

**DEPARTMENT OF Humanities and Social Science**  
**Syllabi for BTech MINOR Course Structure in Language and Literature**  
**(To be applicable for 2010-batch onwards).**

Semester	Course Code	Course Title	L-T-P-C
3 <sup>rd</sup>	HS 231M	Comparative Drama	3 - 0 - 0 - 6
4 <sup>th</sup>	HS 232M	Linguistic Analysis	3 - 0 - 0 - 6
5 <sup>th</sup>	HS 318M	Contemporary Literary Theory	3 - 0 - 0 - 6
6 <sup>th</sup>	HS 320M	Literature And Film: The Word and The Image	3 - 0 - 0 - 6
7 <sup>th</sup>	HS 417M or HS 418M	Philosophy of Language or Language and Thought	3 - 0 - 0 - 6
<b>Total credits</b>			<b>15 - 0 - 0 - 30</b>

**HS 231M      COMPARATIVE DRAMA      (3 0 0 6)**

**Preamble:**

This course will offer a comparative perspective on the relationship between literatures and societies through the rubric of theatre. Through close reading and part enactment of selected plays from Indian languages in translation and from Elizabethan drama, the course will expose students to specific cultural productions such as the historical drama emerging from two distinct civilizations. Students will examine the dramatic representation of the making of the leader: his/her engagement with the socio-economic and political ethos of the times; the dramatization of power and the individual leader's impact on structures of power. The course will also analyze the intrinsic relationship between leadership and communication: the communication strategies involved in rhetoric and oratory.

**Course Contents:**

Drama and society; representation of historical figures in theatre; leadership and politics of power; leadership and communication; dramatic art: dialogue, rhetoric and oratory; dramatic conventions: stage and setting; performance and history: cultural and critical contexts; history and historical drama: construction/deconstruction of history; survey of contemporary critical work on the 'history play'.

**Texts:**

1. T. Sterne, *Shakespeare: From Stage to Page*, New Accents, Routledge, 2004.
2. A. Dharwadker, *Theatres of Independence: Drama, Theory and Urban Performance in India since 1947*, Oxford University Press, 2006.

**References:**

1. J.Dollimore and A.Sinfield, *Political Shakespeare: essays in Cultural Materialism*. Manchester University Press, 1995.
2. S.K.Das, *A History of Indian Literature* vols. VIII and IX, South Asia Books, 1995.

**HS 232M****LINGUISTIC ANALYSIS****(3 0 0 6)****Pre-requisite: HS 231M****Preamble:**

The objective of the course is to present the fundamental characteristics of language primarily from the perspective of the generative school of linguistics. It will deal with all levels of linguistic analysis: phonetics, phonology, morphology, syntax, and semantics. There will be extensive exercises which will guide the students in understanding theoretical concepts and developing a scientific approach to language.

**Course Contents:**

Language: a preview; sounds of language; phonology: the function and patterning of sounds; morphology: the analysis of word structure; syntax: the analysis of sentence structure; semantics: analysis of meaning; language change; classification of languages; first language acquisition; second language acquisition; brain and language; language in social contexts; writing and language.

**Texts:**

1. W. Grady, J. Archibald, *Contemporary Linguistic Analysis*, 6<sup>th</sup> Ed, Prentice Hall, 2009.
2. V. Fromkin, R. Rodman, and N. Hyams, *Linguistics: An Introduction to Linguistic Theory*. Blackwell Publishers, 2001.

**Reference:**

1. A. Akmajian, R. Demers, A.K. Farmer and R. Harnish, *Linguistics*. Cambridge, MA: MIT Press, 2001.

**HS 318M****CONTEMPORARY LITERARY THEORY****(3 0 0 6)****Pre-requisite: HS 232M****Preamble:**

The course will introduce students to key critical concepts and movements in contemporary literary theory. The aim of the course is to equip students to read literary texts with the help of concepts and theories contributed by various critical discourses. Short texts from diverse literary traditions and cultures will be used as texts to be analysed in class.

**Course Contents:**

Introducing theory; Marxism: Marx, Engels, Eagleton; Structuralism: Saussure, Barthes; Poststructuralism: Derrida, Foucault; Psychoanalysis: Freud, Lacan; Feminism: Showalter; Postcolonialism: Said

**Texts:**

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester University Press, 1995.
2. Nayar, Pramod K., *Contemporary Literary and Cultural Theory*, Pearson, 2010.

**References:**

1. Ayers, David, *Literary Theory: A Reinroduction*, Blackwell, 2008.
2. Cohen, Ralph, ed, *The Future of Literary Theory*, Routledge, 1989.
3. Waugh, Patricia, *Literary Theory and Criticism*, Oxford University Press, 2006.

**HS 320M LITERATURE AND FILM: THE WORD AND THE IMAGE (3 0 0 6)****Pre-requisite: 318M****Preamble:**

Explores the associations between visual and verbal codes through the study of film and literature as two separate art forms. The three levels of film narration and the imaginal representations and deviations of the visual and verbal encoding. It is approached with the representation of the stream of consciousness novel with its layered nuances and a typology of narrators perspective in the post modernist fiction , then explores the historical narrative and the romantic novel and ends with the new literary language of the multiple -code model of mental images or words.

**Course Contents:**

Film adaptation of literary works: the auteur theory, textual fidelity in interpretation and retelling ; the transforming and transmuting skills of the language of screenplays; of texts altered, characters eliminated, condensed or combined, and narrative emphases shifted; three levels of film narration: the extradiegetic corresponding to the initial narrative situation; the intradiegetic, corresponding to the events related; and the metadi-egetic, designating stories told within the frame of the first story. the stream of consciousness novel in three different time periods; the historical narrative as the vehicle for expressing episodic and spatial memory; examinations of the dual perspective in the romantic novel , a filmmaker and a writer.

**Texts:**

1. Brian McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation* Oxford:Clarendon, 1996
2. [Robert Stam](#), [Alessandra Raengo](#).*Literature and film: a guide to the theory and practice of film adaptation* Wiley-Blackwell, 2005

**References: (novels):**

1. Michael Cunningham. *The Hours*, Fourth Estate: Great Britain, 1999.
2. [Boris Pasternak](#). *Doctor Zhivago*. pantheon books. 1957.
3. [Emily Brontë](#). *Wuthering Heights*. Penguin classics 1994 edition
4. Rabindranath.Tagore, *Broken Nest (Nashtanir)*. Mary M. Lago and Supriya Sen (translators). New Delhi: Macmillan India Ltd, 2000

**(films) :**

1. *The Hours*, Director :[Stephen Daldry](#) 2002
2. *Doctor Zhivago* .Director: [David Lean](#) Metro-Goldwyn-Mayer Inc., or MGM, 1965
3. *Gone with the Wind*. Director: [David O. Selznick](#) .MGM, 1939
4. *Wuthering Heights*. Director: [Peter Kosminsky](#) .Paramount Pictures. 1992
5. *Charulata* (The Lonely Wife) . Director: [Satyajit Ray](#)1964.

## HS 417M PHILOSOPHY OF LANGUAGE

(3 0 0 6)

**Pre-requisite:** HS 320M

### **Preamble:**

The philosophy of language course aims at a reasoned inquiry into the nature, origins, and usage of language from the perspectives of analytic and continental philosophers. The course highlights how the analytic philosophy of language is concerned with the nature and meaning, language use, language cognition, and the relationship between language and reality while for continental philosophers philosophy of language is an inextricable part of many other areas of thought, such as phenomenology, semiotics, hermeneutics, Heideggerian ontology, existentialism, structuralism, deconstruction and critical theory.

### **Course Contents:**

An introduction to the philosophy of language: basic topics and problems in philosophy of language; language interpretation and Christian philosophy :St. Augustine; philosophers of language: John Locke on words, Frege on sense and reference, Russell on denoting, J. L. Austin on how to do things with words ; Quine and the analytic-synthetic distinction; Wittgenstein : the picture theory of meaning , the Later Wittgenstein on language, meaning and use ;from continental philosophy to aesthetics and literary tradition :Heidegger, Kafka and Milan Kundera.

### **Texts:**

1. W. G. Lycan, *Philosophy of Language: A Contemporary Introduction*. New York: Routledge, 2000.
2. Austin, J. L., *How To Do Things With Words*. Oxford: Oxford University Press, 1962

### **References:**

1. L. Wittgenstein, *Philosophical Investigations: The German Text, With a Revised English Translation*. Anscombe, G. and Anscombe, E. (Trans.). Oxford: Basil Blackwell Pub., 2002
2. Hagi Kenaan, *The Present Personal: Philosophy and the Hidden Face of Language*. Columbia University Press, 2005.
3. Quine, W.V.O. (1960) *Word and Object*. Cambridge, MA: The MIT Press.
4. L. Wittgenstein, *Tractatus Logico-Philosophicus*. C. Ogden. (Trans.) New York: Dover Pub., 1999

## HS 418M

## LANGUAGE AND THOUGHT

(3 0 0 6)

**Pre-requisite:** HS 320M

### **Preamble:**

This course explores the relation of language and thought. Is language uniquely human, and if so, what does this reveal about the human mind? Importantly if as it has been suggested that thought is propositional in nature, we will be interested in understanding what role language plays in it. Further the relationship between language and thought would be explained from a cultural perspective. Does the particular language you speak affect the way you think, or do

human languages reflect a universal conceptual repertoire? The goal of this course is to familiarize the students with a set of classic arguments on these themes, together with current research that evaluates these arguments.

### **Course Contents:**

Conceptual systems and language from the perspective of cognitive science: Issues in language and cognition; Cultural bases of language and cognition: Embodiment, universalism Vs. relativism, schemas, categorization and mental imagery; Language and conceptual structure: reasoning, category-formation, metaphorical understanding, framing of experience; Cognitive versus formal linguistics; Implications from and for philosophy, anthropology, literature, artificial intelligence, and politics; Methodological issues.

### **Texts:**

1. W. Croft and D.A. Cruse, *Cognitive Linguistics*, Cambridge University Press, 2004.
2. G.Lakoff, *Women, Fire and Dangerous Things: What Categories Reveal about the Mind*. University of Chicago Press. 1987.

### **References:**

1. Gibbs Jr., R.W. *Embodiment and Cognitive Science*. Cambridge University Press. 2005.
2. N. Chomsky, Language and thought. Moyer Bell. 1993.C. Levi-Strauss, *The Savage Mind*. University of Chicago Press. 1962
3. J.J. Gumperz & S.C.Levinson, *Rethinking Linguistic Relativity*. Cambridge University Press,1996.
4. R.W. Langacker, *Foundations of Cognitive Grammar*. Stanford University Press, 1987.
5. J. Nuyts, and E. Pederson, *Language and Conceptualization*. Cambridge University Press. 1997.
6. D. Gentner & S. Goldin-Meadow (eds.), *Language in mind: Advances in the study of language and Thought*. MIT Press. 2003.