



## अंग्रेज़ी 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 I/III (August-December 2025)  
COURSE DESCRIPTION**

Course title	<b>INTRODUCTION TO WORLD LITERATURES</b>
Category	b. Existing course with 35% revision.
Course code	Semester I 400-Level: MAIWLC-400 Semester I 500-Level: MAIWLC-500 Semester III: MAIWLC-610
Semester	I (400-Level)/I (500-Level)/III
Number of credits	Semester I- 4 Credits/Semester III-5 Credits
Maximum intake	Open
Day/Time	Wednesday 11am-1pm & Friday 11am-1pm
Name of the teacher/s	Prof. N. Ramadevi Murru & Dr. Chinnadevi Singadi
Course description (b)	<p><b>Brief overview of the course:</b></p> <p>The debate concerning 'World Literature(s),' has from the very beginning, led to a series of academic deliberations, and has meant many things at once. Ever since Goethe coined the term <i>Weltliteratur</i>, the notion is being widely discussed and interrogated by scholars and critics, not only with regard to the acceptability and reception of the term but also with regard to the circulation and production of the texts to be consumed as part of the World Literature canon. The course aims to initiate students to the major conceptual ideas concerning World Literatures with a view to familiarize students with the crucial evolutionary stages of the notion; such as Global Literature, Cosmopolitan Literature, and Literatures of the World. The course seeks to approach the notion not in its unitary and hegemonic sense of foregrounding the singularity of a particular canon emanating from the west, but in a pluralistic and nuanced manner as a heterogeneous and diverse notion that includes literatures from the western world as well as the non-European countries. Thus, it includes canonical texts and also the academically repressed popular manifestations of World Literature(s).</p> <p><b>Texts for Classroom Discussion</b></p> <p>Selections from <i>Arabian Nights</i> Selections from Khalil Gibran's <i>The Prophet</i> Dante Alighieri: <i>Inferno</i> Miguel de Cervantes: <i>Don Quixote</i> Fyodor Dostoevsky: <i>Crime and Punishment</i> Gustave Flaubert: <i>Madame Bovary</i></p>

	<p>Franz Kafka: <i>Metamorphosis</i>  Jorge Luis Borges: <i>The Garden of Forking Paths</i>  Gabriel Garcia Márquez: <i>One Hundred Years of Solitude</i>  Khaled Hosseini: <i>The Kite Runner</i>  Kazuo Ishiguro: <i>Klara and the Sun</i>  Bae Suah: <i>Recitation</i>  Munshi Premchand: <i>Godan</i>  Banu Mushtaq: <i>Heart Lamp</i></p> <p><b>Objectives of the course:</b></p> <ol style="list-style-type: none"> <li>1. Familiarity with plural cultures of the world as represented in the literary writings of the selected authors.</li> <li>2. an understanding of the multiple literary voices and their uniqueness with regard to literary craftsmanship and narratological configurations.</li> <li>3. understanding the mechanisms of canon formation and to comprehend the processes that deconstruct canons</li> <li>4. the nexus between capitalism, publishing industry and marginalization of literary texts in the international scenario.</li> <li>5. an academic engagement with issues pertaining to race, ethnicity, caste/class, gender, and their narrativization in literary writings</li> <li>6. a comparative understanding of the literatures from different parts of the globe with an ability to investigate interliterariness, literary differences as well as mutual interanimations.</li> </ol> <p><b>Learning outcomes</b></p> <ol style="list-style-type: none"> <li>a. Domain specific outcomes:  Academic Reading  Academic Writing  Understanding Psychology  Understanding Philosophy</li> </ol>
Course delivery	Lectures/Seminar/Presentations/Films
Evaluation scheme	<p><b>Semester I-400 Level</b>  Internal (Weightage 40%):  - One Take-Home Assignment  - One Presentation  End-semester (Weightage 60%):  - One Final Assignment</p> <p><b>Semester I-500 Level</b>  Internal (Weightage 40%):  - One Take-Home Assignment  - One Presentation  End-semester (Weightage 60%):  - One Final Assignment</p> <p><b>Semester III</b>  Internal (Weightage 40%):  - Two Take-Home Assignments  - One Presentation  End-semester (Weightage 60%):  - One Final Assignment</p>



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**Department of Indian and World Literatures  
MA Literatures in English  
SEMESTER I/III (August-December 2025)  
COURSE DESCRIPTION**

Course title	<b>LITERARY THEORY AND INDIAN AESTHETICIANS</b>
Category	a.New course
Course code	Semester I 400-Level: MAIWLC-431 Semester I 500-Level: MAIWLC-531 Semester III: MAIWLC-642 (Rubric 4)
Semester	I (400-Level)/I (500-Level)/III
Number of credits	05
Maximum intake	Open
Day & Time	Tuesday 11.00 am to 1.00 pm. Friday 9.00 am to 11.00 am.
Name of the teacher	Prof. Narasimha Rao Kedari
Course description	<p>Literary Theory is an ever expanding body that has brought new strains of discourse in the serious study of literature. Parting with liberal humanism, the ascendancy of Literary Theory revealed that the interpretation of and commentation on texts is not as important as its interest in dealing with human discourse in general. Literary Theory enriched by the knowledge and practice of other disciplines has acquired new pursuits of analyses of history, moment, milieu and language.</p> <p>Concurrent to the Western thought, a critical understanding of the canons and perspectives of our own (Indian) tradition equally needs appreciation. A perceptive study of the aspects of poetic aestheticism from creation to critical expression by the great Indian thinkers enunciates our legacy.</p> <p><b>Course Components:</b></p> <p><b>A.</b></p> <ul style="list-style-type: none"><li>i) New Critics</li><li>ii) Reading for Form</li></ul>

	<p>iii) Political Reading iv) Gendered Reading v) Post Structuralism vi) Postcolonial Studies</p> <p><b>B.</b></p> <p>i) Bharata ii) Dandin iii) Anandavardhana iv) Vamana</p> <p><b>Objectives of the Course:</b></p> <ul style="list-style-type: none"> <li>• To attain an informed view about the interpretations and judgments of the literary theorists to study literature in a more constructive and objective manner for a balanced critical response to the literary texts.</li> <li>• To respond, in even critical terms, to the poetic activity and creative expression of great Indian Aestheticians.</li> <li>• To develop insights into the theoretical bases that stemmed from cross-disciplinary studies, which resulted in the outgrowth of new ideas of textual criticism and cultural matters.</li> <li>• To view literary theory as unsettling and reflective to bring completeness to narrate and correct the experience of literature in measurable terms.</li> </ul> <p><b>Learning outcomes:</b></p> <p>1) [PO1- Knowledge and Understanding: a) <b>Domain specific outcome</b>] – be able to distinguish between Literary Criticism and Literary Theory and gain insights into the domains beyond the nature and function of literature.</p> <p>2) [PO5- Skills: b) <b>Value addition</b>] – will enable the learners question some hypothetical assumptions which stole their way into the study of literature.</p>
Course delivery	The course will be delivered through lectures and classroom discussions
Evaluation scheme	<p><b>Semester I-400 Level</b> Internal (Weightage 40%): - Two Take-Home Assignments End-semester (Weightage 60%): - In-class (sit-down) examination 30% - One Final Assignment 30%</p> <p><b>Semester I-500 Level</b> Internal (Weightage 40%): - Two Take-Home Assignments End-semester (Weightage 60%):</p>

	<ul style="list-style-type: none"> <li>- In-class (sit-down) examination 30%</li> <li>- One Final Assignment 30%</li> </ul> <p><b>Semester III</b></p> <p>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> <li>- Three Take-Home Assignments</li> </ul> <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> <li>- In-class (sit-down) examination 30%</li> <li>- One Final Assignment 30%</li> </ul>
Reading list	<p><b>Essential reading:</b></p> <ol style="list-style-type: none"> <li>1) Lodge, David with Nigel Wood (Ed). <i>Modern Criticism and Theory – A Reader</i></li> <li>2) Atkins G Douglas &amp; Laura Morrow (Ed). <i>Contemporary Literary Theory</i></li> <li>3) Cohen, Ralph (Ed). <i>The Future Literary Theory</i></li> <li>4) Newton, K M (Eds). <i>Twentieth-Century Literary Theory – A Reader</i></li> <li>5) Hoeg, Leonard Mette. <i>Uncertainty and Undecidability in Twentieth-Century Literature and Literary Theory</i>.</li> <li>6) Chaitnaya, Krishna. <i>A New History of Sanskrit Literature</i>.</li> <li>7) Gupta, D.K. <i>A Critical Study of Dandin</i></li> </ol> <p><b>Additional reading:</b></p> <ol style="list-style-type: none"> <li>1) Cole Andrew. "The Function of Theory at the Present Time." PMLA, 13.3, 2015</li> <li>2) Claudia, Hillebrandt. "Emotional Functions of Unreliable Narratives. An Outline for Future Research," vol.5, issue.1, 2011.</li> <li>3) Kale, MR. (Ed). <i>Dasakumaracharita</i></li> </ol>



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SEMESTER I/III (August-December 2025)  
COURSE DESCRIPTION**

Course title	<b>NATIVE AMERICAN LITERATURE</b>
Category	b. Existing course with 30% revision
Course code	Semester I 400-Level: MAIWLC-401 Semester I 500-Level: MAIWLC-501 Semester III: MAIWLC-611
Semester	I (400-Level)/I (500 Level)/III
Number of credits	Semester I- 4 Credits/Semester III-5 Credits
Maximum intake	Open
Day/Time	Monday 11.00am – 1.00pm Thursday 11.00am – 1.00pm
Name of the teacher	Dr. Rajunayak Vislavath
Course description	<b>Brief Overview of the course:</b> It is very common in many universities in Europe or in the United States to “study” South Asian literatures. Similarly, it is not very uncommon in the Indian universities to study American, Canadian or Australian literatures. However, rarely we come across a course on the Native American Literature, which has played a major role in the constitution of the Native American identity and the race relations in the US. <b>Novels that are written on natives have helped the readers to change the perspectives on the natives.</b> Native American literature is also known as American Indian literature, which includes the oral and written literatures of the indigenous peoples of the Natives America. It is usually seen as a mode of resistance against the dominance of contemporary mainstream literature in America. After all, in the age of globalization and digital technology, marginalized sections all over the world are trying to connect with and learn from one another in order to fight for equality, dignity, self-respect and work towards liberation. This course aims to offer a comprehensive idea of the various issues surrounding the native people in America from a literary perspective. It attempts to understand the existing critiques that deconstruct the false identity or the misrepresentation of the natives as well as the mainstream administrative policies that ill-treat the Natives in

	<p>America. <b>The specificity of the native's situation must be engaged in terms of indigeneity and the colonial forces confronting it. Any understanding of Native people in a historical or contemporary fact of their prior presence as autonomous societies related to the land and literature will be discussed as a part of the course.</b> Through a close engagement with selected texts from the native writers, the course will serve as a critical mode of thinking about 'difference' and explore strategies of articulating politicized identities.</p> <p><b>Reading List:</b>  Son of the Forest by William Apess  Popol Vuh by Dennis Tedlock  From Deep Woods to Civilization by Charles Alexander Eastman  Custer Died for Your Sins by Vine Deloria, JR.  Way to Rainy Mountain by N. Scott Momaday  Ceremony by Leslie Marmon Silko  "The History of the Everyday, Unhistorical Natives, and Willa Cather's Death Comes for the Archbishop." Novel: A Forum on Fiction. 46.2 (2013); 179-192  <i>Law in Native American Literature</i> by Beth Piatote</p>
Course delivery	As a part of the course, we will also screen movies and documentaries that are made on natives.
Evaluation scheme	<p><b>Semester I-400 Level</b>  Internal (Weightage 40%):  <ul style="list-style-type: none"> <li>- One Take-Home Assignment</li> <li>- One Presentation</li> </ul> End-semester (Weightage 60%):  <ul style="list-style-type: none"> <li>- One Final Assignment</li> </ul> <b>Semester I-500 Level</b>  Internal (Weightage 40%):  <ul style="list-style-type: none"> <li>- One Take-Home Assignment</li> <li>- One Presentation</li> </ul> End-semester (Weightage 60%):  <ul style="list-style-type: none"> <li>- One Final Assignment</li> </ul> <b>Semester III</b>  Internal (Weightage 40%):  <ul style="list-style-type: none"> <li>- Two Take-Home Assignments</li> <li>- One Presentation</li> </ul> End-semester (Weightage 60%):  <ul style="list-style-type: none"> <li>- One Final Assignment</li> </ul> </p>



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**SEMESTER I (500-Level) / III (August-December 2025)**  
**COURSE DESCRIPTION**

Course title	<b>CONTEMPORARY WORLD DRAMA</b>
Category	b. Existing course with 30% revision
Course code	Semester I (500 Level): MAIWLC-551 Semester III: MAIWLC-660
Semester	I (500-Level) / III
Number of credits	Semester I (500 Level): 4 Credits Semester III: 5 Credits
Maximum intake	Open
Day/Time	Monday 9.00 am -11.00am Wednesday 9.00 am -11.00am
Name of the teacher	Prof. T. Subramanyam
Course description	<p><b>Brief overview of the course:</b></p> <p><b>Contemporary drama confronts</b> the wider <b>social, political, economic and ethnic issues across the cultures, nations and identities</b> in today's primitive world. Challenging the dominant readings of the conservative practices in the discourse of <b>postcolonialism, postmodernism and feminism</b>- 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 <b>'anti-realist', 'experimental', 'interventionist', 'alternative', Marxist, feminist theatre movements</b>, etc. among others. Plays prescribed:</p> <ol style="list-style-type: none"><li>1. Wole Soyinka – <i>Madmen and Specialists</i> (1970)</li><li>2. Dario Fo – <i>Can't Pay? Won't Pay!</i> (1974)</li><li>3. Jack Davis – <i>No Sugar</i> (1985)</li><li>4. David Mamet – <i>Oleanna</i> (1992)</li><li>5. Wendi Lill – <i>All Fall Down</i> (1994)</li></ol>



	<p>6. Manjula Padmanabhan – <i>Harvest</i> (1997)</p> <p>7. Suzan Lori Parks – <i>Topdog/Underdog</i> (1999)</p> <p><b>8. Harold Pinter – <i>Press Conference</i> (2002)</b></p> <p>9. Amy Evans – <i>Many Men’s Wife</i> (2006)</p> <p>10. Edwardo Machado – <i>Havana is Waiting</i> (2011)</p> <p><b>Objectives:</b> 1. Crises (identity, spaces, emergent new voices); 2. Resistance, imperialism, language, gender, race, sexuality, ethnicity, genocide, violence, etc.; 3. Technicalities of stagecraft.</p> <p><b>Learning outcomes:</b> 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 also motivating the students to be the active participants/observers and making them to enact the crucial scenes from the theatrical texts.</p>
Course delivery	Lecture mode
Evaluation scheme	<p><b>Semester I-500 Level</b></p> <p>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> <li>- Two Take-Home Assignments</li> </ul> <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> <li>- One Final Assignment</li> </ul> <p><b>Semester III</b></p> <p>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> <li>- Three Take-Home Assignments</li> </ul> <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> <li>- One Final Assignment</li> </ul>
Reading list	<p><b>Essential reading:</b></p> <p><i>Modern British Drama</i> (2002) by Christopher Innes</p> <p><i>Acting Up: Gender and Theatre</i> (2015) by A. Mangai</p> <p><i>The Methuen Drama Guide to Contemporary South African Theatre</i> (2015) by P.PaulSchnierer</p> <p><i>Contemporary Issues in Canadian Drama</i> (1995)</p> <p><b>Additional reading:</b></p> <p><i>Modern and Contemporary World Drama</i> (2022) ed. by Easter Kim Lee</p>



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MA Literatures in English  
SEMESTER III (August-December 2025)  
COURSE DESCRIPTION**

Course title	<b>RESEARCH METHODOLOGY</b> (for III Sem students of MA Literatures in English)
Category	a. Existing course
Course code	MAIWLC-601
Semester	Semester III
Number of credits	05
Maximum intake	30 ( <b>for MA course only</b> )
Day/Time	Monday and Wednesday 2.00 pm - 4.00 pm
Name of the teacher/s	Dr. Rahul Kamble
Course description	<p>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.</p> <p>ii) Objectives of the course: This course plans -</p> <ol style="list-style-type: none"><li>1. to introduce research methods and practices in literary studies to the students</li><li>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</li><li>3. to promote interdisciplinary research</li><li>4. to inculcate research rigour and ethics among the new researchers</li><li>5. to address following questions through practice:<ol style="list-style-type: none"><li>a) What is research in humanities?</li><li>b) What is a research gap? How do we find it?</li><li>c) What is research hypothesis or research question and how do we formulate it?</li><li>d) What is reading for research?</li></ol></li></ol>

	<p>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?</p> <p>iii) Learning outcomes— After completing the course students will be able to  a) domain specific outcomes:  1. develop interest in research  2. learn the methods of interpretation, analysis and comparison of literatures  3. identify the areas of research interest</p> <p>b) skill-enhancement:  1. carry out research activity by applying research methods of literary studies  2. increase research output in the form of dissertation, articles, and book chapters by following research ethics.</p>
Course delivery	Course will involve <b>lecture</b> mode as well as participation of students in research activity, research writing as part of <b>seminar</b>
Evaluation scheme	Internal (modes of evaluation): Presentation (40%) End-semester (mode of evaluation): Term Paper (60%)
Reading list	<p><b>Essential reading:</b>  <i>The Handbook to Literary Research</i> Edited by Delia da Sousa Correa and W. R. Owens  <i>A Gentle Guide to Research Methods</i> by Gordon Rugg and Marian Petre  <i>Research Methods for English Studies</i> Edited by Gabriele Griffin (Second Edition)</p> <p><b>Additional reading:</b>  <i>An Introduction to Literary Studies</i> by Mario Klarer (Second edition)  <i>The Routledge Dictionary of Literary Terms</i> by Peter Childs and Roger Fowler  <i>Critical Theory Today: A User-friendly Guide</i> by Lois Tyson (Second edition)  <i>Literary Theory: The Basics</i> by Hans Bertens (Third edition)</p>

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