

Course Title: Critical Approaches in English Studies

Course Code: HMLP650

L-T-P: 3-0-0

Credits: 3

Pre-requisites: Nil

Prepared by: Dr. Mahadeva Swamy N. N.

Course Objective: The main objective of the course is to understand various types of critical theories and methodologies that have shaped the study of literature and develop research scholars' analytical, interpretive and critical thinking skills.

Course Outcomes:

CO-1	Apply different critical approaches to interpret and analyse literary texts across genres and periods.
CO-2	Demonstrate knowledge of major literary theories (e.g., Structuralism, Marxism, Feminism, Psychoanalysis, Postcolonialism, etc.).
CO-3	Recognize the interdisciplinary nature of literary theories and their relevance to cultural, political, historical, and philosophical contexts.
CO-4	Develop the ability to think critically about texts, arguments, and contexts through various theoretical lenses.

Module - I

Structuralism: What is Structuralism and what structuralist critics do? - Introducing the key concepts of Sign, Signifier and signified - Langua and Parole - Synchronic and Diachronic analysis - Binary oppositions

Poststructuralism: What is poststructuralism? - The tenets of poststructuralism - The difference between structuralism and poststructuralism - The concept of Deconstruction - Differance - Intertextuality (Julia Kristeva) - Discourse (Michael Foucault)

Modernism: What is Modernism? - Avant Garde - Fragmentation - Alienation - Stream of Consciousness - Symbolism and Imagism

Postmodernism: What is postmodernism? - The tenets of postmodernism - Intertextuality - Simulacrum/ Hyperreality (Jean Baudrillard) - Cultural Hybridity - irony and parody

Module - II

Postcolonialism: Colonial Discourse - Othering - Hybridity and Mimicry (Homi K Bhabha) - Subaltern (Gayatri Chakravorty Spivak) - Double Consciousness (W.E.B. Du Bois) - Eurocentrism - Neocolonialism

Feminism: What is Feminism? - Patriarchy - Gender vs Sex - Intersectionality (Kimberle Crenshaw) - the Male Gaze - Gender Performativity - Waves of Feminism

Queer Criticism: What is Queer Criticism and how is it different from Feminism? - Heteronormativity - Queer - Binary oppositions - Gender fluidity - Queering - Transgression

Module - III

Psychoanalytic Criticism: What is Psychoanalytic Criticism? - Unconscious - Id, Ego, Superego (Freud) - Oedipus Complex - Repression - Defence Mechanism - The Mirror Stage (Jacques Lacan) - The Return of the repressed

Marxism: What is Marxism and what are its tenets? Base and superstructure class struggle - False - consciousness - Hegemony (Antonio Gramsci) - Proletariat and Bourgeoisie - Class consciousness

Ecocriticism: Introduction to Ecocriticism - Anthropocentrism - Ecocentrism - Deep ecology - Environmental justice - Ecofeminism - Anthropocene

Module - IV

New Historicism: What is New Historicism and why is it important? - Historical context - Power/ power relations - Discourse (Foucault) - Repression and resistance - Historicization

Cultural Materialism: Why Cultural Materialism is essential? - Material conditions - hegemony (Antonio Gramsci) - ideology - historicization - Oppositional readings

Posthumanism: What is Posthumanism? - Decentering human subjects - Technological mediation - Distributed agency - Biopolitics - Transhumanism vs Posthumanism - Cyborg

Evaluation Pattern:

Class Attendance	5 Marks
Classroom Participation	10 Marks
Oral Presentation	5 Marks
Written Assignment (Min 2000 words)	5 Marks
Mid-Sem Exam	25 Marks
End Semester Examination	50 Marks

Learning Resources:

Text Books and Essays:

Module - 1

Abrams, M. H. "The Deconstructive Angel". *Critical Inquiry*. The University of Chicago Press, 1977.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2017.

Baudrillard, Jean. "The Precession of Simulacra". *Simulacra and Simulations*. Sheila Faria Glaser, Editor. The university of Michigan Press, 1994.

Derrida, Jacques. "Structure, Sign and Play in the Discourse of the Human Sciences." *Writing and Difference*. Alan Bass, Translator. The University of Chicago Press, 1978.

Foucault, Michel. "What is an Author"? *The Foucault*. Paul Rabinow, Editor. Pantheon Books, 1984.

Habermas, Jurgen. "Modernity: An Incomplete Project". *Habermas and the Unfinished Project of Modernity: Critical Essays on The Philosophical Discourse of Modernity*. Maurizio Passerin d'Entreves and Seyla Benhabib, Editors. The MIT Press Cambridge, 1997.

Miller, J Hillis. "The Critic as Host". *Critical Inquiry*. The University of Chicago Press, 1977.

Saussure, Ferdinand de. "Nature of the Linguistic Sign." *Course in General Linguistics*. Translated by Wade Baskin. Philosophical Library, 1959.

Module - 2

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2017.

Bhabha, Homi K. *The Location of Culture*. London & New York: Routledge, 1994.

Bristow, Joseph. *Sexual Sameness: Textual Difference in Lesbian and Gay Writing*. Routledge, 1992.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2006.

Cixous, Helene. "The Newly Born Woman". *Theory and History of Literature*. The University of Minnesota Press, 1986.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2006.

Said W, Edward. *Orientalism*, Vintage, 1979.

Showalter, Elaine. "Toward a Feminist Poetics". *Women Writing and Writing about Women*. Mary Jacobs, editor. Routledge, 2012.

Smith, Barbara. "Toward a Black Feminist Poetics". *Conditions*. 1977.

Module - 3

Althusser, Louis. "Ideology and Ideological State Apparatuses". *Lenin and Philosophy and Other Essays*. Ben Brewster. New Left Books, 1971.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2017.

Freud, Sigmund. "Creative Writing and Day Dreaming". *Literature and psychoanalysis*. Columbia University Press, 1983.

Garrard, Greg. *The Oxford Handbook of Ecocriticism*. Oxford University Press Inc, 2014.

Module – 4

Badmington, Neil. *Posthumanism*. Red Globe Press, 2000.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2017.

Braidotti, Rosi. *The Posthuman*. Polity Press, 2013.

Harris, Marvin. *Cultural Materialism: The Struggle for a Science of Culture*. Altamira Press, U.S.2001.

Nayar, Pramod K. *Posthumanism*. Polity Press, 2013.

Veeser, H. Aram. *The New Historicism Reader*. Routledge, 1989.

Reference Books:

Ashcroft, B., G. Griffiths & H. Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial literatures*. London: Routledge, 1989.

Banerji, Debashish, and Makarand R. Paranjape, eds. *Critical Posthumanism and Planetary Futures*. Springer, 2016.

Buell, L. *The Future of Environmental Criticism: Environmental Crisis and Literary imagination*. Oxford: Blackwell, 2005.

Clarke, Bruce, and Manuela Rossini, eds. *The Cambridge Companion to Literature and the Posthuman*. Cambridge University Press, 2017.

Cohen, Robin. *Global Diasporas: An Introduction*. Routledge, 2008.

Fanon, F. *The Wretched of the Earth*. (Tr. R. Philcox). New York: Grove Press, 2004.

hooks, bell. *Ain't I a Woman: Black Women and Feminism*. South End Press, 1981.

Huggan, G. & H. Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London and New York: Routledge, 2010.

Sierbers, Tobin. *Disability Theory*. University of Michigan Press, 2008.

Other Suggested Readings:

Guha, R. *The Unquiet Woods: Ecological Change and Peasant Resistance in the Himalayas*. 2000.

Hilger, Stephanie M., ed. *New Directions in Literature and Medicine Studies*. Palgrave Macmillan, 2017.

Course Title: Reading Indian Marginalized

Course Code: HMLP652

L-T-P: 3-0-0

Credits: 3

Pre-requisites: Nil

Prepared by: Dr. Mahadeva Swamy N. N.

Course Objective: The main objective is to critically study the literature written by historically marginalized communities in India which explore deeply on structural inequalities such as casteism, colonialism, patriarchy and gender and sexual inequality, and economic exploitation.

Course Outcomes:

CO-1	Identify and analyze the literary strategies used to resist and critique structural inequality in a variety of Indian contexts
CO-2	Interpret texts through theoretical lenses such as postcolonialism, critical caste theories, feminism, Marxism, and decolonial thought.
CO-3	Compare and contrast the narratives by marginalized communities to understand the various dimensions of inequality and social justice struggles in Indian context.
CO-4	Evaluate the historical and political contexts that inform the literature of marginalized across different regions and time periods in India.

Syllabus:

Module 1: Introduction to Reading Indian Marginalized

Introducing key concepts such as marginality, structural inequality, intersectionality and subalternity - Who are marginalized in the Indian Context and what are their key issues? - How to read and analyse literature of marginalized communities?

Module 2: Caste and Dalit Assertion

Reading key texts on Caste hierarchy - Religious and social exclusion of Dalits (Ex-Untouchables) - Social Reformation Movements in pre-colonial and colonial India – Dr. B. R. Ambedkar's socio-political movements - Dalit (Panthers) movement in Maharashtra and across India - The question of Caste and Gender inequality and Dalit women's writings – Dalit narratives

Module 3: Tribal Literature and Question of Identity and Equality

Reading and analysis of Tribal literature - The question of land and identity - Displacement and Development - Ecology - Tradition vs Modernity - Tribal narratives

Module 4: Gender, Sexuality and Queer Resistance

Queering the literature - Intersectionality - Queer desire - Bodily autonomy - Questioning binary and dominance of patriarchy - gender and sexual equality - queer narratives

Evaluation Pattern:

Class Attendance	5 Marks
Classroom Participation	10 Marks
Oral Presentation	5 Marks
Written Assignment (Min 2000 words)	5 Marks
Mid-Sem Exam	25 Marks
End Semester Examination	50 Marks

Learning Resources:

Text Books and Essays:

Module - 1

Ambedkar, B. R. "Castes in India: Their Mechanism, Genesis and Development." *Dr. Babasaheb Ambedkar: Writings and Speeches Vol. 1*. Dr. Ambedkar Foundation, 2014.

Ao, Temsula. "Writing Orality." *Orality and Beyond: A North-East Indian Perspective*. Sahitya Academy, 2007.

G, Aloysius. *Nationalism Without a Nation in India*. Oxford University Press, 1998.

Ilaiah Shepherd, Kancha. *Why I am not a Hindu?* Sage Publications, 2019.

Spivak, Gayatri Chakravorty. *Can the Subaltern Speak?*. Rosalind C Morris, editor. Columbia University Press, 2010.

Module - 2

Ambedkar, B. R. "Waiting for a Visa." *Dr. Babasaheb Ambedkar: Writings and Speeches Vol. 1*. Dr. Ambedkar Foundation, 2014.

Bama. *Karukku*. Translated by Lakshmi Holmstrom, Oxford University Press, 2011.

Limbale, Sharan Kumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Tr. Alok Mukherjee. Hyderabad: Orient Longman, 2001.

Nagraj Manjule (Director) - *Sairat* (2016) (A Marathi movie)

Valmiki, Omprakash. *Joothan: A Dalit's Life*. Translated by Arun Prabha Mukherjee, Columbia University Press, 2003.

Yengde, Suraj. *Caste Matters*. Penguin Viking, 2019.

Module - 3

Ao, Temsula. *Laburnum for My Head: Stories*. Penguin India, 2009.

Sowvendra Shekhar, Hansda. *The Adivasi Will Not Dance*. Speaking Tiger Speaking Tiger Publishing Pvt Ltd, 2018.

Chaturvedi, A. K. *Tribals in Indian English Novel*. Atlantic publishers and Distributors Pvt Ltd, 2019.

Module - 4

Sowvendra Shekhar, Hansda. *My Father's Garden*. Speaking Tiger Publishing Pvt Ltd, 2011.

Raj Rao, R. *The Boyfriend*. Penguin India, 2010.

Vasudendra. *Mohanaswamy*. Translated by Rashmi Terdal. Harper Perennial India, 2019.

A, Revathi. *Truth About Me: A Hijra Life Story*. Penguin India, 2010.

Vanitha, Ruth., Kidwai., Saleem. *Same – Sex Love in India: Redding from Literature and History*. Palgrave, 2020.

Reference Books:

Ambedkar, B. R. “Annihilation of Caste.” *Dr. Babasaheb Ambedkar: Writings and Speeches Vol. 1*. Dr. Ambedkar Foundation, 2014, pp 23-96.

Bagul, Baburao. “Dalit Literature is but Human Literature.” *Poisoned Bread*, Dangle, Arjun, editor. 1st ed., Orient BlackSwan, 2018, pp. 274-294.

Butler, Judith. *Undoing Gender*. Routledge, 2004.

Guru, Gopal., Sarukkai, Sundar. *The Cracked Mirror: An Indian Debate on Experience and Theory*. OUP India, 2017.

Nagaraju., D. R. *The Flaming Feet and Other Essays*. D.R. Prithvi Datta Chandra Shobhi, editor. permanent black, 2016.

Pandian, M.S.S. “One Step Outside Modernity: Caste, Identity Politics, and Public Sphere.” *Economic and Political Weekly*, vol. 37, no. 18, 2002, pp. 1735-1741.

Pandian, M.S.S. “Writing Ordinary Lives.” *Economic and Political Weekly*. vol. 43, no. 38, 2008, pp. 34-40.

Rege, Sharmila. “Dalit Women Talk Differently: A Critique of ‘Difference’ and Towards a Dalit Feminist Standpoint Position.” *Economic and Political Weekly*. Vol.33, No. 4 (Oct, 31,1998), pp, WS39-WS46.

Rege, Sharmila. *Writing Caste/Writing Gender: Reading Dalit Women's Testimonios*. New Delhi: Zubaan, 2006.

Said. W., Edward. *Orientalism*, Vintage, 1979.

Satyanarayana, K., and Susie Tharu, editors. *Steel Nibs are Sprouting: New Dalit Writing from South India*. 1st ed., HarperCollins Publishers India, 2013.

Wilkerson, Isabel. *Caste: The Origins of Our Discontents*. Random House, 2020.

Other Suggested Reading:

Anand, Mulk Raj and Eleanor Zelliot(eds). *An Anthology of Dalit Literature*. New Delhi: Gyan Prakashan,1992.

Satyanarayana, K., and Susie Tharu, editors. *The Exercise of Freedom*. Navayana, 2013.

Course Title: Advanced Methodologies in Literary and Cultural Research

Course Code: HMLP653

L-T-P: 3-0-0

Credits: 3

Pre-requisites: Nil

Prepared by: Dr. Subin Scaria

Course Objective: This course explores advanced research methodologies pertinent to the diverse fields within English Studies, encompassing literary analysis, cultural criticism, and interdisciplinary approaches. With a keen awareness of the accelerating impact of digital technologies and artificial intelligence, students will critically engage with theoretical debates surrounding research design, data collection, analysis, and ethical considerations.

Course Outcomes:

CO-1	Analyse and differentiate between major research paradigms and their implications for research design in English and Cultural Studies.
CO-2	Formulate clear, researchable questions, and design methodologically sound research proposals aligned with specific areas of inquiry within literary and cultural studies.
CO-3	Select, justify, and competently apply a range of qualitative, and computational methods appropriate to their research questions.
CO-4	Address principles of academic integrity, and master the stylistic and formatting conventions essential for scholarly communication in English Studies.

Syllabus:

Module-I: Foundations of Inquiry: Epistemology, Ontology, and Research Design

Epistemological traditions in the humanities (hermeneutics, phenomenology, post-structuralism), The qualitative-quantitative divide and its implications, Formulating research questions and objectives, Developing a research proposal structure, Literature review as a methodological tool.

Module-II: Textual and Interpretive Methodologies

Close reading as a critical methodology, Historical-critical approaches and contextual analysis, Archival research and primary source engagement, Analysing digital texts and platforms. Visual culture research methodologies.

Module-III: Cultural and Contextual Approaches

Ethnographic methods and participant observation in cultural studies, ethnography and power relations, Interview method, oral history and lived experiences as methods for cultural research, Critical Discourse analysis.

Module-IV Literature, Globalization, and Digital Culture

Ethical review processes and informed consent, Data collection, management, and privacy in humanities research, Academic integrity, plagiarism, and citation practices, Preparing

manuscripts for peer review and academic publishing, Conference presentations and public scholarship, The role of digital humanities in contemporary research dissemination. Ethical implications of AI in research.

Evaluation Pattern:

Attendance	5 Marks
Presentation	10 Marks
Assignment	10 Marks
Mid-Sem Examination	25 Marks
End Examination:	50 Marks

Learning Resources:

Text Books:

Module I:

- Griffin, Gabriele. "Introduction: Research Methods and the Arts and Humanities." *In Research Methods for English Studies*, 2nd ed., edited by Gabriele Griffin, 1–18. Edinburgh: Edinburgh University Press, 2013.
- Pickering, Michael. "Introduction: Researching Cultural Studies." *In Research Methods for Cultural Studies*, edited by Michael Pickering, 1–16. Edinburgh: Edinburgh University Press, 2009.
- Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed. Sage Publications, 2018. (Selected chapters on philosophical assumptions and research design).
- Booth, Wayne C. *The Craft of Research*. 4th ed. Chicago Guides to Writing, Editing, and Publishing. Chicago: University of Chicago Press, 2016.

Module II:

- Sontag, Susan. *Against Interpretation and Other Essays*. 7. print. A Delta Book. New York: Dell, 1966. (Section – Against Interpretations).
- Griffin, Gabriele, ed. *Research Methods for English Studies*. 2. ed. Research Methods for the Arts and Humanities. Edinburgh: Edinburgh Univ. Press, 2013. (Archival Methods by Carolyn Steedman)
- Pickering, Michael, ed. *Research Methods for Cultural Studies*. Reprint. Research Methods for the Arts and Humanities. Edinburgh: Edinburgh Univ. Press, 2009. (Section Four: Texts and Pictures)
- Moretti, Franco. "Graphs, Maps, Trees: Abstract Models for a Literary History." *New Left Review* 26 (March-April 2004): 67-93.

Module III:

- Griffin, Gabriele, ed. *Research Methods for English Studies*. 2. ed. Research Methods for the Arts and Humanities. Edinburgh: Edinburgh Univ. Press, 2013. (Selections - Oral History as a Research Method by Penny Summerfield, Visual Methodologies by Gillian Rose, The Uses of Ethnographic Methods in English Studies by Rachel Alsop, and Discourse Analysis by Gabriele Griffin)

Pickering, Michael, ed. *Research Methods for Cultural Studies*. Reprint. Research Methods for the Arts and Humanities. Edinburgh: Edinburgh Univ. Press, 2009. (Section One: Lives and Lived Experience, and Section Five: Linking with the Past).

Module IV:

Modern Language Association. *MLA Handbook*. 9th ed. Modern Language Association of America, 2021.

Booth, Wayne C., Gregory G. Colomb, Joseph M. Williams, James Bizup, and William T. FitzGerald. *The Craft of Research*. 4th ed. University of Chicago Press, 2016.

Hanemaayer, Ariane, ed. *Artificial Intelligence and Its Discontents: Critiques from the Social Sciences and Humanities*. Social and Cultural Studies of Robots and AI. Cham: Springer International Publishing, 2022. <https://doi.org/10.1007/978-3-030-88615-8>

MLA Style Center. "How Do I Cite Generative AI in MLA Style?," March 17, 2023. <https://style.mla.org/citing-generative-ai/>.

Reference Books:

Given, Lisa M., ed. *The Sage Encyclopedia of Qualitative Research Methods*. Los Angeles, Calif: Sage Publications, 2008.

Sousa Correa, Delia da, and W. R. Owens. *The Handbook to Literary Research*. 2nd ed. London New York: Routledge [in association with] the Open University, 2010.

Eagleton, Terry. *Literary Theory: An Introduction*. 2. ed., 5. print. Minneapolis, Minn: Univ. of Minnesota Press, 2006.

Foucault, Michel. *The History of Sexuality*. 1st American ed. Social Theory, 2nd Edition. New York: Pantheon Books, 1978.

Gadamer, Hans-Georg, Joel C. Weinsheimer, and Hans-Georg Gadamer. *Truth and method*. 2., rev. Ed., Reprint. Continuum impacts. London: Continuum, 2011.

Drucker, Johanna. *SpecLab: Digital Aesthetics and Projects in Speculative Computing*. University of Chicago Press, 2009.

White, Hayden V. *Metahistory: The Historical Imagination in Nineteenth-Century Europe*. Paperback ed., 11. A Johns Hopkins Paperback. Baltimore, Md.: Johns Hopkins Univ. Press, 2000.

Brooks, Cleanth. *The Well Wrought Urn : Studies in the Structure of Poetry*. New York : Harcourt, Brace & World, 1947. <http://archive.org/details/wellwroughturnst00broo>.

Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. 5th ed. Sage Publications, 2022.

Burke, Peter. *Varieties of Cultural History*. 1. publ. Ithaca, NY: Cornell University Press, 1997.

Madison, D. Soyini. *Critical Ethnography: Method, Ethics, and Performance*. Nachdr. Thousand Oaks, Calif.: Sage, 2008.

Gee, James Paul, ed. *The Routledge Handbook of Discourse Analysis*. 1. publ. in paperback. Routledge Handbooks in Applied Linguistics. London: Routledge, 2014.

Pears, Richard, and Graham Shields. *Cite Them Right: The Essential Referencing Guide*. 12th ed. Palgrave Macmillan, 2022.

Lyotard, Jean-François, and Jean-François Lyotard. *The Postmodern Condition: A Report on Knowledge*. Repr. Theory and History of Literature 10. Manchester: Manchester Univ. Pr, 2005.

Course Title: Cultural Studies and Literary Intersections in the Digital Age

Course Code: HMLP651

L-T-P: 3-0-0

Credits: 3

Pre-requisites: Nil

Prepared by: Dr. Subin Scaria

Course Objective: This course aims to equip students with critical tools to analyse literary texts as dynamic cultural productions within contemporary societal contexts, with a particular focus on the impact of digital technologies and globalization. Students will explore how literature both shapes and is shaped by societal forces, ideologies, and power structures in the digital age.

Course Outcomes:

CO-1	Analyse literary texts as cultural products within contemporary historical and social contexts.
CO-2	Evaluate representations of power, identity, and ideology in literary works across various cultural and media landscapes.
CO-3	Apply cultural studies frameworks to diverse literary forms, genres, and digital media.
CO-4	Discuss the relationship between art, culture, and society in a globalized and digitally interconnected world.

Syllabus:

Module-I Foundations of Cultural Studies

What is Cultural Studies? genealogies and debates, Culture as "way of life" vs. "high art.", the social, political, and historical dimensions of textual production and reception, Textuality and Contextuality: beyond the autonomy of the text, ideology, hegemony, and power in cultural production, The role of the Reader/Audience.

Module-II Literature, Identity, and Representation

Constructing Identity: Essentialism vs. Social Construction, Literature and social categories and stereotypes, Gender and Literature: Feminist and Queer Approaches, Race and ethnicity in literary representation, Class and Social Mobility in Narratives, Postcolonial Perspectives on Identity and Representation.

Module-III Literature, Media, and Popular Culture

Interplay between literature and other forms of media, Popular Culture, Adaptation Studies: From Page to Screen and Beyond, The Rise of Popular Culture Studies, Genre, Tropes, and Cultural Archetypes, Fan Cultures and Participatory Media, The Commercialization of Culture and Literature.

Module-IV Literature, Globalization, and Digital Culture

Globalization and World Literature, Transnationalism and Hybrid Cultures, The Digital Turn in Literature: E-books, Fan Fiction, and Online Communities, Copyright, Open Access, and

the Future of Literary Production, Literature as a Site of Global Dialogue and Resistance, AI and Text: Generative Models and Culture.

Evaluation Pattern:

Attendance	5 Marks
Presentation	10 Marks
Assignment	10 Marks
Mid-Sem Examination	25 Marks
End Examination	50 Marks

Learning Resources:

Module I:

- Hall, Stuart. "Cultural Studies: Two Paradigms." *Media, Culture & Society*, vol. 2, no. 1, 1980.
- Nayar, Rana, Pushpinder Syal, and Akshaya Kumar. *Cultural Studies in India*. New Delhi: Routledge India, 2015.
- Foucault, Michel. "What is an Author?" *Language, Counter-Memory, Practice: Selected Essays and Interviews*. Cornell University Press, 1977.
- Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences." *Writing and Difference*. University of Chicago Press, 1978.
- de Certeau, Michel. *The Practice of Everyday Life*. Translated by Steven Rendall. University of California Press, 1984.
- During, Simon, ed. *The Cultural Studies Reader*. 2. ed., Reprinted. London New York, NY: Routledge, Taylor & Francis Group, 2006.

Module II:

- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Said, Edward W. *Orientalism*. Pantheon Books, 1978.
- Vanita, Ruth. *Gandhi's Tiger and Sita's Smile: Essays on Gender, Sexuality, and Culture*. New Delhi: Yoda Press : Distributed by Foundation Books, 2005.
- Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. Aunt Lute Books, 1987.
- Connell, Raewyn. *Masculinities*. 2. ed., Berkeley: Univ. of California Pr, 2008.
- Gupta, Charu. *The Gender of Caste: Representing Dalits in Print*. Global South Asia. Seattle: University of Washington press, 2016.

Module III:

- Storey, John. *An Introduction to Cultural Theory and Popular Culture*. Pearson, 2009.
- Bennett, Tony. *Cultural Studies and the Study of Popular Culture*. Continuum, 2005.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York University Press, 2006.
- Adorno, Theodor W., and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception." *The Consumer Society Reader*, 2008.
- Jenkins, Henry. *Textual Poachers : Television Fans and Participatory Culture*. Hoboken: Taylor and Francis, 2012.
- Lodge, David. *The Art of Fiction*. Viking, 1992.

Module IV:

- Damrosch, David. *What Is World Literature?* Princeton University Press, 2003.
- Spivak, Gayatri Chakravorty. *Death of a Discipline*. Twentieth anniversary edition. The Wellek Library Lectures. New York: Columbia University Press, 2023.
- Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy." *Theory, Culture & Society* 7, no. 2–3 (June 1, 1990): 295–310.
<https://doi.org/10.1177/026327690007002017>.
- Lessig, Lawrence. *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*. Penguin Press, 2004.
- Crawford, Kate. *Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence*. Yale University Press, 2021.

Reference Books:

- Raymond, Williams. *Culture and Society*. New York: Anchor Books, 1958.
<https://archive.org/details/dli.ernet.505565>.
- Barthes, Roland. "The Death of the Author." *Image, Music, Text*. Hill and Wang, 1977.
- Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Oxford University Press, 1976.
- Woolf, Virginia. *A Room of One's Own*. Hogarth Press, 1929.
- Lahiri, Jhumpa. "Interpreter of Maladies." *Interpreter of Maladies*. Houghton Mifflin, 1999.
- Vanita, Ruth, and Saleem Kidwai, eds. *Same-Sex Love in India: Readings from Literature and History*. New York, NY: Palgrave, 2006.
- hooks, bell. *Ain't I a Woman: Black Women and Feminism*. South End Press, 1981.
- Film Adaptation: *Pride and Prejudice* (2005) directed by Joe Wright, alongside Jane Austen's *Pride and Prejudice* (1813)
- Graphic Novel Excerpt: Spiegelman, Art. *Maus: A Survivor's Tale*. Pantheon Books, 1986.
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.
- Hills, Matt. *Fan Cultures*. London ; New York: Routledge, 2002.
- Adichie, Chimamanda Ngozi. "The Danger of a Single Story."
(https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story)
- Famous Literary Fandoms and *Trekkie's Tale* (<https://www.britannica.com/art/Famous-Literary-Fandoms-10-Notable-Works-of-Fan-Fiction>,
https://fanlore.org/wiki/A_Trekkie%27s_Tale)
- Hodkinson, Paul. *Media, Culture and Society: An Introduction*. 2nd edition. London Thousand Oaks, California New Delhi Singapore: SAGE, 2017.