



**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 I (August-December 2025)**  
**COURSE DESCRIPTION**

Course title	<b>THE INDIAN KATHA TRADITION</b>
Category	a. Existing course without changes
Course code	MAIWLC-411
Semester	I (400-Level)
Number of credits	4
Maximum intake	Open
Day/Time	Tuesday & Friday 2pm-4pm
Name of the teacher/s	Dr. Lavanya Kolluri
Course description	<p><b>i) Course overview</b></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"><li>• <i>Pañcatantra</i> (Sanskrit tradition)</li><li>• <i>Jātaka Tales</i> (Buddhist tradition)</li><li>• <i>Kathāsaritsāgara</i> (multiple traditions, primarily folk)</li></ul> <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><b>ii) Course Objectives in terms of Programme Specific Outcomes</b></p> <ol style="list-style-type: none"><li>1. Understanding the origin &amp; development, variety and plurality of the <i>katha</i> in the Indian tradition</li><li>2. Interpreting the <i>katha</i>, both formally and thematically</li><li>3. Tracing the trajectory of the <i>katha</i> into modern Indian languages and its influence on world literatures.</li></ol>

	<b>iii) Learning outcomes—</b> 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	Internal (Weightage 40%): - One Take-Home Assignment - One Presentation End-semester (Weightage 60%): - One Final Assignment
Reading list	<b>Essential reading</b> <i>The PañcatantrabyViṣṇuśarmā</i> trans Chandra Rajan. Penguin Classics, 2006. <i>Pañcatantra The Book of India's Folk Wisdom</i> trans Patrick Olivelle. Oxford World Classics, 1999. The <i>Jātaka</i> Tales <a href="https://jatakastories.div.ed.ac.uk/">https://jatakastories.div.ed.ac.uk/</a> <i>The Kathāsaritsāgara</i> trans C H Tawney. Baptist Mission Press: Calcutta, 1880. <b>Additional reading</b> Paniker Ayyappa (2003). <i>Indian Narratology</i> . IGNC & Sterling Publishers, New Delhi. Rhys David, TW (1903) <i>Buddhist India</i> . New York: G P Putnam's Sons Rhys David, T.W. (1880) <i>Buddhist Birth Stories (Jataka Tales)</i> Sadhale, Nalini. <i>Katha in Sanskrit Poetics</i> . Sanskrit Academy, Hyderabad. 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.



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COURSE DESCRIPTION**

Course title	<b>INTRODUCTION TO WORLD LITERATURES</b>
Category	b. Existing course with 35% revision.
Course code	MAIWLC-400
Semester	I (400-Level)
Number of credits	4
Maximum intake	Open
Day/Time	Wednesday & 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> 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>  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>  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>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> <li>- One Take-Home Assignment</li> <li>- One Presentation</li> </ul> <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> <li>- One Final Assignment</li> </ul>



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**SEMESTER I (August-December 2025)**

**COURSE DESCRIPTION**

Course title	<b>NATIVE AMERICAN LITERATURE</b>
Category	b. Existing course with 30% revision
Course code	MAIWLC-401
Semester	I (400-Level)
Number of credits	4
Maximum intake	Open
Day/Time	Monday & Thursday 11am-1pm
Name of the teacher	Dr. Rajunayak Vislavath
Course description	<p><b>Brief Overview of the course:</b></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. <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.</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 mainstream administrative policies that ill-treat the Natives in 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</p>

	<p>“The History of the Everyday, Unhistorical Natives, and Willa Cather’s Death Comes for the Archbishop.” <i>Novel: A Forum on Fiction</i>. 46.2 (2013); 179-192</p> <p><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>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> <li>- One Take-Home Assignment</li> <li>- One Presentation</li> </ul> <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> <li>- One Final Assignment</li> </ul>



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COURSE DESCRIPTION**

Course title	<b>MAPPING THE POSTMODERN: TEXTS, CONTEXTS, AND THEORIES</b>
Category	b. Existing course with 35% revision.
Course Code	MAIWLC-535
Semester	I (500-Level)
Number of Credits	4
Maximum Intake	Open
Timings	Tuesday 11am to 1pm & Thursday 2pm to 4pm
Name of the teacher	Prof. N. Ramadevi Murru & Dr. Chinnadevi Singadi
Course Description	<p><b>i) Brief overview of the course:</b></p> <p>This course, <i>Mapping the Postmodern: Texts, Contexts, and Theories</i>, introduces students to the key ideas, debates, and cultural practices of postmodernism. It explores how postmodern thought challenges ideas of truth, identity, history, and representation through literature, theory, art, and media. Students will study a range of literary texts alongside major thinkers such as Jean-François Lyotard, Jean Baudrillard, Linda Hutcheon, and Fredric Jameson. By placing texts in their social and cultural contexts, the course highlights how postmodernism responds to globalization, consumer culture, technology, and the politics of knowledge. Through novels, films, and theoretical writings, students will learn how postmodern works experiment with narrative, question authority, and blur the boundaries between fact and fiction, high and popular culture. The course encourages critical reading and independent thinking, preparing students to analyse not only literary texts but also everyday cultural phenomena. By the end, students will be able to engage with the central issues of postmodernism and apply its critical frameworks to diverse fields of study.</p> <p><b>ii) Course Objectives in terms of Programme Specific Outcomes</b></p> <ol style="list-style-type: none"> <li>1. Critical Understanding – Demonstrate a clear understanding of postmodern theories and their application to literature, culture, and media.</li> <li>2. Analytical Skills – Analyse literary and cultural texts using postmodern concepts such as fragmentation, intertextuality, simulacra, and metafiction.</li> <li>3. Interdisciplinary Approach – Connect postmodern ideas with philosophy, history, art, film, and popular culture to gain a holistic perspective.</li> <li>4. Research and Communication – Produce well-argued research papers and presentations that reflect independent thinking, theoretical grounding, and critical engagement with postmodern debates.</li> </ol>

	<p><b>iii) Learning outcomes</b></p> <ol style="list-style-type: none"> <li>1. Research and Analytical Skills – Valuable in academia, publishing, media, and cultural studies.</li> <li>2. Content Analysis &amp; Writing – Useful in journalism, creative industries, and policy analysis.</li> <li>3. Interdisciplinary Approach – Ability to work across literature, media, culture, and philosophy, making students suitable for think tanks and NGOs.</li> <li>4. Global and Cultural Literacy – Enhances roles in teaching, cross-cultural communication, editing, and international collaboration.</li> </ol> <p><b>Essential Reading:</b>          Italo Calvino – <i>If on a Winter's Night a Traveler</i> (1979)          Salman Rushdie – <i>Midnight's Children</i> (1981)          Don DeLillo – <i>White Noise</i> (1985)          Toni Morrison – <i>Beloved</i> (1987)          Michael Ondaatje – <i>The English Patient</i> (1992)          Orhan Pamuk – <i>My Name is Red</i> (2001)          Xiaolu Guo – <i>A Concise Chinese-English Dictionary for Lovers</i> (2007)          Yann Martel – <i>Beatrice and Virgil</i> (2010)</p> <p><b>Additional Reading:</b>          Jean-François Lyotard – <i>The Postmodern Condition</i> (1979)          Jean Baudrillard – <i>Simulacra and Simulation</i> (1981)          Fredric Jameson – <i>Postmodernism, or, The Cultural Logic of Late Capitalism</i> (1991)          Linda Hutcheon – <i>A Poetics of Postmodernism</i> (1988)          Michel Foucault – <i>The Archaeology of Knowledge</i> (1969), selections from <i>Discipline and Punish</i> (1975)          Additional Readings:          McHale, Brian. The Cambridge introduction to postmodernism. Cambridge University Press, 2015.          McHale, Brian. Postmodernist fiction. Routledge, 2003.          McHale, Brian. "From Modernist to Postmodernist Fiction: Change of Dominant." Postmodernist Fiction. Routledge, 2003. 17-39.          Nicol, Bran. The Cambridge introduction to postmodern fiction. Cambridge University Press, 2009.          Docherty, Thomas. Postmodernism: A reader. Routledge, 2016.</p>
Course Delivery	Lectures/Seminar/Presentations/Films
Evaluation scheme	Internal (Weightage 40%): - One Take-Home Assignment - One Presentation End-semester (Weightage 60%): - One Final Assignment

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