

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD
Department of Indian and World Literatures
MA Literatures in English
Semester IV (January - May 2026)

Course title	POST-WAR POLITICAL DRAMA
Rubric	European Studies
Category	Existing course with 60% revision and highlighted the changes incorporated
Course code	MAIWLC672
Semester	IV (January -May 2026)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday and Wednesday - 9am to 11am
Name of the teacher/s	Prof. T. Subramanyam
Course description	<p>The course enlightens the students to be familiar with the Marxist, pacifist, anarchist,subversive strategiesemployed by these playwrights who are politically committed theatre activists. Jean Genet in his <i>The Balcony</i> (1956) exposes the state of the political state using subversive theatre techniques. Peter Weiss's <i>Marat/Sade</i>(1964/1965) is about the persecution and assassination of Jean-Paul Marat, performed by the inmates of the asylum of Charenton under the direction of Marquis de Sade. Dario Fo dramatizes the funniest and 'grotesque farce' about the suspicious death of a communist worker in <i>Accidental Death of an Anarchist</i> (1970), who is a victim of police brutality. Trevor Griffiths' <i>Occupations</i>(1970) is a radical response to the 1968 'May Events' in Paris, in which students joined the nine million striking workers to protest against the state.Harold Pinter's <i>One for the Road</i> (1984) deals with a brutal police investigation of the young subversive couple, including the murder of their 7- year- old son.The political activism, which is 'explosively provocative' is a known current in post-war theatre. The playwrights are stronger in their 'written-oral-aural-visual' strategies and approaches while exposing the contexts of exploitation and oppression against the dissenting groups, voices, views, opinions, etc.</p> <p>Objectives:</p> <ol style="list-style-type: none"> i. To analyse the cruel tentacles of the police/military state and its involvement in conspiring against the dissent as dramatized in each play. ii. To motivate the students to understand the textual, staging, production, performanceand critical concepts, which are crucial in theatre study. <p>Learning outcomes:</p> <p>After completion of the course the students are –</p> <ol style="list-style-type: none"> i. able to become 'observers' as well as 'spect-actors' to counter the proliferation of fascist ideologies and oppressive practices of the right-wing and the ruling class policies as well in everyday life.

	ii. able to enact some of the important scenes adding warmth and colour to the production during the class work.
Course delivery	Lecture and Experiential learning
Evaluation scheme	Internal (40% Midterm Assignments) End-Semester (60% Final Assignment)
Reading list	<p>Essential reading:</p> <ol style="list-style-type: none"> 1. <i>Strategies of Political Theatre</i> by Michael Patterson, 2. <i>Modern German Political Drama 1980-2000</i> (2003) by Brigit Haas, 3. <i>Modern French Drama 1940-1990</i> (1991) by David Bradby. <p>Additional Reading:</p> <ol style="list-style-type: none"> 1. <i>Modern and Contemporary World Drama</i> (2022)ed. by Esther Kim Lee 2. <i>World Encyclopedia of Contemporary Theatre: Volume 1, Europe</i>, ed. by Don Rubin

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HYDERABAD – 500 007**

**Department of Indian and World Literatures
MA Literatures in English
SEMESTER IV (January - May 2026)**

COURSE DESCRIPTION

Course title	INDIAN LITERATURE IN ENGLISH
Rubric	Indian Literature in English and in Translation
Category	New Course
Course code	MAIWLC622
Semester	IV - (January – May 2026)
Number of credits	5
Maximum intake	Open
Day & Time	Tuesday 11.00 am to 1.00 pm. Friday 11.00 am to 1.00 pm.
Name of the teacher	Prof. Narasimha Rao Kedari
Course description	<p>Indian literature translated into English has emerged as a significant field of study today. The number of Indian literary texts translated into English every year is far higher and more popular than the number of texts translated within Indian languages. It would be far more appropriate to take a closer view of the relation between the growth of Indian Literatures in English Translation and the state of English Studies in India for initiating debates of academic significance.</p> <p>Given the context, the course will offer perspectives on the problems of contextualization, theorization and canonization while making space for the emergence of new poetics and interdisciplinary concerns. Questions of identity, history, nation and language will be addressed within a specific Indian context and an amorphous postcolonial context. In an act of resistance in the postcolonial scenario, translation examines the broader question of representation in order to create a new canonical framework.</p>

	<p>Prescribed Texts:</p> <p>Background Study: Literary History – Genres – Movements – Ideas – Trends – Concepts*</p> <table border="1" data-bbox="513 210 1305 655"> <tr> <td>Gurajada Appa Rao</td> <td><i>Kanyasulkam</i> (Girls for Sale) translated from Telugu by Velcheru Narayana Rao</td> </tr> <tr> <td>Rabindranath Tagore</td> <td><i>Muktadhara</i></td> </tr> <tr> <td>Vijay Tendulkar</td> <td><i>Silence the Court is in Session</i> (Shantata Court Chalu Ahe)</td> </tr> <tr> <td>U.R. Ananthamurthy</td> <td><i>Samskara</i></td> </tr> <tr> <td>Om Prakash Valmiki</td> <td><i>Joothan</i> (Translated from the Hindi by Arun Prabha Mukherjee)</td> </tr> <tr> <td>Sudraka</td> <td><i>Mrichchkatika</i></td> </tr> </table> <p>*Deals with the holistic understanding of locating each writer, his literary background, and draws on his relative influence of merit</p> <p>Objectives of the Course:</p> <ul style="list-style-type: none"> • To attain an informed view about Indian Literature in English and its long history for a more constructive approach to the legacy of tradition that expects a balanced critical response to the literary texts. • To respond, in even critical terms, to the creative activity and critical expression of the notable Indian writers. • To develop insights into background, genres, movements and trends that lead to the outgrowth of new ideas of textual criticism and cultural matters. • To view the discipline as unsettling and reflective to bring completeness to narrate and correct the experience of Indian Literature. <p>Learning outcomes:</p> <ol style="list-style-type: none"> 1) [PO1- Knowledge and Understanding: a) <i>Domain specific outcome</i>] – be able to perceive the distinction between Indian Literature in English and the western narratives and gain insights into the linguistic representation of cultural distinction. 2) [PO5- Skills: b) <i>Value addition</i>] – will enable the learners question some hypothetical assumptions which stole their way into the study of Indian Literature in English. 	Gurajada Appa Rao	<i>Kanyasulkam</i> (Girls for Sale) translated from Telugu by Velcheru Narayana Rao	Rabindranath Tagore	<i>Muktadhara</i>	Vijay Tendulkar	<i>Silence the Court is in Session</i> (Shantata Court Chalu Ahe)	U.R. Ananthamurthy	<i>Samskara</i>	Om Prakash Valmiki	<i>Joothan</i> (Translated from the Hindi by Arun Prabha Mukherjee)	Sudraka	<i>Mrichchkatika</i>
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Course delivery	The course will be delivered through lectures and classroom discussions												
Evaluation scheme	<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

Essential reading:

All the prescribed texts under Course description

Additional reading:

1. Mehrotra, Arvind Krishna. ed. *An Illustrated History of Indian Literature in English*. Permanent Black, 2003.
2. Sen, Amartya. *The Argumentative Indian*, Allen Lane, 2005.
3. Mohanty, P. Satya. ed. *Colonialism, Modernity, and Literature: A View from India*, Palgrave Macmillan, 2011.
4. Senapati, Fakir Mohan. *Six Acres and a Third: The Classic Nineteenth Century Novel about Colonial India*. Trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak and Paul St. Pierre, University of California Press, 2005.
5. Aithal S. Krishnamoorthy. "Of Culture and Cadaver: Anantha Murthy's Samskara," *Journal of South Asian Literature*, vol.16, no.2, MISCELLANY Summer, Fall 1981, pp. 83-88.
6. Tendulkar, Vijay. *Five Plays*, Oxford University Press, 1992.
7. Kim, Atkins. *Self and Subjectivity*, Wiley, John & Sons, 2008.
8. Shanta, Gokhale. *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Calcutta 2000.
9. Tagore, Rabindranath. "Muktadhara," in *Three Plays*. Translated by Marjorie Sykes, Oxford University Press, 1950.
10. Kale, M.R. *The Mrichchhakatika of Sudraka*, available on Motilal Banarsidass. www.mlbd.com
11. G. N. Devy, *Indian Literary Criticism* (Orient Longman, 2002)
12. EV Ramakrishnan, *Locating Indian Literature*, Orient Blackswanpvt. Ltd.

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THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

**DEPARTMENT OF INDIAN AND WORLD LITERATURES
MA LITERATURES IN ENGLISH
SEMESTER IV JANUARY – MAY 2026**

COURSE DESCRIPTION

Course title	CONTEMPORARY WOMEN’S WRITING
Rubric	Women’s Writing and Gender Studies
Category (Mention the appropriate category (a/b/c) in the course description.)	a. New course
Course code	MAIWLC681
Semester	IV (January – MAY 2026)
Number of credits	5
Maximum intake	30
Day/Time	Wednesday 11am– 1pm & Thursday 2pm – 4pm
Name of the teacher	Prof. N. Ramadevi Murru & Dr. Chinnadevi Singadi
Course description	<p>1.) A brief overview of the course: The course will introduce the participants to the fictional output of women writers across Europe to examine them within their historical, cultural, and political contexts. The texts prescribed cover the late twentieth century to the first quarter of the twenty-first century. The course draws on feminist studies and interdisciplinary methods in order to place women’s lives and experiences at the center of the study while examining the social and cultural constructs of systems of privilege and oppression; and the relationships between power and gender.</p> <p>The select texts emphasize the diversity of women’s authorial worlds both through time and space. Of course, more equally scintillating points of convergence are also bound to emerge during the discussions given the underlying articulation of the universality of the human/female condition as well as the importance of literature as a means to express and understand that condition. The course also intends to place each novel in its historical, cultural, social, intellectual,</p>

and literary context and explore the various ways in which these writers have managed to transform their female experience of the world into fiction.

The following are some of the issues that will be discussed and debated in the classroom: How does women's fiction attempt to depict the complex realities of women's lives? What is the interaction between gender and genre? In what ways are creativity and procreativity modes of defying prevailing ideologies? Is there a distinctively female imagination with a symbolic language of its own? Is there such a thing as a chain of literary influence linking women writers to each other? Does a woman's psychological development have an effect on the plots of these writers? What kind of shift is seen in the recent upsurge of women's writing? How is the reformulation of colonial, anti-colonial, and post-colonial power relations attempted by the new women writers? How are the recurrent themes - racism, classism, feminism, violence, migration, complex identities, and cross-cultural empathy examined by contemporary European women writers?

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

- i. familiarize the participants with the historical context of women's authorship and their place within the literary canon.
- ii. enable them to analyse the texts applying the theoretical tenets drawn from Feminism and Gender studies
- iii. successfully engage with and subvert the patriarchal ideologies of their time
- iv. view these narratives as postmodern petit narratives of personal expression
- v. understand the varied narrative techniques, themes, perspectives prevalent in women's fiction (for example: relationship-driven plots, ageing, social critique, quest for identity etc.)

i) Learning outcomes—

a) domain specific outcomes:

Demonstrate advanced knowledge of the prescribed texts and their socio-cultural contexts

b) value addition

Analyze and interpret the fictional texts effectively from a stylistic, narratological, and theoretical (feminist and gender) perspectives

	<p>c) skill-enhancement: formulate and structure logical and coherent arguments in written and oral formats</p> <p>d) employability quotient: write well-argued research papers for publication in future</p>
Course delivery	Close reading of the texts, lectures, seminars, classroom discussions using Power Point Presentations,
Evaluation scheme	<p>1. Internal (40%): Two Presentations and one mid-term paper</p> <p>2. End-Semester (60%): Take home Research paper.</p>
Reading list	<p>Essential reading:</p> <p><i>Mother Mary Comes to Me</i> by Arundhati Roy (Indian)</p> <p><i>Heart Lamp</i> by Banu Mushtaq (Indian)</p> <p><i>Orbital</i> by Samantha Harvey (British)</p> <p><i>Girl, Woman, Other</i> by Bernardine Evaristo (Nigerian-British)</p> <p><i>Drive Your Plow Over the Bones of the Dead</i> by Olga Tokarczuk (Polish)</p> <p><i>NW</i> by Zadie Smith (British)</p> <p><i>The Faster I Walk, the Smaller I Am</i> by Kjersti Skomsvold (German-Norwegian)</p> <p><i>The Frozen Woman</i> by Annie Ernaux (French)</p> <p><i>Land of Green Plums</i> by Herta Muller (Romanian)</p> <p>Additional reading:</p> <ol style="list-style-type: none"> 1. Luce Irigaray's <i>This Sex Which Is Not One</i> 2. Judith Butler's <i>Gender Trouble</i> 3. Simone de Beauvoir's <i>The Second Sex</i> 4. Chimamanda Ngozi Adichie's <i>We Should All Be Feminists</i>

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DEPARTMENT OF INDIAN AND WORLD LITERATURES
MA LITERATURES IN ENGLISH
SEMESTER IV (JANUARY – MAY 2026)

COURSE DESCRIPTION

Course Title	INTRODUCTION TO CHILDHOOD STUDIES
Rubric	New Literatures
Category	Existing course without changes
Course Code	MAIWLC651
Semester	IV (January – May 2026)
No. of Credits	5
Maximum intake	30
Day/Time	Monday and Wednesday (2.00 pm - 4.00 pm)
Name of the Teacher	Rahul Kamble
Course Description:	<p>Objectives: To promote understanding of childhood studies, children’s literature in World Literatures</p> <p>Childhood Studies is an emerging area of research. This course explores the notion of childhood by combining childhood studies with literary studies. It studies the development of societal approach towards children and childhood as reflected in world literatures. Three key aspects of societal approaches are prioritized in the following three sections.</p> <p>First section of the course is devoted to the study of children’s cultures (behavioural), which include the innocence, fantasy, curiosity, wonder, adventure, and <i>selfless</i> love for game. It is to identify that the bases, natures and manifestations of their cultures are different from adult cultures and require different treatment.</p> <p>Second section is about deconstructing the representations of children and childhoods in various texts, media, and discourses, and knowing the ‘Anthropology of childhood’. This exercise should entail verification whether such representations conform to the ‘ideology of childhood’ genuinely or motivated by concerns grown out of material stakes of adults.</p>

	<p>Third section undertakes to examine the invasions in children’s world— war and ethnic crises; riots and forced migrations; sexual and other forms of abuse; and race/class/caste/gender issues—which deviate the normal growth of children and distabilise childhood.</p> <p>Course Outcomes:</p> <p>1. The learners will be able to frame proper questions raising concerns of children, deliberate upon measures to prevent invasions on childhood and ensure safe present and future of childhood. 2. The course will encourage interdisciplinary research in childhood studies and World Literatures</p>
Course delivery	Lecture and seminar mode
Evaluation	A Mid-term Presentation (40%) and Semester-end Research Paper (60%)
Reading List	<p>Essential reading:</p> <p>Ariès, Philippe. <i>Centuries of Childhood: A Social History of Family Life</i></p> <p>Erikson, Erik. <i>Childhood and Society</i></p> <p>Kehily, Mary. <i>An Introduction to Childhood Studies</i>. II Edition</p> <p>Carroll, Lewis. <i>Alice’s Adventures in Wonderland</i></p> <p>Twain, Mark. <i>The Adventures of Huckleberry Finn</i></p> <p>Dickens, Charles. Section I “Sowing” from <i>Hard Times</i></p> <p>Selvadurai, Shyam. <i>Funny Boy</i></p> <p>Morrison, Toni. <i>Beloved</i></p> <p>Satrapi, Marjane. <i>Persepolis, The Story of a Childhood</i></p> <p>Additional reading:</p> <p>Piaget, Jean. <i>Play, Dreams and Imitation in Childhood</i></p> <p>Briski, Zana. <i>Born into Brothels</i> (Documentary)</p> <p>Virani, Pinki. <i>Bitter Chocolate</i></p> <p>Holloway, Sarah L. and Gill Valentine. <i>Children’s Geographies and the New Social Studies of Childhood</i></p>

