



अंग्रेजी एवं विदेशी भाषा विश्वविद्यालय

हैदराबाद - ५००००७

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD – 500 007

Department of Indian and World Literatures
MA Literatures in English
SEMESTER III (August - December 2026)

COURSE DESCRIPTION

Course title	INDIGENOUS VOICES AND POSTCOLONIAL PERSPECTIVES Rubric: Postcolonial and Global South Literatures
Category	New course
Course code	MAIWLC-524
Semester	III
Number of credits	04
Maximum intake	Open
Day & Time	Monday & Wednesday 11.00 am to 1.00 pm.
Name of the teacher	Dr. V. Rajunayak
Course description	This course offers a comprehensive study of the theoretical, literary, and socio-political issues involved in conceptualizing "Indigenous (Tribal) literature". While it takes its primary grounding from the Indian subcontinent, the course adopts a comparative framework, situating Indian tribal narratives and discourses within the broader context of global indigenous and world literatures. A central aim is to foster a comprehensive understanding of these marginalized communities and their worldviews to move towards the egalitarian discourses that academics try to bring. As a "Tribal Literary Discourse" is still in the making, its critical issues are just taking shape. Beginning with the foundational question, "Who are the Tribals?" the discourse has, over the last decade, expanded to encompass history, culture, language, and aesthetics that come from the communities in both oral and written forms.

	Amongst the multifaceted attributes of what makes Indigenous (Tribal) literature, students will understand how the environment is not merely a backdrop but an integral, constitutive element of tribal life and identity. It will explore how displacement and dispossession (from their own territory) have become central to the making of indigenous experience, shaping their literature and collective memory. The readings will help the students to further analyze how contemporary discourse on "development" often interprets the environment for instrumental purposes while systematically ignoring the historical and ongoing dispossession of its original inhabitants. Examples will be drawn from various literary texts. Readings will be supported by secondary critical materials from sociology, ecocriticism, displacement studies, postcolonial studies and tribal philosophy. This course will also discuss literature which emerges from communities designated as 'Tribal' which often negotiate with Assimilation and Integration. Migration, be it voluntary or involuntary or due to natural calamities or man-made socio-political-economic reasons, is often reality 'Tribal' (Indigenous) have to live in and is thus reflected in the literary works that emerge from within. Moreover, Post-colonial writers from 'Tribal' communities are 'writing back' against Colonial descriptions and interpretations of 'Tribal' identity, beliefs, traditions and cultural practices in the very language they were initially written. This course will engage with such texts to foster a better understanding of 'Tribal' issues and realities. Reading List: 1. Sen, Orijit. <i>River of Stories</i>. Kalpavriksh, 1994. (Graphic Novel) 2. <i>Land of the Roots</i>(book) by Jacinta Kerketta 3. <i>Angor</i> (book) by Jacinta Kerketta 4. <i>Mundari Srishtikatha</i> (Film) 5. <i>Killers of the Flower Moon</i> directed by Martin Scorsese. (Movie) 6. <i>In the Forest Hangs a Bridge</i> directed by Sanjay Kak. (Documentary) 7. <i>Creation Myths</i> from multiple 'Tribal' communities. 8. Felix Padel, <i>Sacrificing People: Invasions of a Tribal Landscape</i> (Orient BlackSwan) (Critical Reading) 9. Devi, Mahasweta. <i>Imaginary Maps</i>. Translated and introduced by Gayatri Chakravorty Spivak, Routledge, 1995.
Course delivery	The course will be delivered through lectures, movies, and documentaries and classroom discussions

Evaluation scheme	Internal (Weightage 40%):Three Take-Home Assignments End-semester (Weightage 60%): In-class (sit-down) examination
Reading List	Essential Reading As listed above. Additional Reading Ashcroft, Bill. Gareth Griffiths, and Helen Tiffin(Eds.), <i>The Postcolonial Studies Reader</i>, Routledge, 2024. _____. <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i>. Routledge, 1989. Boehmer, Elleke. <i>Colonial and Postcolonial Literature</i>. Oxford University Press, 2005.



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COURSE DESCRIPTION

Course title	CONTEMPORARY WORLD DRAMA
	Rubric: Indian and World Drama
Category (Mention the appropriate category (a/b/c) in the course description.)	b) Existing course with 20 percentage of revision
Course code	MAIWLE-555
Semester	III
Number of credits	04
Maximum intake	As per rules
Day/Time	Monday & Wednesday 9.00 a.m. to 11.00 a.m.
Name of the teacher	Prof. T. Subramanyam
Course description	i) A brief overview of the course: Contemporary drama confronts the wider social, political, economic and ethnic issues across the cultures, nations and identities in today's primitive world. Challenging the dominant readings of the conservative practices in the discourse of postcolonialism, postmodernism and feminism- contemporary drama/theatre has made great strides. It has disoriented itself both from the traditional dramaturgy of 'mimeticism' as well as the drawbacks of modernism. Arguably, it touches upon the trajectories of 'anti-realist', 'experimental', 'interventionist', 'alternative', Marxist, verbatim, feminist theatre movements, etc. among others. Plays prescribed: 1. Wole Soyinka's <i>Madmen and Specialists</i> (1970) 2. Dario Fo's <i>Can't Pay? Won't Pay!</i> (1974) 3. David Mamet's <i>Oleanna</i> (1992) 4. Wendi Lill's <i>All Fall Down</i> (1994) 5. Manjula Padmanabhan's <i>Harvest</i> (1997) 6. Suzan Lori Parks' <i>Topdog/Underdog</i> (1999)

	7. Amy Evans's <i>Many Men's Wife</i> (2006) 8. Edwardo Machado's <i>Havana is Waiting</i> (2011) 9. Julie Janson's <i>Black Mary</i> (2012) 10. Victoria Brittain & Gillian Slovo's <i>Guantanamo</i> (2012) ii) Objectives: 1. Crises (identity, spaces, emergent new voices) 2. Resistance, imperialism, language, gender, race, sexuality, ethnicity, genocide, violence, etc. 3. Technicalities of stagecraft iii) Learning outcomes: a) Transforming the dramatic content of the page along with its minute and hidden details (including punctuation, subtext, etc.) into the staging activity. Connecting the page/stage stuff with everyday life against the backdrop of sociopolitical, economic and ethnic conflicts and tensions. And motivating the students to be the active participants/observers and making them to enact the crucial scenes from the theatrical texts.
Course delivery	Lecture mode
Evaluation scheme	Internal: 40% (Three Midterm Assignments) End-semester: 60% (Final Assignment)
Reading list	Essential reading: <i>Modern British Drama</i> (2002) by Christopher Innes, <i>Acting Up; Gender and Theatre</i> (2015) by A. Mangai, <i>The Methuen Drama Guide to Contemporary South African Theatre</i> (2015) by P. Paul Schnierer, <i>Contemporary Issues in Canadian Drama</i> (1995) Additional reading: <i>Modern and Contemporary World Drama</i> (2022) ed. by Easter Kim Lee



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COURSE DESCRIPTION

Course title	CONTEMPORARY WOMEN'S FICTION Rubric: Women's Writing and Gender Studies
Category	a. New course
Course code	MAIWLE-574
Semester	III
Number of credits	04
Maximum intake	20
Day/Time	Tuesday & Thursday 2pm – 4pm
Name of the teacher	Prof. N. Ramadevi Murru
Course description	1.) A brief overview of the course: This course will take up for study some of the most influential texts by women novelists from across the world. The select texts emphasize the diversity of women's authorial worlds both through time and space. Of course, more equally scintillating points of convergence are also bound to emerge during the discussions given the underlying articulation of the universality of the human/female condition as well as the importance of literature as a means to express and understand that condition. The course also intends to place each novel in its historical, cultural, social, intellectual, and literary context and explore the various ways in which these writers have managed to transform their female experience of the world into fiction that has extended and influenced the growth of the novel immensely. The following are some of the issues that will be discussed and debated in the classroom: How does women's fiction attempt to depict the complex realities of

women's lives? What is the interaction between gender and genre? In what ways are creativity and procreativity modes of defying prevailing ideologies? Is there a distinctively female imagination with a symbolic language of its own? Is there such a thing as a chain of literary influence linking women writers to each other? Does a woman's psychological development have an effect on the plots of these writers? What kind of shift is seen in the recent upsurge of women's writing? How is the reformulation of colonial, anti-colonial, and post-colonial power relations attempted by the new women writers? How are the recurrent themes - racism, classism, feminism, violence, migration, complex identities, and cross-cultural empathy examined across different times?

ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered):

- i. familiarize the participants with the historical context of women's authorship and their place within the literary canon.
- ii. enable them to analyse the texts applying the theoretical tenets drawn from Feminism and Gender studies
- iii. successfully engage with and subvert the patriarchal ideologies of their time
- iv. view these narratives as postmodern petit narratives of personal expression
- v. understand the varied narrative techniques, themes, perspectives prevalent in women's fiction (for example: relationship-driven plots, ageing, social critique, quest for identity etc.)

iii.) Learning outcomes—

After the completion of the course the student will be able to:

- a. demonstrate an understanding of modernist literary techniques such as stream of consciousness, interior monologue, non-linear narrative and intertextuality
- b. comprehend the historical, cultural contexts of post-war, colonial and postcolonial periods, political dynamics behind gender and genre
- c. locate the chain of literary influences linking women writers of different times
- d. demonstrate an understanding of the impact of the Women's Movement and/or Feminism and/or Gender Politics on contemporary women's fiction;
- e. analyse and evaluate contemporary women's fiction in terms of its political, historical and social context and content and themes like identity, nationalism,

	multiculturalism, displacement, globalization, cultural hybridity, love, forbidden desire, social hierarchy etc., f. understand the reformulation of colonial, anti-colonial, and post-colonial power relations attempted by the new women writers g. articulate and express the concerns of today's women on public platforms h. apply their critical, theoretical and analytical skills to locate and interpret the recurrent themes - racism, classism, feminism, gender and sexuality, violence, colonial oppression, displacement, migration, cultural hybridity and complex identities, mental health and child issues and cross-cultural empathy and sisterhood- examined in the prescribed texts to their real-life situations.
Course delivery	Close reading of the texts, lectures, seminars, classroom discussions using Power Point Presentations,
Evaluation scheme	1. Internal (40%): Two mid-term papers 2. End-Semester (60%): Take home Research paper.
Reading list	Essential reading: <i>The Bell Jar</i> by Sylvia Plath (American) <i>Lady Oracle</i> by Margaret Atwood (Canadian) <i>A Concise Chinese-English Dictionary for Lovers</i> by Xialou, Guo (Chinese) <i>The Vegetarian</i> by Han Kang (Korean) <i>The Faster I Walk, the Smaller I Am</i> by Kjersti Skomsvold (Norwegian) <i>Heart Lamp</i> by Banu Mushtaq (Indian)



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COURSE DESCRIPTION

Course title	Research Methodology (for III Sem students) (Mandatory course for Option B and Option C)
Category	a. Existing course
Course code	MAIWLC-599
Semester	Semester III
Number of credits	04
Maximum intake	30
Day/Time	Monday and Wednesday 2.00 pm - 4.00 pm
Name of the teacher/s	Rahul Kamble
Course description	i) Course description: This course aims to help students familiarize themselves with various aspects of research in literary studies and learn the research methodology from the perspectives and practices in Indian and World Literatures. ii) Objectives of the course: This course plans - 1. to introduce research methods and practices in literary studies to the students 2. to encourage them to approach literature with critical mind by learning various critical approaches, applying new methods in literary studies, offering new insights to the texts, contexts and the culture of literature 3. to promote interdisciplinary research 4. to inculcate research rigour and ethics among the new researchers 5. to address following questions through practice: a) What is research in humanities? b) What is a research gap? How do we find it? c) What is research hypothesis or research question and how do we formulate it? d) What is reading for research? e) What are research approaches and methods? f) What are research tools? g) What is reading for writing? h) What is a well-structured argument? i) What is an academic document style? j) What are research ethics?