



अंग्रेजी एवं विदेशी भाषा विश्वविद्यालय

हैदराबाद - ५००००७

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD – 500 007

MA Comparative Literature / MA CAFETERIA
SEMESTER III (August - December 2026)

COURSE DESCRIPTION

Course title	RESEARCH METHODS IN COMPARATIVE LITERATURE
Category (Mention the appropriate category (a/b/c) in the course description.)	a. b. Existing course with revision (Minor change of 10 percentage)
Course code	COMPLITC511
Semester	III (August - December 2026)
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 9.00 a.m.-11.00 p.m. & Wednesday 4.00 p.m -6.00 p.m.
Name of the teacher/s	Dr. Ajay Mathew Jose
Course description	Course Description: This course is offered as part of the 2year MA Degree in Comparative Literature, are open to all second-year postgraduate students who need credits from the School of Literary studies in the domain of electives or core credits. It is a compulsory core course for 3rd semester Comparative Literature. The course intends to discuss research methodology in Arts and Humanities in general. It will bring to the class room various conceptual and methodological tools required to conduct research in Literary Studies and modes of choosing appropriate methodology for your research. The course will have academic writing exercises, with focus on writing a research paper, writing a proposal, and so on. i) Objectives of the course in terms of Programme Specific Outcomes (PSOs): PSO 1, PSO 2 ii) Learning outcomes—

	a) Enable students to undertake research in Humanities (c) b) Enable students to write dissertation or research paper in Humanities(c)
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	Internal (modes of evaluation): Two written submissions and one seminar End-semester (mode of evaluation): Term paper
Reading list	Introduction to Research in Humanities. What is Research? Research topic to research question/ Engaging Sources/Research Ethics. Textual Analysis: involves a close reading of Literary Texts, relying on literary and cultural theory. Discourse Analysis: studies language patterns to reveal ideology and social relations of power. Literary works reflect complex relations of power. The analysis of -i) language in use, in relation to text and context ii) wider social practices in relation to structuralism, post structuralism, hermeneutics and Marxism and how they shape social relationships and institutions iii) semiotic dimensions of social practices Archival Methods: range of meanings Associated with Archives Oral History as a Research Method in Literary Studies Ethnographic Methods: Key aspects of ethnography and its productivity in literary research. Audience response criticism/ travel writing /autobiographies as autoethnographies Visual Methods/Semiotics: How Visual Culture forms an object of study. Interviewing/ texts of Interviews: How to Process interviews in Research Literary Studies and Digital Humanities: Electronic/ digital texts in contemporary research Academic Writing: Argument, Academic Language, Abstracts, Proposals, Statements, Documentation II

Course title	Literature and Social Movements
Category (Mention the appropriate category (a/b/c) in the course description.)	c. New Course
Course code	COMPLITC581
Semester	III (August - December 2026)
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 9.00 a.m. -11.00 a.m. & Thursday 11.00 a.m. -1.00 p.m.
Name of the teacher/s	Ms. Anna Lynn Tom
Course description	Course Description This course explores the interrelationship between literature and social movements, emphasizing how literary and cultural production has historically intersected with collective struggles for justice, equality, and emancipation. Drawing from diverse geopolitical contexts—India, Africa, the Americas, and beyond—the course addresses how literature has functioned as both a product and producer of social consciousness. Students will engage with literary texts alongside theoretical writings to understand how caste, race, gender, sexuality, colonialism, environmental degradation, and political repression are represented, challenged, and reimagined through literature. The course adopts an interdisciplinary approach, integrating fiction, life writing, poetry, performance, and critical theory to investigate how marginalized voices disrupt dominant narratives and produce new imaginaries. Course Learning Outcomes CLO1:Analyze the relationship between literary expression and social movements across diverse geopolitical and historical contexts. (a) CLO2: Interpret how literature engages with issues of caste, race, gender, sexuality, colonialism, environmental justice, and political resistance. (a) CLO3: Critically evaluate literary and cultural texts as interventions that challenge dominant ideologies and produce alternative social imaginaries. (b) CLO4: Apply interdisciplinary approaches by integrating insights from fiction, poetry, life writing, performance, and critical theory.(a)

	CLO5: Develop original arguments that center marginalized voices and articulate the role of literature in shaping collective struggles for justice and emancipation.d)
Course delivery	Lecture/Seminar/Experiential learning
Evaluation scheme	Internal (modes of evaluation): 2 Assignments, Presentation End-semester (mode of evaluation): Term paper
	Course Modules & Reading List Module I: Theoretical Frameworks – Literature as Resistance • T.V. Reed – <i>The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle</i> (Intro & Ch. 1) • Walter Dignolo – “The Geopolitics of Knowledge and the Colonial Difference” • Kimberlé Crenshaw – “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color” • Achille Mbembe – <i>Necropolitics</i> (Selections) • Edward Said – <i>Culture and Imperialism</i> (Introduction) • Gauri Viswanathan – <i>Masks of Conquest</i> (Introduction) Module II: The Black Movement and Diasporic Resistance • Lorraine Hansberry – <i>A Raisin in the Sun</i> • James Baldwin – <i>The Fire Next Time</i> • M. NourbeSe Philip – <i>Zong!</i> • Saidiya Hartman – <i>Lose Your Mother</i> (Selections) • Frantz Fanon – <i>Black Skin, White Masks</i> (Chapters 1 & 5) • Angela Davis – <i>Women, Race and Class</i> (Selections) Module III: Feminist Movements – Global and Indian • Urmila Pawar – <i>The Weave of My Life</i> (Selections) • Sara Ahmed – <i>Living a Feminist Life</i> (Selections) • Srilatha Batliwala – “Feminist Leadership for Social Transformation” • Nawal El Saadawi – <i>Woman at Point Zero</i>

- Saba Mahmood – *Politics of Piety* (Selections)

Module IV: The Caste Question and Dalit Movements

- B.R. Ambedkar – *Annihilation of Caste*
- Ajay Navaria – *Unclaimed Terrain*
- Kumud Pawde – “The Story of My Sanskrit”
- Anupama Rao – *The Caste Question* (Selections)
- Gail Omvedt – *Dalits and the Democratic Revolution* (Selections)
- Satyanarayana & Tharu (eds.) – *No Alphabet in Sight* (Introduction)

Module V: Queer Movements and Sexual Dissidence

- Vivek Shraya – *I’m Afraid of Men*
- Alok Vaid-Menon – *Beyond the Gender Binary*
- Audre Lorde – “Uses of the Erotic,” “The Master’s Tools Will Never Dismantle the Master’s House”
- Cobalt Blue: Sachin Kundalkar
- Kari: Amruta Patil
- J. Halberstam – *The Queer Art of Failure* (Selections)
- Ashley Tellis – “Disruptive Queerness: Politics, Aesthetics, Ethics”

Module VI: Native American and Indigenous Voices

- Linda Hogan – *Solar Storms*
- Leslie Marmon Silko – *Ceremony* (Selections)
- Leanne Betasamosake Simpson – *As We Have Always Done* (Selections)
- Hansda Sowvendra Shekhar – *The Adivasi Will Not Dance*
- Archana Soreng – Essays on Indigenous knowledge systems and eco-resistance

Module VII: Environmental Movements and Eco-Resistance

- Arundhati Roy – *The Greater Common Good*
- Vandana Shiva – *Staying Alive: Women, Ecology, and Development*

	• Amitav Ghosh – <i>The Great Derangement</i> (Part I) • Ramachandra Guha – “Radical American Environmentalism and Wilderness Preservation” • Linda Tuhiwai Smith – <i>Decolonizing Methodologies</i> (Ch. 1 & 7) Module VIII: Protest Theatre and Performance • Mahasweta Devi – <i>Mother of 1084</i> • Safdar Hashmi – <i>Selected Plays and Writings</i> • Ngũgĩ wa Thiong’o & Micere Githae Mugo – <i>The Trial of Dedan Kimathi</i> • Brecht, Bertolt – <i>The Good Person of Szechwan</i> • Himani Bannerji – Essays on political theatre in India • Janelle Reinelt – “The Politics of Discourse: Performativity and the Public Sphere”
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III

	INDIAN MODERNITIES : CONTEXTS AND DEBATES
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Course title	
Category (Mention the appropriate category (a/b/c) in the course description.)	a. b. Existing course with revision.(The reading materials remain mostly the same. Minor change in the Course title and 5 percentage reading list)
Course code	COMPLITC542
Semester	III (August - December 2026)
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Thursday 2.00 p.m – 4.00 p.m. & Friday 9.00 a.m. -11.00 a.m.
Name of the teacher/s	Dr. Tharesha K C
Course description	The course deals with trends in Indian Literary traditions from 19th century onwards when nation as an entity begins as a political and ideational concept in literature. While debates related to nation addressed the context of colonial modernity, redefining the modern also heavily drew upon what the nation chose to define as tradition, routed through narratives reflecting the ethos of a cultural past, maintaining its hierarchies and tensions. A close reading of the literature of the period also reflects the play of gender, caste and religion in nationalism, invariably etching the contours of the national modern. Beginning with emerging questions pertaining to the nation in 19th century, the course continues to explore the extension of these redefined values and their implications in the postcolonial nation state. The theoretical frame work of the course draws on i) the critiques of colonial modernity and nationalism and ii) the revisiting of the 'national' through regional histories and plural modernities. The course follows seminar format, where a prior reading of the course material is compulsory for each session. i) Objectives of the course in terms of Programme Specific Outcomes (PSOs 1.gain advanced knowledge of philosophical, aesthetic and social relevance of literature by situating textual processes within language-cultures from a multidimensional perspective PSO 3. develop pluralist, ethical research frameworks to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia PSO8. utilise analytical and integrative skills for transdisciplinary scholarship, pedagogy and research in literatures and language-cultures ii) Learning outcomes—a) Understanding of Literary Modernity in the late colonial era

	b) Understanding of the evolution and establishment of modern literary genres in Indian Languages c) Understanding of colonial modernity and the conflicts and tensions it had with Indian society d) Critical ability to read literatures from early twentieth century, in relation to nationalist and reformist movements e) Understanding of linguistic debates and literary cultures of the time f) Develop skills in bilingual translations from modern Indian languages to English g) Understand the literary public of early twentieth century
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	Internal (modes of evaluation): Two written submissions and one seminar End-semester (mode of evaluation): Term paper
Reading list	Essential reading Modernity Vs Religion? Whose Imagined Communities? Partha Chatterjee Home and the World- Tagore/Satyajit Ray The Invention of Modernity in Colonial India: Nicholas Dirks Modernity, Nation, Religion: The Making of a Subcontinental Predicament Author(s): Sugata Bose The Muddle of Modernity : Dipesh Chakrabarty Religion and Colonial Modernity: Rethinking Belief and Identity: Dilip M. Menon Redefining Obscenity and Aesthetics in Print: Charu Gupta Nationalisms? Conflicts of Language, Region and Politics Language of the People in the World of Gods: Ideologies of Tamil before the Nation- Sumathi Ramaswamy/ Sanskrit for the Nation- Sumathi Ramaswamy History and Politics in the Vernacular: Reflections on Medieval and Early Modern South India: V Narayana Rao and Sanjay Subrahmanyam Autobiography as a way of writing History: Personal Narratives from Kerala and the inhabitation of Modernity- Udaya Kumar The Persistence of Hindustani : Alok Rai Iqbal, Jinnah and India's Partition: An Intimate Relationship: V. N. Datta Bloody Language: Clashes and Constructions of Linguistic Nationalism in India: A. Aneesh Gender, Caste and the National Question Annihilation of Caste: Dr. B R Ambedkar The Doctor and the Saint: Arundhati Roy Whatever Happened to the Vedic Dasi? Orientalism, Nationalism, and a Script for the Past: Uma Chakravarti Tracing Savitri's Pedigree: Victorian Racism and the Image of Women in Indo- Anglian Literature- Susie Tharu

	Contentious Traditions: The Debate on Sati in Colonial India: Lata Mani Nationalist Resolution of Women's Question: Partha Chatterjee Women of 'Ill Repute': Ethics and Urdu literature in colonial India: Sarah Waheed One Step outside Modernity: Caste, Identity Politics and Public Sphere: M. S. S. Pandian
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IV

COURSE DESCRIPTION

Course title	History of Art in South Asia II: Postcolonial and Contemporary
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Category (Mention the appropriate category (a/b/c) in the course description.)	c. New course
Course code	COMPLITC572
Semester	III (August – December 2026)
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday 11-1 and Friday 2-4
Name of the teacher/s	Dr. Sherin B S
Course description	iii) A brief overview of the course This course examines the postcolonial and contemporary development of art in South Asia, with a particular focus on the questions that emerge after independence: secularism, feminism, public culture, archive, memory, visibility, and the changing role of the artist. Rather than following a purely chronological survey, it approaches art through key critical debates and selected artists, artworks, and essays that show how South Asian visual culture has responded to nationalism, religion, caste, gender, and globalization. The course brings together painting, photography, installation, performance, monuments, and public art to explore how artistic practices participate in the making and contestation of history. It also introduces students to influential art-historical and critical writings that frame contemporary South Asian art as a field shaped by postcolonial tensions, social change, and new visual languages. iv) Objectives of the course in terms of Programme Specific Outcomes: PSOs 2, PSO3, PSO5, PSO7, PSO8, PSO9, PSO10, and PSO11 v) Learning outcomes— a. CLO1Demonstrate a critical understanding of postcolonial and contemporary art practices in South Asia, including major artists, debates, and historical developments. b. CLO2Analyze artworks, artists' writings, and visual materials using relevant concepts from

	postcolonialism, feminism, secularism, and visual culture. c. CLO3Evaluate the role of religion, caste, gender, memory, and public culture in shaping South Asian art and its interpretation. d. CLO4Compare different artistic media and practices, including painting, photography, installation, performance, monuments, and public art, within broader cultural contexts. e. CLO5Develop academic and professional skills relevant to careers in curation, museums, galleries, heritage institutions, teaching, editing, publishing, translation, and cultural administration through reading, discussion, and writing on postcolonial and contemporary art in South Asia.
Course delivery	Lecture/Seminar/Experiential learning
Evaluation scheme	Internal (modes of evaluation):Presentation; Assisgnments End-semester (mode of evaluation): Examination
Reading list	Essential reading Selections From: Partha Mitter, <i>Much Maligned Monsters: A History of European Reactions to Indian</i> 1. Partha Mitter, <i>Art and Nationalism in Colonial India</i>. 2. Partha Mitter et al, <i>20th Century Indian Art: Modern, Post-Independence, Contemporary</i>. 3. Rebecca M. Brown, <i>Art for a Modern India: 1947–1980</i>. 4. Parul Dave Mukherji, essay on women artists, in <i>Towards a New Art History</i>. 5. Deeptha Achar, “Ascribing Feminist Intent.” 6. Geeta Kapur, “When Was Modernism?” 7. Kajri Jain, <i>Gods in the Bazaar: The Economies of Indian Calendar Art</i>. 8. Tapati Guha-Thakurta and Vazira Zamindar, eds., <i>How Secular Is Art? On the Politics of Art, History and Religion in South Asia</i>. [

	9. Karin Zitzewitz, <i>The Art of Secularism: The Cultural Politics of Modernist Art in Contemporary India</i>. 10. David Simpson, <i>9/11: The Culture of Commemoration</i>. 11. Sierra Rooney, Jennifer Wingate, and Harriet F. Senie, eds., <i>Teachable Monuments</i>. 12. Marie Louise Stig Sørensen, Dacia Viejo-Rose, and Paola Filippucci, eds., <i>Memorials in the Aftermath of Armed Conflict</i>. 13. James D. Sidaway and Peter Mayell, "Monumental geographies: re-situating the state." Artist case studies (tentative List) 19. M. F. Husain. 20. Gulam Mohammed Sheikh. a. <i>Mappamundi</i> / Mappings series. 21. Nilima Sheikh. 22. Vivan Sundaram. 23. Dayanita Singh. 24. Pushpamala N. 25. Nalini Malani. 26. Shilpa Gupta. 27. Sheela Gowda. 28. Arpita Singh. 29. Anita Dube. 30. Shahzia Sikander. Additional reading V
Course title	COMPARATIVE CULTURAL STUDIES
Category (Mention the appropriate category (a/b/c) in the course)	d. New course

description.)	
Course code	COMPLITC561
Semester	III (August - December 2026)
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	TUESDAY 11-1, THURSDAY 9-11
Name of the teacher/s	Dr. Ajay Mathew Jose
Course description	Include the following in the course description vi) A brief overview of the course Course Description This course offers an introduction to the field of Comparative Cultural Studies, focusing on the intersections of literature, culture, and theory. It explores how cultural forms—ranging from texts and films to visual and digital media—reflect and shape questions of identity, power and representation. Drawing on key debates in Comparative Literature and Cultural Studies, the course emphasizes comparative approaches as a means of engaging with a range of social and historical contexts. Students will examine how categories such as caste, gender, class, region and nation inform cultural expression and everyday practices. The course also considers the politics of translation, knowledge production, and cultural difference within both local and global frameworks. vii) Objectives of the course in terms of Programme Specific Outcomes PSO 1,3,6,7,8 &10 viii) Learning outcomes— a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient (Please highlight the portion that subscribes to a/b/c/d) a. Demonstrate an understanding of key concepts, debates, and methodologies in Comparative Cultural Studies, particularly the intersections of literature, culture, and theory. b. Analyze a range of cultural forms (literary texts, films, visual and digital media) in relation to questions of identity, power, and representation. c. Apply comparative approaches to examine how social

	categories such as caste, gender, class, region, and nation shape cultural production and everyday practices. d. Critically evaluate the role of translation, knowledge production, and cultural mediation within local and global contexts. e. Develop interdisciplinary analytical skills to interpret cultural difference and engage with diverse historical and socio-political frameworks
Course delivery	Lecture/Seminar
Evaluation scheme	Internal (modes of evaluation): Assignment, Class Presentations End-semester (mode of evaluation): Examination
Reading list	Unit 1: Epistemic Frameworks • Steven Tötösy de Zepetnek – “From Comparative Literature Today toward Comparative Cultural Studies” (1999) • Edward Said – “Introduction.” Orientalism (1995) • Aníbal Quijano – “Coloniality of Power, Eurocentrism, and Latin America” (2000) • Walter D. Mignolo – “I am where I think: Epistemology and the Colonial Difference” (1999) • Michael Dutton – “Lead Us Not Into Translation: Notes Toward a Theoretical Foundation for Asian Studies” (2002) • Chris Prentice – “Reorienting Culture for Decolonization” Unit 2: Cultural Decoloniality • Frantz Fanon – “Racism and Culture” • Amílcar Cabral – “The Role of Culture in the Struggle for Independence” • Ashis Nandy – The Intimate Enemy: Loss and Recovery of Self under Colonialism (1983) • Robbie Shilliam – “Colonial Architecture or Relatable Hinterlands? Locke, Nandy, Fanon, and the Bandung Spirit” • Gayatri Chakravorty Spivak – “Crossing Borders.” Death of a Discipline (2003)

Unit 3: Spatial and Visual Politics

- Sumathi Ramaswamy – “Introduction” from *Beyond Appearances? ; “Visualising India’s Geo-body: Globes, Maps, Bodyscapes”*
- Christopher Pinney – “The Nation (Un)Pictured?” (from *Critical Inquiry*)
- Tapati Guha-Thakurta – “Visualizing the Nation” (1995)
- Ngũgĩ wa Thiong’o – *Decolonising the Mind: The Politics of Language in African Literature* (1986) (Selections on the Imperialism of the Space of the Stage)
- María Lugones – “Towards a Decolonial Feminism” (2010)
- Sabah Khan – “Reimagining Play: Football, Muslim Women, and Empowerment”

Unit IV: Media Publics and Sonic Geographies

- Kuan-Hsing Chen – “Asia as Method: Overcoming the Present Conditions of Knowledge Production.” *Asia as Method* (2010)
- Arvind Rajagopal – *Selections from Politics After Television: Hindu Nationalism and the Reshaping of the Public in India* (2001)
- Rustom Bharucha – *Dimensions of Conflict in Globalization and Cultural Practice: A Critical Perspective*
- Paul Gilroy – *The Black Atlantic: Modernity and Double Consciousness* (1993) (Chapter 3: “Jewels Brought from Bondage: Black Music and the Politics of Authenticity”)
- Brian Larkin – *Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria* (2008) (Selected Chapters)

Additional reading:

	• A.K. Ramanujan – “Annayya’s Anthropology” (2008) • S.V. Srinivas – “Hong Kong Action Film in the Indian B-Circuit” (2015) • Mahmood Mamdani – “Between the public intellectual and the scholar: decolonization and some post-independence initiatives in African higher education” (2016) • Shahid Amin – “Representing the Musalman: Then and Now, Now and Then” (2005) • Menon, Nivedita and Aditya Nigam – “Introduction: A Genealogy of the 1990s.” Power and Contestation: India since 1989 (2007) The course will also feature film screenings, documentaries, and other audiovisual materials to complement the readings and discussions.
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ELECTIVES

I

Course title	CITIES, SPACE AND CULTURE
Category (Mention the appropriate category)	b. Existing course with 5% revision. Mention the percentage of

(a/b/c) in the course description.)	revision and highlight the changes made.
Course code	COMPLITE 562
Semester	3
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 4-6pm; Wednesday 9am-11am
Name of the teacher/s	Dr. AJAY MATHEW JOSE
Course description	i) The objective of the course is to introduce students to the theoretical concept of space, focusing on urban studies on literary and visual culture. Important themes of analysis include the historical origins of urbanization; the political and ideological functions of cities; the city as a creative milieu; the economic significance of cities, relations between cities and states, and the globalization of cities. This interdisciplinary course is also concerned with the city and urban milieu with a focus on social and cultural questions and conflicts on identity. The student will be introduced to a number of basic concepts from the field of Urban Studies. ii) PSO 1,2,3 iii) Learning Outcome It is expected that students will acquire the following skills: • Develop a liberal arts framework for understanding metropolitan spaces and issues related to development • Develop a theoretical understanding of city spaces and spatiality • Identify the interconnectedness of visual culture, literary studies and urban studies • Understand socio-political and governmental implications of urban spaces • Understand questions related to identity and diversity in the urban spaces and develop a sensitive understanding of social justice • Imagine ways for the construction of humane, sustainable and efficient environments to improve urban futures. • Role of literary and visual studies in city planning

	• Conceptual framework to engage with museums, postcolonial and heritage cities • A close reading of Indian cities in representation
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	Internal (modes of evaluation): Assignment and Presentation End-semester (mode of evaluation): Examination
Reading list	Essential reading: Module1. Conceptualizing Space and Cities Right to the City, from Writing on Cities- Lefebvre Walking in the City, Practice of Everyday life- Michel De Certeau David Harvey: "Space as a Keyword" Walter Benjamin: "Paris the capital of 19th Century Europe" Foucault: "Other Spaces" Berger, John. "Ten Dispatches about Place." Asking We Walk: the South as New Political Imaginary. Bangalore: Streelekha.201-208. "Six Discourses on the Post Metropolis" Edward W. Soja George Simmel: "The Berlin Trade Exhibition" Gaston Bachelard: The Poetics of Space (The House from Cellar to Garret: The significance of the Hut) Module 2. Indian Cities: History, everyday life and contestations Selections from Sarai: the New Media Initiative. 2002. Sarai Reader 02: The Cities of Everyday Life. 1. The Urban Turn: Gyan Prakash-pp2-7 2. Theatre of the Urban: The Strange case of Monkey Man- Aditya Nigam. Pp 22-30 3. Everyday Surveillance: Id cards cameras and a database of Ditties: Shuddabrata Sengupta An Equal Right to the City: Contests over Cultural Space in

Calcutta. Partha Chatterji

Time Travel to a Possible Self: Searching for the Alternative
Cosmopolitanism of Cochin- Ashis Nandy

Module 3.

Identity and the City

Selections from Hansen, Thomas Blom. 2001. Wages of Violence :
Naming and Identity in Postcolonial Mumbai.

1. Say with Pride That We Are Hindus”: Shiv Sena and Communal
Populism

Selections from Gayer, Laurent, and Christopher Jaffrelot, eds.
2012. Muslims in Indian Cities: Trajectories of Marginalisation.
New Delhi: Harper Collins.

Unwanted in my City- The Making of a Muslim Slum in Mumbai-
Qudsiya Contractor

Shilpa Phadke-Unfriendly Bodies, Hostile Cities: Reflections on
Loitering and Gendered Public Space

Flaneusing- Lauren Elkin, from Flaneuse: Women Walk the City pp
3-23

Module 4.

Literary City

Gabriel Garcia Márquez, “The Woman Who Came at Six O’Clock.”
The Penguin Book of the City. Ed. Robert Drewe. London: Penguin
Books.

Salman Rushdie, “The Free Radio,” The Penguin Book of the City.
Ed. Robert Drewe. London: Penguin Books.

Joan Didion, (1997) “L.A. Noir,” The Penguin Book of the City.
Ed. Robert Drewe. London: Penguin Books.

Umberto Eco, “The City of Robots,” Postmodernism: A Reader,

Boey Kim Cheng’s “The Planners” (poem)

Edgar Allan Poe, “The City in the Sea” (poem)

Ezra Pound, “In a Station of the Metro” (poem)

John Updike, “The City,” The Penguin Book of the City. Ed. Robert
Drewe. London: Penguin Books.

	Allen Ginsberg, "A Supermarket in California" (poem) Invisible cities Italo Calvino Istanbul: Memories of a City, Orhan Pamuk Module 5. Visual City Essays from 1. Kaarsholm, Preben, ed. 2007. City Flicks: Indian Cinema and the Urban Experience. Calcutta: Seagull. 1. Realism and fantasy in representations of metropolitan life in Indian cinema- Madhava Prasad 2. The Exhilaration of Dread: Genre, Narrative Form and Film Style in Contemporary Urban Action Films.- Ravi Vasudevan 2. Bombay Cinema :An Archive of the City, Ranjani Mazumdar, 2007 1. Desiring Women 3. Cities and Cinema: Routledge Critical Introductions to Urbanism and the City by Barbara Mennel. - Cities in Global Cinema 4. Urban/the City: An Experiment Called the "Kochi Film" - Ratheesh Radhakrishnan Films/ Documentary 1. Bombay Hamara Shahar 2. Cities of Sleep
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II

Course title	Introduction to Gender and Sexuality Studies
Category (Mention the appropriate category (a/b/c) in the course description.)	New Course
Course code	COMPLITE 582

Semester	3
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 4-6, Friday 4-6
Name of the teacher/s	Ms. Anna Lynn Tom
Course description	i) Moving across foundational and contemporary texts, the course examines how gender and sexuality are produced through social, cultural, political, and legal discourses, with particular attention to South Asian contexts, decolonial feminist thought, caste, religion, and visual-cultural formations. By engaging writers such as Judith Butler, Gayle Rubin, bell hooks, Nivedita Menon, Chandra Talpade Mohanty, Saba Mahmood, Sara Ahmed, and others, the course enables students to develop critical frameworks for understanding the intersections of power, embodiment, subjectivity, and social justice in the contemporary world. ii) Objectives of the course in terms of Programme Specific Outcomes (PSOs 1,3,5,6,9,11) iii) Learning outcomes— 1. Demonstrate conceptual clarity regarding foundational categories in gender and sexuality studies. 2. Identify and discuss major feminist, queer, and decolonial interventions in the field. 3. Examine the relationship between gender, sexuality, law, citizenship, and nationalism. 4. Analyse the role of discourse in shaping identities and social hierarchies. 5. Critique normative frameworks through intersectional and historically grounded approaches. 6. Produce academically rigorous responses to theoretical and contextual questions in the field.
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	Internal (modes of evaluation): Two written submissions and one seminar 40% End-semester (mode of evaluation): Examination 60% *
Reading list	Essential reading Introduction 1. "Women" as the Subject of feminism: Judith Butler 2. Thinking Sex : Gayle Rubin 3. "Feminism is for Everybody: Introduction" : bell hooks 4. Seeing Like a Feminist: Nivedita Menon 5. Gender and Nation: Nira Yuval Davis 6. Toward a Decolonial Feminism: Maria Lugones 7. Nationalism Refigured: Contemporary South Indian Cinema and the Subject of Feminism: Tejaswini Niranjana 8. Problems for a Contemporary Theory of Gender: Susie Tharu,

Tejaswini Niranjana

Gender and discourse on Globalisation

1. New Patriotisms: The Beauty Queen and the Bomb: Kumkum Sangari
2. Rethinking Citizenship in an age of Globalisation: Anupama Roy
3. Colonialism and the evolution of Masculinist Forestry: Vandana Shiva
4. Feminism, poverty and globalization: an Indian view: Mary E. John
5. Feminism without Borders: Decolonizing Theory, Practicing Solidarity: Chandra Talpade Mohanty

Violence, Law

1. Embodying the Self: Feminism, Sexual Violence and the Law: Nivedita Menon
2. Rape and the Construction of Communal Identity: Kalpana Kannabiran
3. Politics of Widow Immolation : Sudesh Vaid
4. Women and Communal Conflict: New Challenges for the Women's Movement in India: Urvashi Butalia
5. Baudh, Sumit. "Invisibility of 'Other' Dalits and Silence in the Law." Biography, vol. 40, no. 1, 2017, pp. 222-43.
6. Pragmatics of the Hindu Right: Politics of Women's Organisations: Tanika Sarkar
7. Is Gender Justice Only a Legal Issue?: Anveshi Law Committee
8. Marriage equality – petitions, pushback and politics: Namrata, Shreyashi

Identity.

1. Dalit Women Talk Differently: A Critique of Difference and Towards a Dalit Feminist Standpoint Positions: Sharmila Rege
2. We need to build Huts all over Kerala, Again and Again: C.K. Janu
3. Feminism, the Taliban, and Politics of Counter-Insurgency- Saba Mahmood
4. The Troubled Existence of Sex and Sexuality: Shohini Ghosh
5. Aspects of Contemporary Hinduvta Theology: The Voice of Sadhvi Rithambara- Tanika Sarkar
6. Women and Men in a Contemporary Pietist Movement: Barbara Metcalf
7. Lila Abu-Lughod: Interview
8. Dalit Women Talk Differently: Gopal Guru

Beyond the Binary:

1. Judith Butler. 'Critically Queer' in J. Butler, Bodies that Matter: On

	the Discursive Limits of 'Sex' (1993). 2. Clare Hemmings. "Is Gender Studies Singular? Stories of Queer/Feminist Difference and Displacement." <i>differences</i> 27.2 (2016): 79-102. 3. Sedgwick, Eve Kosofsky. "Queer and Now." <i>Tendencies</i>, Duke University Press, 1993, pp. 1–20. [1, 2, 3] 4. Ahmed, Sara. <i>Queer Phenomenology: Orientations, Objects, Others</i>. Duke University Press, 2006 (selections on disorientation, strangeness, anger) 5. Stryker, Susan. "The Transgender Issue: An Introduction." <i>GLQ</i> 4 February 1998 Andrea Long Chu, Emmett Harsin Drager; "After Trans Studies". <i>TSQ</i> 1 February 2019; 6 (1): 103–116. doi: https://doi.org/10.1215/23289252-7253524 6. Mary E John and Janaki Nair, <i>A Question of Silence: The Sexual Economies of Modern India</i> (New Delhi: Kali for Women, 1998) 9. Reddy, Gayatri. "Paradigms of Thirdness: Analyzing the Past, Present, and Potential Futures of Gender and Sexual Meaning in India." <i>QED: A Journal in GLBTQ Worldmaking</i>, vol. 5, no. 3, 2018, pp. 48–60. 10. Puar, Jasbir K. <i>Terrorist Assemblages: Homonationalism in Queer Times</i>. 10th anniversary ed., Duke University Press, 2017 11. Aniruddha Dutta & Raina Roy, "'Decolonizing Transgender in India: Some Reflections.'" <i>Transgender Studies Quarterly</i>, 2014. 12. Narrain, Arvind. "The Articulation of Rights around Sexuality and Health: Subaltern Queer Cultures in India in the Era of Hindutva." <i>Health and Human Rights</i>, vol. 7, no. 2, 2004, pp. 142–64. JSTOR, https://doi.org/10.2307/4065351. Accessed 17 May 2026. 13. Tripathi, Priyanka. "Traversing the Terrain of Indian Feminism and Indian Sexuality." <i>Indian Literature</i>, vol. 62, no. 1 (303), 2018, pp. 181–95. 14. <i>Chronicles of a Queer Relationship with Science</i>: Chayanika Shah
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III

Course title	INDIAN PHILOSOPHICAL TRADITIONS
Category (Mention the appropriate category (a/b/c) in the course description.)	c. New course

Course code	COMPLITE 441
Semester	3
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Thursday 2-4; Friday 2 -4
Name of the teacher/s	Dr. Nilakantha Dash
Course description	Include the following in the course description ix) A brief overview of the course Course Description This is an introductory course that explores the major concepts, schools, and debates within Indian philosophy. It examines foundational questions concerning reality, knowledge, ethics, selfhood, and liberation, while introducing students to influential traditions that have shaped religion, literature, art, and intellectual life in India. The course provides a structured study of key philosophical ideas such as Dharma, Karma, Moksha, Atman, Brahman, Maya, and the three Gunas, along with the four aims of life: Dharma, Artha, Kama, and Moksha. It also surveys the six classical orthodox schools of philosophy, namely Sankhya, Yoga, Nyaya, Vaisheshika, Mimamsa, and Vedanta, as well as important heterodox traditions such as Buddhism, Jainism, and Charvaka. In addition, the course introduces selected devotional traditions, including Tantra, Bhakti, Shaiva, and Vaishnava thought, to help students understand the diversity and historical development of Indian philosophical inquiry. Through close reading and discussion of foundational texts and concepts, students will gain an informed appreciation of the richness and continuing relevance of Indian philosophical traditions. x) Objectives of the course in terms of Programme Specific Outcomes :PSO 1,2,3,4,5,6,7,8,9,11 xi) Learning outcomes By the end of the course, students will be able to: 1. Explain the central concerns and historical scope of Indian philosophical traditions. 2. Identify and distinguish between major orthodox and heterodox schools of Indian philosophy. 3. Analyze key concepts such as Dharma, Karma, Moksha, Atman, Brahman, Maya, and the Gunas.

	4. Discuss the philosophical significance of the four aims of life in Indian thought. 5. Interpret selected philosophical texts and relate them to broader cultural, ethical, and intellectual contexts.
Course delivery	Lecture/Seminar/Experiential
Evaluation scheme	Internal (modes of evaluation): assignments, Class Presentation End-semester (mode of evaluation): Examination
Reading list	Essential reading Suggested Primary and Background Readings • Hiriya, M. <i>The Essentials of Indian Philosophy</i>. London: George Allen and Unwin, 1949. • Mohanty, J. N. <i>Classical Indian Philosophy</i>. New Delhi: Oxford University Press, 2000. • Dasgupta, Surendranath. <i>A History of Indian Philosophy</i>. Cambridge: Cambridge University Press, 1969. • Annambhatta. <i>Tarkasangraha</i>. Pune: BORI. Additional reading