



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 (400 LEVEL) (August-December 2025)

COURSE DESCRIPTION

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| Course title | THE INDIAN KATHA TRADITION |
| Category | a. Existing course without changes |
| Course code | Semester I 400-Level: MAIWLC-411 |
| Semester | I (400-Level) |
| Number of credits | 04 |
| Maximum intake | Open |
| Day/Time | Wednesday 2 – 4 pm; Friday 2 - 4 pm |
| Name of the teacher/s | Dr. Lavanya Kolluri |
| Course description | <p>i) Course overview</p> <p>Much before Vedic texts or classical Indian literature became known to the world, the Indian <i>katha</i> (tales, stories, fables) travelled across the world, evoking delight and inspiration. Indians are inveterate story-tellers (like perhaps many other groups across the world); story-telling is also woven into performance and ritual in the Indian tradition, enriching the social and cultural fabric. This tradition was assiduously nourished as is evident in the vast body of oral and written texts in Sanskrit, Pali and Prakrits that have survived and have in turn influenced the genre in the modern Indian languages.</p> <p>Despite this rich tradition, reflections on the nature and poetics of <i>katha</i> are not as systematically developed as in the case of poetry and drama in the Indian literary tradition. And this further dwindled under the borrowed inheritance of western discourses on narrative. This course attempts to explore the nature and poetics of the <i>katha</i> in India through three collections of stories from varying traditions:</p> <ul style="list-style-type: none">• <i>Pañcatantra</i> (Sanskrit tradition)• <i>Jātaka Tales</i> (Buddhist tradition)• <i>Kathāsaritsāgara</i> (multiple traditions, primarily folk) |

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| | <p>Through select readings from these collections, the Indian tradition of story-telling will be explored in all its dimensions – formal, thematic, affective, philosophical, and modes of proliferation.</p> <p>ii) Course Objectives in terms of Programme Specific Outcomes</p> <ol style="list-style-type: none"> 1. Understanding the origin&development, variety and plurality of the <i>kathain</i> the Indian tradition 2. Interpreting the <i>katha</i>, both formally and thematically 3. Tracing the trajectory of the <i>katha</i> into modern Indian languages and its influence on world literatures. <p>iii) Learning outcomes—</p> <ol style="list-style-type: none"> a) domain specific outcomes: knowledge of Indian literary traditions b) value addition: life lessons through Indian philosophical and folk wisdom |
| Course delivery | Lecture, seminar and digital resources. Disabled-friendly. |
| Evaluation scheme | <p>Semester I-400 Level</p> <p>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> - One Take-Home Assignment - One Presentation <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> - One Final Assignment |
| Reading list | <p>Essential reading</p> <p><i>The PañcatantrabyViṣṇuśarmā</i> trans Chandra Rajan. Penguin Classics, 2006.</p> <p><i>Pañcatantra The Book of India's Folk Wisdom</i> trans Patrick Olivelle. Oxford World Classics, 1999.</p> <p>The <i>Jātaka</i> Tales https://jatakastories.div.ed.ac.uk/</p> <p><i>The Kathāsaritsāgara</i> trans C H Tawney. Baptist Mission Press: Calcutta, 1880.</p> <p>Additional reading</p> <p>Paniker Ayyappa (2003). <i>Indian Narratology</i>. IGNCA & Sterling Publishers, New Delhi.</p> <p>Rhys David, TW (1903) <i>Buddhist India</i>. New York: G P Putnam's Sons</p> <p>Rhys David, T.W. (1880) <i>Buddhist Birth Stories (Jataka Tales)</i></p> <p>Sadhale, Nalini. <i>Katha in Sanskrit Poetics</i>. Sanskrit Academy, Hyderabad.</p> <p>Rao, Venkat D. (2014). "Fables of Identity and Contingencies of Certainty: Disarticulation of the Panchatantra" in <i>Cultures of Memory in South Asia</i>. Springer, India.</p> |



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

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| Course title | INTRODUCTION TO WORLD LITERATURES |
| 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>Brief overview of the course:</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>Texts for Classroom Discussion</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> |

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| | <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>Objectives of the course:</p> <ol style="list-style-type: none"> 1. Familiarity with plural cultures of the world as represented in the literary writings of the selected authors. 2. an understanding of the multiple literary voices and their uniqueness with regard to literary craftsmanship and narratological configurations. 3. understanding the mechanisms of canon formation and to comprehend the processes that deconstruct canons 4. the nexus between capitalism, publishing industry and marginalization of literary texts in the international scenario. 5. an academic engagement with issues pertaining to race, ethnicity, caste/class, gender, and their narrativization in literary writings 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. <p>Learning outcomes</p> <ol style="list-style-type: none"> a. Domain specific outcomes: Academic Reading Academic Writing Understanding Psychology Understanding Philosophy |
| Course delivery | Lectures/Seminar/Presentations/Films |
| Evaluation scheme | <p>Semester I-400 Level Internal (Weightage 40%): - One Take-Home Assignment - One Presentation End-semester (Weightage 60%): - One Final Assignment</p> <p>Semester I-500 Level Internal (Weightage 40%): - One Take-Home Assignment - One Presentation End-semester (Weightage 60%): - One Final Assignment</p> <p>Semester III 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

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| Course title | LITERARY THEORY AND INDIAN AESTHETICIANS |
| 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>Course Components:</p> <p>A.</p> <ul style="list-style-type: none">i) New Criticsii) Reading for Formiii) Political Reading |

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| | <p>iv) Gendered Reading v) Post Structuralism vi) Postcolonial Studies</p> <p>B.</p> <p>i) Bharata ii) Dandin iii) Anandavardhana iv) Vamana</p> <p>Objectives of the Course:</p> <ul style="list-style-type: none"> • 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. • To respond, in even critical terms, to the poetic activity and creative expression of great Indian Aestheticians. • 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. • To view literary theory as unsettling and reflective to bring completeness to narrate and correct the experience of literature in measurable terms. <p>Learning outcomes:</p> <p>1) [PO1- Knowledge and Understanding: a) Domain specific outcome] – 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) Value addition] – 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>Semester I-400 Level Internal (Weightage 40%): - Two Take-Home Assignments End-semester (Weightage 60%): - In-class (sit-down) examination 30% - One Final Assignment 30%</p> <p>Semester I-500 Level Internal (Weightage 40%): - Two Take-Home Assignments End-semester (Weightage 60%): - In-class (sit-down) examination 30%</p> |

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



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

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| Course title | NATIVE AMERICAN LITERATURE |
| 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 | <p>Brief Overview of the course:</p> <p>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. Novels that are written on natives have helped the readers to change the perspectives on the natives. 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.</p> <p>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</p> |

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| | <p>mainstream administrative policies that ill-treat the Natives in America. 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. 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>Reading List: 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>Semester I-400 Level Internal (Weightage 40%): <ul style="list-style-type: none"> - One Take-Home Assignment - One Presentation End-semester (Weightage 60%): <ul style="list-style-type: none"> - One Final Assignment Semester I-500 Level Internal (Weightage 40%): <ul style="list-style-type: none"> - One Take-Home Assignment - One Presentation End-semester (Weightage 60%): <ul style="list-style-type: none"> - One Final Assignment Semester III Internal (Weightage 40%): <ul style="list-style-type: none"> - Two Take-Home Assignments - One Presentation End-semester (Weightage 60%): <ul style="list-style-type: none"> - One Final Assignment </p> |



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MA Literatures in English
SEMESTER I (500-Level) / III (August-December 2025)
COURSE DESCRIPTION

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| Course title | CONTEMPORARY WORLD DRAMA |
| 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>Brief overview of the course:</p> <p>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, feminist theatre movements, etc. among others. Plays prescribed:</p> <ol style="list-style-type: none"> 1. Wole Soyinka – <i>Madmen and Specialists</i> (1970) 2. Dario Fo – <i>Can't Pay? Won't Pay!</i> (1974) 3. Jack Davis – <i>No Sugar</i> (1985) 4. David Mamet –<i>Oleanna</i> (1992) 5. Wendi Lill – <i>All Fall Down</i> (1994) 6. Manjula Padmanabhan – <i>Harvest</i> (1997) |

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| | <p>7. Suzan Lori Parks – <i>Topdog/Underdog</i> (1999)</p> <p>8. Harold Pinter – <i>Press Conference</i> (2002)</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>Objectives: 1. Crises (identity, spaces, emergent new voices); 2. Resistance, imperialism, language, gender, race, sexuality, ethnicity, genocide, violence, etc.; 3. Technicalities of stagecraft.</p> <p>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 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>Semester I-500 Level</p> <p>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> - Two Take-Home Assignments <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> - One Final Assignment <p>Semester III</p> <p>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> - Three Take-Home Assignments <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> - One Final Assignment |
| Reading list | <p>Essential reading:</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. Paul Schnierer</p> <p><i>Contemporary Issues in Canadian Drama</i> (1995)</p> <p>Additional reading:</p> <p><i>Modern and Contemporary World Drama</i> (2022) ed. by Easter Kim Lee</p> |

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