewing various aspects of the origin and development of Indian Writing in English
* Reviewing the main themes and literary style of the works and authors discussed

**Reading:**

1. Anjaria, U. (2015). Chetan Bhagat and the new provincialism. *American Book Review*, 36(6), 6-22.

**Activities:**

1. Discussion 4: What are the current popular themes in Indian Writing in English?