THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

COURSE DESCRIPTIONS

MA Programme in Comparative Literature Semester 2 (January – April 2026)

Category	PSO No.	Programme Specific Outcome
a) Domain-Specific	PSO1	Aims to develop a global perspective on literature by challenging the Eurocentric foundations of English literary studies, while addressing the diverse academic and intellectual requirements of students of literature.
	PSO2	Demonstrate critical engagement with multiple literary traditions across languages, periods and cultures through comparative frameworks.
	PSO3	Apply theoretical concepts from areas such as translation studies, postcolonialism, gender studies, and world literature to comparative textual analysis.
	PSO4	Understand and analyze inter-literary dynamics, genre evolution, and transnational literary movements within historical and cultural contexts.
b) Value Addition	PSO5	Engage critically with literary texts to interpret the cultural, historical and ideological conditions that shape diverse and marginalized voices, with a particular emphasis on South Asian, Indian, and Global Southern perspectives.
	PSO6	Examines literary history and theory through investigating how diverse literary traditions evolve and interact.
	PSO7	Encourage interdisciplinary inquiry and cross-cultural thinking through engagements with literature, visual culture, media and philosophy.
c) Skill Enhancement	PSO8	Acquire skills in academic writing, critical thinking, comparative analysis and research methodologies relevant to literary studies.

	PSO9	Develop the ability to engage with literature from a comparative cultural studies perspective, analyzing how texts interact with broader cultural practices, identities, ideologies and media formations across local and global contexts.
d)Employability Quotient	PS10	Build competencies for careers in teaching, editing, publishing, translation, content creation, and related fields in the cultural and knowledge industries.
	PSO11	Prepare for advanced research and academic careers through sustained training in analytical reasoning, interdisciplinary perspectives and scholarly communication.

CORE COURSE 1

Course title	**INDIAN BHAKTI LITERATURE(S)**
Category	b. New Course
Course code	COMPLITC442
Semester	Semester II
Number of credits	04
Maximum intake	30
Day/Time	Thursday 11:00 am – 1: 00 pm, Friday 2-4
Name of the teacher/s	Amith Kumar P V and Nilakantha Dash
Course description	Include the following in the course description i) A brief overview of the course: **The course on 'Indian Bhakti Literature' has been designed keeping in mind the objectives and vision of the Indian Knowledge Systems (IKS).** The course aims to inquire into the multiple significations of the term 'bhakti' as utilized by philosophers, saints and poets in Indian literary and cultural situation. 'Bhakti' as a concept does not merely refer to devotion, but is used to connote a range of emotions - from love (prema), knowledge (jnana), separation (viraha), and to a mystical sense of inner void (shoonya). **From the Upanishadic insights to Buddhist reformulations, the course undertakes an attempt to deliberate with students the multilayered semantic significations of the term, 'Bhakti'. A major concern of the course is not to stick to the stereotypical understanding of 'bhakti' as a movement in medieval India, but to examine and elaborate upon various diachronic assemblages of bhakti across the geography. For the purpose of elucidation and analysis, the course highlights eight kinds of bhakti; namely, Shaiva, Vaishnava, Shakti, Nirguna, Saguna, Sringara, Viraha and Shoonya. As a result of the different forms of bhakti various kinds of literary writings**

	a)Domain Specific				b)Value Addition			c) Skill Enhancement		d)Employability Quotient
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CLO1		✓								
CLO2							✓			
CLO3					✓					
CLO4			✓							
CLO5								✓		

emerged.The course engages with students into a dialogue with regard to genres and forms such as abhanga, keertana, devaranama, vachana, doha, bhajan, dasa sahitya, and saakhi.

ii) **Objectives of the course in terms of Programme Specific Outcomes**

iii) **Learning outcome**

CLO1. Familiarity with the Indian Knowledge Systems (IKS) particularly with regard to literatures pertaining to bhakti.**a)**

CLO2: Gaining knowledge with regard to the emergence and prevalence of new genres during medieval Indian period**. b)**

CLO3: Understanding 'bhakti' as not merely a concept related to devotion and worship, but also as a vehicle for social reform and transformation **b)**

CLO4 Gaining knowledge about 'jnana' and 'jeevanadarshanasiddhanta' in devotional literatures. **a)**

CLO5: An ability to interpret the intersectional dynamic with regard to the song, performance and lyric during medieval India. **c)**

Course delivery	Lectures and Seminars
Evaluation non scheme	Internals: 40 % End-semester: 60%
Reading list	**Essential reading:** Hawley, John . S. (2005). *Three Bhakti Voices: Mirabai, Surdas, and Kabir in their Time and ours*. Delhi: Oxford University Press. Schelling, Andrew. *Oxford Anthology of Bhakti Literature*. Oxford University Press, New Delhi. 2011. **Additional reading:**

Champakalakshmi R. (1996). "From Devotion and Dissent to Dominance: The Bhakti of the Tamil Āḻvārs and Nāyanārs." In R.

Champakalakshmi& S. Gopal (ed.), T*radition, Dissent and Ideology: Essays in Honour of Romila Thapar.* New Delhi: Oxford University Press.

Champakalakshmi R. (2006). "Bhakti and Tamil textual tradition." In Sudha Gopalakrishnan (ed.), *Tattvabhoda: Essays from the lecture series of the National Mission for Manuscripts. Volume I*, pp. 81-106. New Delhi: National Mission for Manuscripts &MunshiramManoharlal.

Hawley, John S. (1983). *Krishna, The Butter Thief*. Princeton: Princeton University Press. [Indian edition, Delhi: Oxford University Press, 1989]

Hawley, John S. (2010). "Seeing the Bhakti Movement, Archaeology and Text." In Himanshu Prabha RAY (ed.), *The Temple in South Asia,* pp. 232-267. New Delhi: Oxford University Press.

Prentiss, Karen Pechilis. (1999). *The Embodiment of Bhakti*. New York & Oxford: Oxford University Press.

Prentiss, Karen Pechilis.(2002). "Joyous Encounters: Tamil Bhakti Poets and Images of the Divine." In Vidya DEHEJIA (ed.), *The Sensuous and the Sacred: Chola Bronzes from South India*. New York: American Federation of Arts, in association with Mapin Publishing, Ahmedabad.

CORE COURSE 2

Course title	**SOUTH ASIAN LITERATURE AND CULTURES**
Category	a. New course
Course code	**COMPLITC592**
Semester	2
Number of credits	4
Maximum intake	30
Day/Time	Tuesday 11-1. Thursday 2-4
Name of the teacher/s	Dr. Ajay Mathew Jose

Course description	Include the following in the course description
	
	    iv) A brief overview of the course
	
	This course attempts to explore literature, cinema, and other cultural forms in South Asia. Students will critically engage with the historical and contemporary formations of South Asian cultural production, examining its aesthetic forms, linguistic diversity, and political imaginaries. The course situates South Asian cultural production within broader conversations in global literary and cultural studies. It invites comparative engagement with other Asian traditions and world literatures that have historically intersected with South Asia. The course aims to foreground questions of representation, power, caste, gender, language, media, and region, while also examining how South Asia has been imagined as a literary and political space.
	
	    v) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)

	a) Domain Specific				b) Value Addition			c) Skill Enhancement		d)Employability Quotient	
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11
CLO1	✓										
CLO2						✓					

CLO3								✓	
CLO4		✓							
CLO5						✓			

vi) Learning outcomes—

CLO1: Develop an interdisciplinary understanding of South Asian cultural texts across media and genres**. (a)**
CLO2: Engage with theoretical and methodological frameworks in the study of literature, cinema, and cultural history**.(b)**

CLO3: Analyze regional cultural formations and their transnational resonances**.(d)**

CLO4: Critically evaluate the role of language, caste, gender, and religion in South Asian aesthetics**.(a)**

CLO5: Produce original comparative research that situates South Asian texts within broader global contexts. (**c)**

Course delivery	• **Lecture/Seminar/ Screenings and Discussion of Cultural Objects):** Regional songs, performance clips, media installations
Evaluation scheme	Internal (modes of evaluation): Assignment Submission, written tests, creative modes, presentation End-semester (mode of evaluation): Sit in Examination
Reading list	Essential reading **Course Modules and Reading List:** **Module 1: Conceptualizing South Asia** **Module 2: Theoretical Frameworks and Methodologies** • Gauri Viswanathan – *Masks of Conquest: Literary Study and British Rule in India* (Selections) • Aamir Mufti – *Forget English! Orientalisms and World Literatures* (Selections) • Etienne Balibar – "The Nation Form" • R. Radhakrishnan – "Why Compare?"

- Meenakshi Mukherjee – *The Perishable Empire* ("Nation, Novel, Language")

Module 3: South Asia as Literary Culture
- Sheldon Pollock – *The Language of the Gods in the World of Men* (Intro & Ch.1-2)
- Francesca Orsini – "India in the Mirror of World Literature"
- Shamsur Rahman Faruqi – "A Long History of Urdu Literary Culture" (Parts 1 & 2)
- Velcheru Narayana Rao et al. – *Textures of Time: Writing History in South India*
- Rajeswari Sunder Rajan (ed.) – *The Lie of the Land* (Selections)
- Simona Sawhney – *The Modernity of Sanskrit* (Selections)
- Sukrita Paul Kumar and K. Satchidanandan (eds.) – *In Their Own Voice*
- A.K. Ramanujan – "Where Mirrors Are Windows"
- Kaiser Haq – "Pakistani and Bangladeshi Writing in English"
- Syed Manzoorul Islam – "Postmodernism and South Asian Fiction: A Bangladeshi Perspective"
- Nihal Perera – *People's Spaces: Coping, Familiarizing, Creating* (Sri Lankan cultural spatial practices)

Module 4: Cinema, Media, and Popular Culture in South Asia
- Ravi Vasudevan – *The Melodramatic Public*
- Lalitha Gopalan – *Cinema of Interruptions*
- Shohini Ghosh – "Hum Aapke Hain Koun...! Rethinking the Family Film"
- Asif Akhtar – *The Colonial Sublime* (Selections)
- Lotte Hoek – *Cut-Pieces*
- Mohan Dutta & Aarti Ratna – "Caste, Cinema and the Cultural Politics of Representation"
- Malathi de Alwis – *Articulating Silence*
- Wimal Dissanayake – *Envisioning South Asian Cinema* (Selections)
- Bishnupriya Dutt & Urmimala Sarkar Munsi (eds.) – *Engendering Performance*
- Iftikhar Dadi – "Picturing South Asian Islamic Modernities"

Module 5: Contemporary Issues and Transnational South Asia
- Arjun Appadurai – *Modernity at Large* (Chapter on Mediascapes)
- Shahid Amin & Dipesh Chakrabarty – "Subaltern Studies and the Postcolonial"
- Anjali Arondekar – *For the Record: On Sexuality and the Colonial*

	Archive • Priya Jaikumar – *Cinema at the End of Empire* (Selections) • Aniket Jaaware – *Practicing Caste* (Selections) • Nira Wickramasinghe – *Sri Lanka in the Modern Age: A History* (Selections) • Niaz Zaman – "The 1971 War and Bangladeshi Literature" • Kamila Shamsie – *Offence: The Muslim Case* • **Screenings and Discussion of Cultural Objects (Recommended):** Regional songs, performance clips, media installations Additional reading

CORE COURSE 3

Course title	**HISTORY OF ART IN SOUTH ASIA**
Category	b. New course
Course code	**COMPLITC561**
Semester	2
Number of credits	4
Maximum intake	30
Day/Time	Monday 2-4/ Wednesday 11-1
Name of the teacher/s	Sherin B S
Course description	Include the following in the course description vii) A brief overview of the course This course provides a broad introduction to the visual arts of South Asia, from ancient civilizations to the dynamic landscape of contemporary art. Students will gain tools for visual analysis and critical thinking, while also considering how South Asian art circulates within global art networks today. The coursework will also focus on shared trends in Literature, Visual Arts and other art forms, examining the ways in which literature enters into dialogue with other art forms. No prior experience in art history is required. viii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)

	a)Domain Specific				b)Value Addition			c) Skill Enhancement		d)Employability Quotient	
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11
CLO1				✓							
CLO2						✓					
CLO3										✓	

			✓								
CLO4			✓								
CLO5								✓			

ix)   Learning outcomes—

CLO1: Develop a cross-disciplinary understanding of how artistic and cultural productions evolve, are received, and interpreted within the South Asian context, with attention to historical, social, and political influences.**(a)**

CLO2: Demonstrate foundational knowledge of art history and interpretation, including the inter-medial relationships between literature and the visual/fine arts.**(b)**

CLO3: Strengthen academic writing and analytical skills related to art historical discourse and criticism.**(d)**

CLO4: Critically examine the intersections of literature, fine arts, and political movements, and assess their role in shaping cultural narratives and resistance.**(a)**

CLO5: Gain an informed, organic understanding of artistic and literary movements, preparing for future academic or professional pursuits in art curation, criticism, and cultural industries. **(c)**

Course delivery	Lecture/Seminar
Evaluation scheme	Internal (modes of evaluation): written Assignments, Presentations, Creative and Participatory modes End-semester (mode of evaluation): Sit in Examination *Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned
Reading list	Essential reading **Core Textbooks and Surveys (General Overview):** 1. **Susan L. Huntington and John C. Huntington**, *The Art of Ancient India: Buddhist, Hindu, Jain* (Motilal Banarsidass, 2014) 2. **Vidya Dehejia**, *Indian Art* (Phaidon, 1997) 3. **Rebecca M. Brown and Deborah S. Hutton**, *Art of South Asia: A*

Guide to the Smithsonian Collections (Mapin, 2011)

Key Thematic and Scholarly Readings by Period:
Ancient and Early Medieval:
- **Gregory L. Possehl**, "The Indus Civilization: A Contemporary Perspective," *Journal of World Prehistory* (2002)

- **Richard Davis**, *Lives of Indian Images* (Princeton University Press, 1997), selected chapters

- **Vidya Dehejia**, *Discourse in Early Buddhist Art* (Columbia University Press, 1997)

Medieval and Islamic South Asia:
- **Finbarr Barry Flood**, *Objects of Translation: Material Culture and Medieval "Hindu-Muslim" Encounter* (Princeton, 2009)

- **Catherine B. Asher**, *Architecture of Mughal India* (Cambridge, 1992)

Colonial and Nationalist Periods:
- **Partha Mitter**, *Art and Nationalism in Colonial India 1850–1922* (Cambridge, 1994)

- **Tapati Guha-Thakurta**, *The Making of a New 'Indian' Art* (Cambridge, 1992)

Modern and Contemporary South Asia:
- **Rebecca M. Brown**, *Art for a Modern India, 1947–1980* (Duke University Press, 2009)

	• **Geeta Kapur**, *When Was Modernism: Essays on Contemporary Cultural Practice in India* (Tulika Books, 2000) **Critical Anthologies and New Scholarship:** • **Deeptha Achar and R. Siva Kumar (eds.)**, *Mapping South Asia through Contemporary Art: Essays on Visual Culture* (Routledge India, 2014) – A critical anthology that reflects on contemporary visual culture, exhibitions, and transnational practices in South Asia. • **Partha Mitter, Parul Dave-Mukherji, and Rakhee Balaram (eds.)**, *20th Century Indian Art* (Thames & Hudson / The Art Institute of Chicago, 2022) Additional reading

CORE COURSE 4

Course title	**LITERARY THEORY AND CRITICISM -II**
Category	c. New course
Course code	**COMPLITC422**
Semester	II
Number of credits	4
Maximum intake	30
Day/Time	Monday 11-1, Wednesday 2-4
Name of the teacher/s	Ms. Anna Lynn Tom
Course description	Include the following in the course description **x) A brief overview of the course** This course takes a close look at major developments in literary theory from poststructuralism to the present day. It explores how key theoretical approaches have challenged and reshaped ideas about language, subjectivity, power, history, environment and secularism. Through careful study of foundational texts by thinkers like Derrida, de Man, Butler, Spivak, Chakrabarty and Asad, students will engage with debates that continue to influence how we read and interpret literature. Organized around five themes, the course covers poststructuralist ideas about authorship and meaning, psychoanalytic, feminist and queer perspectives on identity and desire, Marxist, new historicist and postcolonial critiques of ideology and history, ecocritical insights into the Anthropocene and environmental crisis, and postsecular reflections on religion and modernity. Students will develop their ability to analyze complex theoretical arguments and apply these insights to literary texts, always considering the wider social and political contexts in which they appear. **xi) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)**

	a)Domain Specific	b)Value Addition	c) Skill Enhancement	d)Employability Quotient

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11
CLO1				✓							
CLO2						✓					
CLO3										✓	
CLO4			✓								
CLO5								✓			

xii) **Learning outcomes—a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient**

COURSE LEARNING OUTCOMES

CLO1: Demonstrate a critical understanding of key theoretical developments from poststructuralism to the present, including their implications for concepts like language, subjectivity, and power.**(a)**

CLO2: Analyze and interpret foundational theoretical texts by thinkers such as Derrida, de Man, Butler, Spivak, Chakrabarty, and Asad, articulating their relevance to literary and cultural analysis. (**b**)

CLO3: Apply psychoanalytic, feminist, queer, Marxist, postcolonial, ecocritical, and postsecular approaches to the reading of literary texts**.(d)**

CLO4: Evaluate how theoretical frameworks reshape our understanding of historical, environmental, and religious dimensions in literature.**(a)**

CLO5: Develop and communicate original arguments that connect theoretical insights to literary interpretation, with attention to wider social and political contexts**.(c)**

Course delivery	Lecture/Seminar
Evaluation scheme	Internal (modes of evaluation): Assignment Submission, written tests, creative modes, presentation
	End-semester (mode of evaluation): Sit in Examination
Reading list	Essential reading**Module 1: Poststructuralism and Reader-Response**
	• Jacques Derrida – "Structure, Sign, and Play in the Discourse of the

Human Sciences"

- *Of Grammatology* (Introduction & Chapter 2)

- Roland Barthes – "The Death of the Author"

- Michel Foucault – "What is an Author?"

- Paul de Man – "The Resistance to Theory" and "Semiology and Rhetoric" (*Allegories of Reading*)

- Stanley Fish – "Is There a Text in This Class?"

- Wolfgang Iser – *The Act of Reading* (Chapters 1–3)

- Hans Robert Jauss – "Literary History as a Challenge to Literary Theory"

Module 2: Psychoanalytic, Feminist, and Queer Theories

- Jacques Lacan – "The Mirror Stage"

- Julia Kristeva – " (selections)

- Elaine Showalter – "Towards a Feminist Poetics"

- Hélène Cixous – "The Laugh of the Medusa"

- Judith Butler – *Gender Trouble* (Preface & Chapter 1)

- Eve Kosofsky Sedgwick – *Epistemology of the Closet* (Introduction)

Module 3: Marxism, New Historicism, and Postcolonial Theory

- Karl Marx – "Preface to A Contribution to the Critique of Political Economy"

- Raymond Williams – "Base and Superstructure in Marxist Cultural Theory"

- Fredric Jameson – *The Political Unconscious* (Introduction)

- Stephen Greenblatt – *Renaissance Self-Fashioning* (Introduction)

- Edward Said – *Orientalism* (Introduction)

	• Homi Bhabha – "Of Mimicry and Man" (*The Location of Culture*) • Gayatri Chakravorty Spivak – "Can the Subaltern Speak?" **Module 4: Ecocriticism, Anthropocene, and Environmental Humanities** • Lawrence Buell – *The Environmental Imagination* (Introduction) • Rob Nixon – *Slow Violence and the Environmentalism of the Poor* (Introduction) • Dipesh Chakrabarty – "The Climate of History: Four Theses" • Anna Tsing – *The Mushroom at the End of the World* (selected chapters on Anthropocene) **Module 5: Postsecular Theory and Contemporary Critiques** • Talal Asad – "The Construction of Religion as an Anthropological Category" (*Genealogies of Religion*) • Habermas- "Religion in the Public Sphere." • Saba Mahmood – *Politics of Piety: The Islamic Revival and the Feminist Subject* (Introduction & selected chapters) • Is Critique Secular – Talal Asad, Wendy Brown, Judith Butler, and Saba Mahmood • Charles Taylor – *A Secular Age* (selected excerpts) Additional reading

ELECTIVES

ELECTIVE COURSE 1

Course title	**Comparative Mythologies**
Category	C. New Course
Course code	COMPLITE511
Semester	Sem II
Number of credits	04
Maximum intake	30
Day/Time	Mon and Tue: 9:00 am – 11:00 am
Name of the teacher/s	Amith Kumar P V
Course description	Include the following in the course description xiii) A brief overview of the course The course undertakes an interdisciplinary exploration of mythological traditions across cultures, historical periods, and literary forms. Drawing upon five major mythic traditions—Greco-Roman, Mesopotamian, Chinese, Norse, and Hindu—the course encourages students to study myths comparatively, attending to both shared narrative patterns and culturally specific meanings. It examines myth not merely as archaic narrative but as a complex cultural system that shapes literary expression, social structures, and the tenets of philosophical thought. The students will be introduced to major theoretical and critical approaches to myth, including ritual theory, structuralism, psychoanalysis, archetypal criticism, postcolonial and feminist interventions. The theoretical ideations of the foundational thinkers such as Frazer, Lévi-Strauss, Jung, Eliade, and Campbell will be read alongside contemporary scholars who interrogate myth in relation to power, ideology, gender, and modernity. Apart from reading primary mythological texts, the course encourages students to read and analyze literary adaptations and retellings in fictions. The course seeks to equip students to understand myth as 'a pulsating dynamic' that continues to inform literary production, cultural memory, and theoretical inquiry in the humanities. xiv) **Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)**

	a)Domain Specific				b)Value Addition			c) Skill Enhancement		d)Employability Quotient	
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11
CLO1	✓										
CLO2		✓									
CLO3			✓								
CLO4			✓								
CLO5								✓			
CLO6								✓			

xv)   Learning outcomes

1. CLO1: Compare mythic structures across civilizations **a)**
2. **CLO2:** Analyze modern novels as reinterpretations of ancient myths **a)**
3. **CLO3:** Apply comparative, feminist, structuralist, and postcolonial frameworks **a)**
4. CLO4: Understand myth as a dynamic literary and cultural system **a)**

5. **CLO5:** An ability to understand and interpret the significance of myths in cultural investigations **c)**
6. **CLO6:** An ability to utilize archetypes for the purpose of creative exercises and design making enterprises **c)**

Mode of Teaching	Lectures and Seminar
Evaluation scheme	Internal (modes of evaluation): 40% End-semester (mode of evaluation): 60%
Reading list	**Essential reading:** **Novels based on Greco-Roman Myths:** Atwood, Margaret. *The Penelopiad*. Canongate Books, 2005. Miller, Madeline. *Circe*. Little, Brown and Company, 2018.

Novels based on Mesopotamian Myths:
London, Joan. *Gilgamesh*. Atlantic Monthly Press, 2001.
Zeman, Ludmila. *The Revenge of Ishtar*. Tundra Books, 1993.

Novels/short stories based on Chinese Mythology:
Ken, Liu. *The Grace of Kings*. Saga Press, 2015.
Pu, Songling. *Strange Tales from a Chinese Studio*. Translated by John Minford, Penguin Classics, 2006.

Novels based on Norse Mythology:
Harris, Joanne M. *The Gospel of Loki*. Gollancz, 2014.
Tolkien, J. R. R. *The Legend of Sigurd and Gudrún*. Edited by Christopher Tolkien, HarperCollins, 2009.

Novels based on Hindu Mythology:
Divakaruni, Chitra Banerjee. *The Palace of Illusions*. Picador India, 2008.
Neelakantan, Anand. *Asura: Tale of the Vanquished*. Leadstart Publishing, 2012.

Additional reading:

Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton UP, 1949.
Doniger, Wendy. *The Implied Spider: Politics and Theology in Myth*. Columbia UP, 1998.
Dumézil, Georges. *Myth and Epic*. Translated by C. Scott Littleton, U of Chicago P, 1973.
Eliade, Mircea. *Myth and Reality*. Translated by Willard R. Trask, Harper & Row, 1963.
Frazer, James George. *The Golden Bough: A Study in Magic and Religion*. Abridged ed., Macmillan, 1922.
Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 1957.
Jung, C. G. *The Archetypes and the Collective Unconscious*. Translated by R. F. C. Hull, 2nd ed., Princeton UP, 1969.
Lévi-Strauss, Claude. *Mythologiques*. Vols. 1–4, translated by John and Doreen Weightman, et al., U of Chicago P, 1969–1981.
Malinowski, Bronisław. "Myth in Primitive Psychology." *Magic, Science and Religion and Other Essays*, Doubleday, 1954, pp. 93–148.
Segal, Robert A. *Myth: A Very Short Introduction*. Oxford UP, 2004.

ELECTIVE COURSE 2

Course title	**LANGUAGE DEBATES IN INDIA**
Category	d. New course
Course code	COMPLITE533
Semester	2
Number of credits	4
Maximum intake	30
Day/Time	Monday 4-6, Thursday 9-11
Name of the teacher/s	Dr. Tharesha K C
Course description	Include the following in the course description

xvi) A brief overview of the course

Language has remained a locus of political existence in India. It is not only a tool forcommunication, but also a source of livelihood, identity, and conflict - rightly so as it is closelytied to the region, culture and lives of the people. In India's current political scenario, thequestion of language becomes increasingly relevant. Therefore, the course attempts to exploreand study the debates around the issues of language in the socio-cultural and political context ofIndia. The course is designed to introduce students to various language movements, policies, andthe politics of representation of the same through the medium of literature and cinema.

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

	a) Domain Specific				b) Value Addition			c) Skill Enhancement		d)Employability Quotient	
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11
CLO1	✓										
CLO2			✓								
CLO3						✓					
CLO4							✓				
CLO5									✓		

	i) Learning outcomes:
	Upon completing the course, the students will be able to:
	CLO 1. Demonstrate knowledge of language movements and policies across various regions inIndia.(**a**) CLO2. Discuss the role of literature in creating an embryo for imagining a language community.(**a**) CLO3. Demonstrate the relationship between language question and cinemas of India and how cinema defines or redefines the language identity politics.(**b**) CLO4. Demonstrate the knowledge of how the question of language is closely tied to thequestion of the nation and regions in colonial and postcolonial India.(**b**) CLO5. Discuss how quasi-federal structure negotiates with sub-nationalisms within India andvice versa.(**c**)
Course delivery	**Lecture/Seminar**
Evaluation scheme	Internal (modes of evaluation):written Assignments, Presentations, Creative and Participatory modes End-semester (mode of evaluation): Sit in Examination *Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned
Reading list	Essential reading **Course Modules and Reading List:** **Reading List** **The Language Question** Mitchell, Lisa. *Language, Emotion, and Politics in South India: The Making of a Mother Tongue*. Bloomington and Indianapolis: Indiana University Press, 2009. Kaviraj, Sudipta. "Writing, Speaking, Being: Language and the Historical Formation of Identities in India." *The Imaginary Institution of India: Politics and Ideas*. Columbia University Press, 2010. Nair, Janaki. "Language and the Right to the City." *The Promise of the Metropolis: Bangalore's Twentieth Century*. New Delhi: Oxford University Press, 2005. Sarangi, Asha, and Sudha Pai. *Interrogating Reorganisation of States: Culture, Identity and Politics in India*. Routledge India, 2016. Agnihotri, Rama Kant. "Constituent Assembly Debates on Language." EPW 50.8

(2015): pp. 47-56.

Ambedkar, B.R. "Thoughts on Linguistic States." Writings and Speeches, vol. 1. Bombay: Education Department, Government of Maharashtra, 1979.

Ramaswamy, Sumathi. *Passions of the Tongue: Language Devotion in Tamil India, 1891-1970*. University of California Press, 1997.

Rai, Alok. "The Persistence of Hindustani." India International Centre Quarterly, vol. 29, no. 3/4, 2002, pp. 70–79. JSTOR, http://www.jstor.org/stable/23005818.

Language and Literature

Harder, Hans. *Literature and Nationalist Ideology: Writing Histories of Modern Indian Languages*. Taylor & Francis Ltd, 2018.

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Sheth, D.L. "The Great Language Debate: Politics of Metropolitan versus Vernacular India." in Asha Sarangi, ed. *Language and Politics in India*. New Delhi: Oxford University Press, 2010.
Kumar, Udaya. *Writing the First Person: Literature, History, and Autobiography in Modern Kerala*, Ranikhet: Permanent Black, 2016.

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Subrahmanyam, Sanjay, and Velcheru Narayana Rao. "History and Politics in the Vernacular: Reflections on Medieval and Early Modern South India." *History in the Vernacular*, edited by Raziuddin Aquil and Paartha Chatterjee, Permanent Black; Distributed by Orient Longman, 2010, pp. 25–65.

Language and Cinema

Prasad, M. Madhava. *Cine-Politics: Film Stars and Political Existence in South India*. Orient Blackswan. 2014.

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	S. V. Srinivas. *Politics as Performance: A Social History of the Telugu Cinema*. Orient Blackswan. 2013. Sowmya Dechamma C. C., and Elavarthi Sathya Prakash. *Cinemas of South India: Culture, Resistance, Ideology*. Oxford University Press, 2010. M.K. Raghavendra. *Bipolar Identity: Region, Nation, and the Kannada Language Film*. OUP. 2011. Radhakrishnan, Ratheesh. "Region/Regional Cinema." *BioScope: South Asian Screen Studies*, *12*(1-2), 2021, pp. 162-165. https://doi.org/10.1177/09749276211026055 Additional reading

ELECTIVE COURSE 3

Course title	Narrating Nation
Category	b) Existing Course with 50% revision
Course code	COMPLITE532
Semester	2
Number of credits	4
Maximum intake	30
Day/Time	Wednesday 9-11/ Friday 4-6
Name of the teacher/s	Dr. Ajay Mathew Jose
Course description	xviii) A brief overview of the course The course aims to explore the construction, erasure and reconstruction of nation through various narratives. The stories of national being and belonging are contested, often violently. The course will closely read national histories projects and nationalism as a strong ideology in today's world. Institutionalization and nationalization of Literature, Mediation of nation and national remembrance through fiction, construction of collective memories and Visual Art and representation in the age of nationalism will be some of the themes for discussion. xix) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)

	a)Domain Specific				b)Value Addition			c) Skill Enhancement		d)Employability Quotient	
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11
CLO1				✓							
CLO2		✓	✓			✓					
CLO3				✓							
CLO4					✓						
CLO5								✓			✓

	xx) Learning outcomes—
	CLO1): Articulate nationalism's theoretical origins identifying institutionalization of literature and collective memory construction.**PSO4 a)**
	CLO2 :Employ comparative methods to analyze nation-building across texts, (PSO2, PSO3).**a, b**
	CLO3): Examine erasure/reconstruction of belonging in literature/cinema (PSO4**).a)**
	CLO4): Critically assess contemporary ideologies like homonationalism (Puar), secularism riddles (Baxi, Tejani), and minority dispossession (Said, Spivak/Butler), foregrounding South Asian perspectives (PSO5).**b)**
	CLO5: Develop interdisciplinary building research skills for employability (PSO8, PSO11).**c, d**
Course delivery	Lecture/Seminar
Evaluation scheme	Internal (modes of evaluation): written Assignments, Presentations, Creative and Participatory modes End-semester (mode of evaluation): Sit in Examination
Reading list	Essential reading Nationalism: Origins, Debates, Contemporary Questions Anderson: Imagined Communities Hannah Arendt: "Nation State and Democracy" Agamben: State of Exception, chapter 2 Spivak/ Butler: Who sings the Nation State Marx: "The Jewish Question" Edward Said: "The Politics of Dispossession" Derrida: (Onto Theology of National Human? Phantoms of the Other) "Avowing — The Impossible: 'Returns,' Repentance, and Reconciliation" Balibar, E. (1991). The Nation Form: History and Ideology. Charles Hirschkind: The Feeling of History, Chapter 4 Jasbir Puar : From Terrorist Assemblages: *Homonationalism* in Queer Times Sara Farris: from *Femo Nationalism* India From The Impossible Indian- Faisal Devji Ambedkar: Pakistan or the Partition of India Hindu Wife Hindu Nation : Tanika Sarkar From Nation and its Fragments: Partha Chatterjee Crisis of Nation state in India: Sudipta Kaviraj Theories of Oppression and Another Dialogue of Cultures: Ashis Nandy

	Mrudu Rai: Making a Part Inalienable Reflections on the category of Secularism in India: Shabnam Tejani The Gujarat Experiment and Hindu National Realism: Lessons for Secularism- Arvind Raja Gopal Siting Secularism in the Uniform Civil Code: A riddle wrapped in an enigma: Upendra Bakshi Literacy and Conversion in the discourse of Hindu Nationalism: Gauri Viswanathan **Nation and Literature/ Cinema** Refashioning Mother India: Feminism and Nationalism in Late-Colonial India Mrinalini Sinha A Strange Love of the Land: Identity, Poetry and Politics in the (Un)Making of South Asia- Kaviraj Tejaswini Niranjana: Integrating whose Nation? Tourists and Terorists in Roja Neither State, Nor Faith: Transcendental Significance of Cinema: Ravi Vasudevan Artist as the Charismatic Individual : Partha Mitter 'A secret of their own country': Or, how Indian nationalism made itself irrefutable Christopher Pinney Haider (Vishal Bharadwaj)/Curfewed Night- Bashrat Peer Agha Shahid Ali: Country without a Post Office,Farewell Darwish: Identity Card Seasons of Trouble: Rohini Mohan Additional reading

ELECTIVE COURSE 4

Course title	**PROFICIENCY IN SANSKRIT -I**
Category	NEW COURSE
Course code	COMPLITE448
Semester	2
Number of credits	4
Maximum intake	30
Day/Time	Mon and wed. 2-4 pm
Name of the teacher/s	Nilakantha Dash
Course description	**A brief over view of the course**

The course intends to give beginner's level proficiency in Sanskrit language. Basic skills to engage with entry level texts in simple Sanskrit prose and Poetry will be taught. As Sanskrit is the language used in all texts of Indian Purana, epics and Philosophy, this language will provide you with an access to Indian Knowledge Systems.

Objectives of the Course in terms of Programme Outcome: |

	a)Domain Specific				b)Value Addition			c) Skill Enhancement		d)Employabi Quotient	
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PS O9	PSO 10	PSO
CLO1	✓										
CLO2	✓										
CLO3				✓			✓				
CLO4	✓			✓							
CLO5								✓		✓	

	Learning Outcome: • CLO1 : Master Sanskrit Devanagari script recognition and writing, including nominal declensions of vowel-ending nouns as foundational textual practice **(a).** • CLO2 : Apply verbal conjugation patterns to construct and parse basic Sanskrit sentences, situating grammar within language-culture communication (**a**). • CLO3 : Perform close reading of Sanskrit prose texts, decoding morphological structures and interpreting philosophical/social content (**c**) • CLO4 : Analyze Sanskrit poetry through sandhi resolution and meter, understanding aesthetic plurality across South Asian traditions(** c).** • CLO5 (Employability): Translate Sanskrit knowledge-texts (prose/poetry) for interdisciplinary applications in media, education, and literary sectors **d, c.**
Course delivery	Lecture mode
Evaluation scheme	Internal (modes of evaluation): One-(written+Oral)-- 40% End-semester (mode of evaluation):Written Test-60%
Reading list	Essential reading: -R. Antoine, SJ (1970): A Sanskrit Manual for High Schools Part I and II. Xavier Publications, Calcutta-16. -Gold P. Robert & Sutherland, S.J. (1987): Devavāni-praveśikā:An Introduction to Sanskrit Language. Centre for South and South-east Asia Studies, University of California, Berkeley. -Kale, M.R. (1995) :A Higher Sanskrit Grammar. Motilal Banarsidass, New Delhi. -Vedalankara, Jagannatha (1990): Sarala-samskṛta-sarani. (Part I and II), Sri Arabinda Ashrama, Pondicheri. -Dvivedi Kapildev (2001): Praudha-rachanā-anuvāda-kaumudi. Vishvavidyalaya Prakashan, Varanasi. -Sastri, C.N.Hamsa (1962): Bṛhat-anuvāda-candrikā. MotailalBanarsidass, Varanasi. -Apte, Vaman Shivram: The Student's Sanskrit English Dictionary. Motilal Banarsidass, Delhi.

ELECTIVE COURSE 5

Course title	**PANINI'S GRAMMAR AND INDIAN LOGIC-II**
Category	e. Existing course with revision.
Course code	COMPLITE545
Semester	2
Number of credits	4
Maximum intake	30
Day/Time	Tuesday and Thursday 2-4 pm
Name of the teacher/s	Nilakantha Dash
Course description	**Course Description** The course covers a close reading of the first Ahnika (paspasahnika) of Patanjali'sMahabhasya. 1. The nature of words 2. Purpose of the study of grammar 3. Methodology of teading /learning grammar 4. Concepts such as akriti, dravya, nitya, anitya, grammatically and acceptability 5. Relation between word and its meaning 6. Status of unusual words 7. Jnana (knowledge) Vs Prayoga (usage) 8. Definition of term Vyakarana 9. Sivasutras : a) Purpose of arrangements of sounds (Phonemes) in the Sivasutras (b) Aclose reading of Tarkasamgraha (2nd half) of Annam Bhatta.Anumana pramana- vyapti, paramarsa; Upamana Pramana-sadrsya; and Sabdapramana- pada-sakti, padartha, vrtti, abhidha, laksana, vyanjana, akanksa, yogyata, sannidhi (Inference, Analogy and Verbal Understanding) portions. Indian logician's tool of language analysis and verbal understanding to be discussed in detail. **Objectives of the course in terms of Programme Specific Outcomes**–

	a)Domain Specific				b)Value Addition			c) Skill Enhancement		d)Employability Quotient	
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10	PSO11
CLO1	✓	✓									
CLO2			✓	✓							

CLO3				✓	✓					
CLO4						✓	✓	✓		
CLO5									✓	✓

Learning outcomes—

1. CLO1: Recall Panini's Astadhyayi structure, Pratyahara technique, rule types (e.g., sandhi, meta-rules), and Indian logic origins (Pramana theory), situating them within grammatical traditions. **a)**
2. CLO2 Apply Paninian rules to analyze Sanskrit sandhi compositions and perceptual knowledge in logic, comparing with modern linguistics frameworks.**a)**
3. CLO3: Evaluate Indian logic's development (perception/Pramana) alongside Paninian precision, foregrounding Global Southern epistemological contributions to language philosophy.**b)**
4. CLO4: Develop interdisciplinary analytical skills to interpret texts via Pratyahara/sandhi, linking grammar-logic to cultural hermeneutics and digital parsing tools**.c)**
5. CLO5: Design research proposals or teaching modules on Astadhyayi/Pramana for academia, translation, or AI linguistics, enhancing scholarly communication and NET preparation.**d)**

Course delivery	Lecture
Evaluation scheme	Internal (modes of evaluation): assignemnt-2-- 40% End-semester (mode of evaluation): Written Test-60%
Reading list	Essential reading: Laghu-siddhanta-kaumudi of Varadaraja and Tarkasamgraha of Annam Bhatta, ed Athalya and Bodas, Pub. BORI, Pune. Additional reading: Intrtoduction to Indian Philosophy: by authors like H. Hiriyana, Jadunath Sinha, karl. H. Potter (vol.II,III, IV and V)