



TEACHING PLAN: Colonial and Post Colonial Literature

Faculty- Dr. Deepika Mishra

SCHOOL: Humanities and Social Science		ACADEMIC SESSION 2024		FOR STUDENTS' BATCH: M. A. (2023-25)	
1	Course code	MAH 304			
2	Course Title	Colonial and Post Colonial Literature			
3	Credits	5			
4	Course Objective	The course has been designed to: <ol style="list-style-type: none"> 1. develop students' understanding of cultural politics of imperialism. 2. trace the trajectory from the colonial subaltern's subordination to the assertions of agency. 3. interpret culturally dispersed authors who can be subsumed as 'colonial and postcolonial writers'. 			
5	Course Outcomes	After studying this course, students will/will be: <ol style="list-style-type: none"> 1. have familiarity with some seminal works on colonialism. 2. acquainted with the key concepts of postcolonial literary theory. 3. able to make association with the aspects of subjectivity, race, class and feminism. 			
6	Outline syllabus:				
6.00	Paper Code	Unit	Introduction	References	Teaching methods
6.01	Paper Code. MAH 304	I	Prose: Namvar Singh: 'Decolonising the Indian Mind' Edward Said: Chapter 17- 'Reflections on Exile' (From Reflections on Exile and Other Literary and Cultural Essays) Ngũgĩ wa Thiong'o: Decolonizing the Mind B. Ashcroft, G. Griffiths & H. Tiffin: 'Cutting the Ground: Critical Models of Post Colonial Literatures' from The Empire Writes Back (London & New York, Routledge 1989) Harish Trivedi: Chapter IX and X from Colonial Transactions (Calcutta, Papyrus) Gayatri Chakravorty Spivak: 'Can the Subaltern Speak?' (Select excerpts)	Text, Loomba, Ania. Colonialism/ Post Colonialism. Routledge: London and NY: Routledge, 2000.	Detailed class room discussion and reading of texts in class, Question and Answers Discussion, Presentations, Assignments, Research Orientation, and Parallel Readings, and clearing of students' doubts in class

6.02	Paper Code. MAH 304	II	<p>Fiction: Premchand: Karmabhumi Raja Rao: Kanthapura Srilal Shukla: Raag Darbari Shashi Tharoor: The Great Indian Novel</p>	Text, Trivedi, Harish. "India and Post-colonial Discourse." Interrogating Post-colonialism: Theory, Text and Context, edited by Meenakshi Mukherjee and Harish Trivedi, Indian Institute of Advanced Study, 1996, pp.230-246.	Discussion, Presentations, Assignments, Research Orientation, and Parallel Readings, Revision of full syllabus and clearing of doubts
6.03	Paper Code. MAH 304	III	<p>Poetry: Shiv K. Kumar: 'A Letter from New York' 'Delhi O Delhi' Arun Kolatkar: 'Jejuri'* Dilip Chitre: 'Born a Shudra, I have Been a Trader'* 'The View from Chinchpokli'* 'At Midnight in the Bakery at the Corner'* Eunice de Souza: 'Transcend Self, You Say'* 'de Souza Prabhu'* Meena Alexander: 'Migrant Memory'* 'Birthplace with Buried Stones'*</p>	Text, Trivedi, Harish. "India and Post-colonial Discourse." Interrogating Post-colonialism: Theory, Text and Context, edited by Meenakshi Mukherjee and Harish Trivedi, Indian Institute of Advanced Study, 1996, pp.230-246.	Discussion, Presentations, Assignments, Research Orientation, and Parallel Readings, Revision of full syllabus and clearing of doubts
6.04	Paper Code. MAH 304	IV	<p>Drama: Girish Karnad: Hayavadan Uma Parameswaran: Sons Must Die Datta Bhagat: Whirlpool Manjula Padmanabhan: Hidden Fires</p>	Text, Trivedi, Harish. "India and Post-colonial Discourse." Interrogating Post-colonialism: Theory, Text and Context, edited by Meenakshi Mukherjee and Harish Trivedi, Indian Institute of Advanced Study, 1996, pp.230-246.	Detailed class room discussion and reading of texts in class, Question and Answers Discussion, Presentations, Assignments, Research Orientation, and Parallel Readings, and clearing of students' doubts in class
7	Course Evaluation				
7.10	CA: 20%				
7.1	Attendance	5%			

7.12	Homework	-
7.13	Quizzes	4 Quizzes, 5%
7.14	Projects	1 Project, 5%
7.15	Presentatio n	1 Presentation, 5%
7.16	Any other	--
7.2	MTE(IA)	20%
7.3	End-term examination: 60%	
8	Text Books & References: <ol style="list-style-type: none"> 1. "Decolonising the Mind." Block-8 Decolonising the Mind, IGNOU, 2017. eGyanKosh, 2. Hawley, John C. "The Colonizing Impulse of Postcolonial Theory." Santa Clara University Scholar Commons, Winter 2010, pp.779-787.MFS Modern Fiction Studies, 56(4), 769-787. 3. Singh, Namvar, and Harish Trivedi. "Decolonising the Mind." Indian Literature, vol. 35, no. 5, Sept 1992, pp.145-156. 4. Trivedi, Harish. "India and Post-colonial Discourse." Interrogating Post-colonialism: Theory, Text and Context, edited by Meenakshi Mukherjee and Harish Trivedi, Indian Institute of Advanced Study, 1996, pp.230-246. 5. Ul-Rehman, Saeed. "Decolonizing Post-colonial Theory." Kunapipi, vol. 20, no. 2, 1998, pp. 31-39. 	
8.1	Recommen ded Reading	<ol style="list-style-type: none"> 1. Ashcroft, Bill Ashcroft et al, eds. The Post-Colonial Studies Reader. London: Routledge, 2006. 2. Brydon, Diana and Helen Tiffin. Decolonising Fictions. Sydney: Dangaroo, 1993. 3. King, Bruce, ed. The New National and Postcolonial Literatures: An Introduction, Oxford: Clarendon, 1996. 4. Kennedy, Valerie. Edward Said (Key Contemporary Thinkers). Boston: Polity Press, 2000. 5. Loomba, Ania. Colonialism/ Post Colonialism. Routledge: London and NY: Routledge, 2000.
8.2	Online Sources	http://www.slideshare.net/mobile/milan1994/decolonization-of-indian-mind-namvar-singh http://wwwkksir.blogspot.com/2015/05/decolonising-indian-mind-namvar-singh.html?m=1 http://www.guffo.in/namvar-singh/2 http://hdl.handle.net/123456789/23225 http://www.jstor.org/stable/23337172 http://ro.uow.edu.au/kunapipi/vol20/iss2/11

QUESTION BANK

UNIT I

1. Explain the main theme of Decolonising the mind.
2. Elaborate decolonization of the Indian min.
3. Describe your understanding of the decolonization of the mind.
4. Explain the process of decolonization in free India.
5. Explain the reflection of exile by Edward Said.
6. In his Introduction, Ngũgĩ wa Thiong'o states that the study of African realities has been too long seen in terms of tribes. What does he mean by this?
7. Explain the main points of The Empire Writes Back.
8. Describe the postcolonial theory by Bill Ashcroft.
9. What is the concept of writing back?
10. Explain *Calcuttaand Papyrus* by Harish Trivedi.

11. Explain the theories of Gayatri Chakravorty Spivak.
12. 'Can the Subaltern Speak?' has become a defining postcolonial work, exploring the lack of voice and agency that women in the Third World have.

UNIT II

1. What are the central themes explored in *Karmabhumi* and how do they reflect the socio-political context of India during the time it was written?
2. How does Munshi Premchand portray the concept of duty and responsibility in *Karmabhumi*?
3. Provide examples from the text to support your analysis. Examine the character development of Amarkant throughout the novel. How does his journey reflect the broader social changes occurring in India?
4. Discuss the role of women in *Karmabhumi*. How does Premchand depict the challenges and aspirations of female characters in the novel? Analyze the portrayal of caste and class in *Karmabhumi*.
5. How do these social structures influence the lives and interactions of the characters? What is the significance of the title *Karmabhumi*?
6. How does the idea of 'Karma' or duty play a crucial role in the narrative?
7. Describe the main theme of *Kanthapura* by Raja Rao.
8. How does Raja Rao use the village of Kanthapura as a microcosm of India's struggle for independence?
9. Analyze the character of Moorthy in *Kanthapura*. How does his transformation reflect the influence of Gandhian principles?
10. Discuss the role of women in the Indian independence movement as depicted in *Kanthapura*.
11. How do characters like Rangamma and Ratna challenge traditional gender roles? Examine the narrative style of *Kanthapura*.
12. How does the use of an oral storytelling technique affect the reader's experience of the novel?
13. Explain the main theme of *Raag Darbari* by Srilal Shukla.
14. Write the main theme of *The Great Indian Novel* by Shashi Tharoor.
15. How does Shashi Tharoor use the structure of the Mahabharata to narrate the political history of modern India in *The Great Indian Novel*?
16. Analyze the character of Ved Vyas in *The Great Indian Novel*. How does his role as the narrator influence the storytelling?
17. Discuss the portrayal of key historical figures from India's independence movement in *The Great Indian Novel*.
18. How does Tharoor blend myth and history in these characterizations?
19. What are the major themes explored in *The Great Indian Novel*?
20. How do these themes reflect the socio-political landscape of contemporary India?

UNIT III

1. What themes does Shiv K. Kumar explore in "A Letter from New York"? How do these themes reflect the cultural and social milieu of New York City?
2. Analyze the narrative voice in "A Letter from New York". How does Kumar use the letter format to convey the protagonist's experiences and emotions?
3. What are the central themes in "Delhi O Delhi"? How does Shiv K. Kumar portray the complexities of life in India's capital city?
4. Analyze the character development in "Delhi O Delhi". How do the characters reflect the diverse social and cultural landscape of Delhi?
5. How does Shiv K. Kumar address the theme of change and modernity in "Delhi O Delhi"? Provide examples from the text to support your analysis.
6. What themes does Arun Kolatkar explore in *Jejuri*? How do these themes reflect the cultural and religious landscape of India?

7. Analyze the depiction of faith and skepticism in *Jejuri*. How does Kolatkar navigate between these two contrasting perspectives?
8. What themes does Dilip Chitre explore in “Born a Shudra, I have Been a Trader”? How do these themes reflect the socio-economic realities of India?
9. Analyze the portrayal of caste identity in “Born a Shudra, I have Been a Trader.” How does Chitre address the historical and contemporary implications of the caste system?
10. What themes are central to “The View from Chinchpokli”? How does Dilip Chitre use the urban landscape to explore these themes?
11. Analyze the depiction of Chinchpokli as a setting. How does Chitre portray the socio-cultural dynamics of this urban locality?
12. What themes does Dilip Chitre explore in “At Midnight in the Bakery at the Corner”? How do these themes reflect the intersection of personal and communal spaces?
13. Analyze the significance of the bakery setting in the poem. How does Chitre use this space to explore broader social and cultural issues?
14. What themes does Eunice de Souza explore in “Transcend Self, You Say”? How do these themes reflect the poet's perspectives on self-identity and spirituality?
15. Analyze the tone and style of “Transcend Self, You Say.” How does de Souza use language to convey the poem's message about the self?
16. What themes are central to “de Souza Prabhu”? How does Eunice de Souza explore issues of identity, heritage, and social status in the poem?
17. Analyze the depiction of the protagonist’s cultural and religious background in “de Souza Prabhu.” How does de Souza use this background to comment on broader social issues?
18. Discuss the significance of the name “de Souza Prabhu.” How does the juxtaposition of Portuguese and Indian elements reflect the poem's exploration of mixed heritage?
19. What themes does Meena Alexander explore in "Migrant Memory"? How do these themes reflect the experiences of migrants and the complexities of memory?
20. Analyze the portrayal of displacement and longing in "Migrant Memory." How does Alexander convey the emotional landscape of migrants through her poetry?
21. Discuss the significance of memory in the poem. How does Alexander use memory as a means to connect the past and present experiences of migrants?

UNIT IV

1. What themes does Girish Karnad explore in *Hayavadana*? How do these themes reflect the complexities of human identity and relationships?
2. Analyze the use of mythology and folklore in *Hayavadana*. How does Karnad incorporate traditional stories to address contemporary issues?
3. Discuss the significance of the title *Hayavadana*. How does the character of Hayavadana symbolize the central conflicts and themes of the play?
4. What are the central themes in *Sons Must Die*? How does Uma Parameswaran use these themes to explore issues of family, tradition, and societal expectations?
5. Analyze the portrayal of generational conflict in *Sons Must Die*. How do the relationships between the characters reflect tensions between old and new values?
6. Discuss the role of cultural identity in *Sons Must Die*. How does Parameswaran depict the struggles of maintaining cultural traditions in a changing world?
7. What are the central themes explored in *Whirlpool*? How do these themes reflect the protagonist’s internal and external conflicts?
8. Analyze the portrayal of psychological turmoil in *Whirlpool*. How does Datta Bhagat depict the mental and emotional struggles of the characters?
9. Discuss the significance of the whirlpool as a metaphor in the story. How does this symbol reflect the central conflicts and themes?
10. What are the central themes explored in *Hidden Fires*? How do these themes reflect the personal and societal conflicts depicted in the play?
11. Analyze the portrayal of domestic life in *Hidden Fires*. How does Manjula Padmanabhan use this setting to explore broader social and cultural issues?

12. Discuss the role of family dynamics in Hidden Fires. How do the relationships between characters drive the plot and reveal underlying tensions?

PROJECTS (To be given to group of students)

Analyse any text and write a research paper.

Mapping of Outcomes v. Topics

Outcome no. → Syllabus topic↓	1	2	3	4
Paper Code. Unit I.1	√	√	√	√
Paper Code. Unit I.2	√	√	√	√
Paper Code. Unit I.3	√	√	√	√
Paper Code. Unit I.4	√	√	√	√
Paper Code. Unit I.5	√	√	√	√
Paper Code. Unit I.6	√	√	√	√
Paper Code. Unit II.1	√	√	√	√
Paper Code. Unit II.2	√	√	√	√
Paper Code. Unit II.3	√	√	√	√
Paper Code. Unit II.4	√	√	√	√
Paper Code. Unit II.5	√	√	√	√
Paper Code. Unit III.1	√	√	√	√
Paper Code. Unit IV.1	√	√	√	√