

M.Phil Course (EN-731)
African American Women Writers
(4 Credits)

August-December, 2019

Bhaskar Lama

[Lekshmy M A]

Class Time-Table: Tuesdays and Wednesdays (2.30 pm to 4.30 pm)



The course will provide a basic introduction to African American Women Writers. It will include novels, poems, short stories and a play with the aim to understand them contextually. The course will try to map various issues faced by African women from slavery onwards. Some of the major issues that this course will deal with are of 'double consciousness', race, gender and sexuality. Background Reading has been provided to the research scholar to familiarize her with the socio-cultural and historical religious context of the African American Women writers.

Background Readings:

- Frances Smith Foster and Larose Davis's "Early African American Women's Literature". In *The Cambridge Companion to African American Women's Literature* (2009), edited by Angelyn Mitchell and Danielle K. Taylor.
- Xiomara Santamarina's "Black womanhood in North American women's slave narratives". In *The Cambridge Companion to The African American Slave Narrative* (2007), edited by Audrey A. Fisch.
- Kovalerie King's "African American womanism: from Zora Neale Hurston to Alice Walker". In *The Cambridge Companion to the African American Novel* (2004), edited by Maryemma Graham.

Poems

"On Being Brought from Africa to America" (Phillis Wheatley), "Violets" (Alice Moore Dunbar Nelson), "For My People" (Margaret Walker), "the mother" (Gwendolyn Brooks), "Nikki-Rosa" (Nikki Giovanni), "Who Said It was Simple" (Audre Lorde), "homecoming" (Sonia Sanchez), "Still I rise" (Maya Angelou), "History" (Rita Dove), "Praise Song of the Day" (Elizabeth Alexander)

Prose

Narratives/Essays/Fiction

Harriet Jacobs's *From Incidents in the Life of a Slave Girl*

Toni Morrison's *Beloved/Mercy*

Zora Neale Hurston's *Their Eyes Were Watching God*

Alice Walker 's "In Search of Our Mother's Gardens"
Gloria Naylor, From *The Women of Brewster Place*
Octavia Butler's "Bloodchild"

Play

Lorraine Hansberry's *A Raisin in the Sun*

ADDITIONAL READINGS:

Henry Louis Gates Jr., and Nellie Y. McKay, *The Norton Anthology of African American Literature* (1997)

Maryemma Graham and Jerry W. Ward, Jr., *The Cambridge History of African American Literature* (2011) (available online)

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (1993) (available online)

Toni Morrison, *The Origin of Others* (2017)

Angelyn Mitchell and Danielle K. Taylor, *The Cambridge Companion to African American Women's Literature* (2009)

bell hooks, *Ain't I a Woman?: Black women and feminism* (1981)

EVALUATION: INTERNAL ASSESSMENT (40 marks); END-SEMESTER ASSESSMENT

JEWISH AMERICAN WOMEN WRITERS

Credit: 4

Bhaskar Lama

[Kolikapudi Noah Simon]



The course will provide a basic introduction to Jewish American Women Writers. It will include fiction—novels, novellas and short stories—with the aim to understand them contextually. The course will try to map various issues faced by Jewish women after migrating to America. The problem of assimilation (linguistic and cultural), of Hyphenated Identity (double consciousness), of racial and gender discrimination, among other will be discussed. Background Reading has been provided to the student/s to familiarize the student/s with the socio-cultural and religious context of the Jewish American Women writers.

Primary Texts:

Mary Antin *The Promise Land* (1912)

Anzia Yezierska *Bread Givers* (1925)

Norma Rosen *Biblical Woman Unbound* (1996)/*Touching Evil* (1990)

Rebecca Goldstein *The Dark Sister* (1991)

Susan Sontag *The Volcano Lover* (1992)

Cynthia Ozick *The Puttermesser Papers* (1998)

Allegra Goodman *Kaaterskill Falls* (2001)

Background Reading:

Brauner, David. "Breaking the Silences: Jewish-American Women Writing the Holocaust." *The Yearbook of English Studies* 3.1 (2001): 24-38. JSTOR. Web. 26 April 2012.

Butler, Judith. *Gender Trouble*. Routledge, 2007.

Fishman, Sylvia Barack. ed. *Follow My Footprints: Changing Images of Women in American Jewish Fiction*. Brandeis University Press, 1992.

---. *A Breath of Life: Feminism in the American Jewish Community*. Brandeis University Press, 1995.

Friedan, Betty. *The Feminine Mystique*. W.W. Norton & Company Inc, 2001.

Lichtenstein, Diane. *Writing their Nations: The Tradition of Nineteenth-Century American Jewish Women Writers*. Indiana University Press, 1992.

Linett, Maren Tova. *Modernism, Feminism, and Jewishness*. Cambridge University Press, 2007.

Newton, Adam Zachary. *Facing Black and Jew: Literature as Public Space in Twentieth-Century America*. CUP, 2004.

Plaskow, Judith. *Standing Again at Sinai: Judaism from a Feminist Perspective*. Harper Collins, 1990.

Rosen, Norma. "Women? Writers?" *Accidents of Influence: Writing as a Woman and a Jew in America*. State University of New York Press, 1992: 145-46.

Wirth-Nesher, Hana. *What is Jewish Literature?* Varda Books, 2002.

Department of English
MA- IV Optional Course
Reading Right(s): The Culture of Human Rights
Instructor: Pramod K Nayar
(Credits: 4)

This course is situated at the intersection of Literary-Cultural Studies and the broad field of Human Rights Studies. The larger aim of the course is to foreground the cultural foundations of the other-wise juridically defined field of Human Rights, building on the assumption that literary and popular texts offer considerable insights into the construction of the human/person. The texts studied will include literary fiction, poetry, pop-culture texts (graphic novels) and websites (*Witness*). The texts will not be restricted to specific geographical regions. This is a theoretically rigorous, and emphatically *not* a survey course. Students are expected to be far more interactive in classroom work, some of which may entail engaging with texts that are usually deemed ‘disturbing’.

I. The (Narrative) Tradition of Human Rights in Literature and Culture

This section, following the work of Lynn Hunt, Joseph Slaughter, James Dawes and others, offer a brief survey of the emergence of the idea of the human. It examines the rise of humanism, the postcolonial and other critiques of the (Western) humanist tradition.

Texts: Maria Edgeworth, ‘The Grateful Negro’ [sentimental/humanitarian short story]; Jean-Jacques Rousseau, *Julie* [psychological novel, extracts] **OR** Samuel Richardson, *Pamela* [sentimental novel, extracts]; Alice Walker, ‘The Flowers’ [*bildungsroman*, short story] **OR** Jamaica Kincaid, ‘Girl’ [*bildungsroman*, short story]

II. Contemporary Theories of the ‘Subject’ of Human Rights - I

This section examines the idea of the person, or subject, of Human Rights. It studies the key concepts such as vulnerability, the genocidal imaginary, social ontology, dignity and helplessness subject. It adapts the work of Judith Butler, Adriana Cavarero, Elizabeth Anker and others.

III. Contemporary Theories of the ‘Subject’ of Human Rights - II

This section discusses embodiment, infra- and dehumanization, trauma-memory citizenship, communities of mourning, etc.

Texts: Vijila, ‘The Autobiography of a Bitch’ [poem]; Jean Amery, ‘On Torture’ [autobiography – extracts]; Abu Ghraib [images]; Horst Bienek, ‘Exodus’ [poem] **OR** Heberto Padilla, ‘Song of the Juggler’; Art Spiegelman, *Maus* [graphic novel – extracts]; ‘Human shield’ [image]

IV. Forms and Genres of Human Rights Cultures

What forms work best for Human Rights cultures? In this section, a variety of forms come in for attention: witness poetry, torture-texts, testimonio, autobiography, graphic novels and photography.

Texts: Czeslaw Milosz, 'Child of Europe' [poem]; Johannes Bobrowski, 'Pruzzian Elegy' [poem]; Bama, *Karukku* [testimonio – extracts]; Michael Ondaatje, *Anil's Ghost* [novel], Rajiv Eipe and Pratheek Thomas, *Hush* [graphic novel]; Witness.org [website]

V. Posthuman/ism

Do cyborgs possess 'human' rights? What are the rights of living cadavers (clones created for organ harvesting)? This section, besides a posthuman turn to humanism, examines the more problematic 'rights' debates around xenotransplantation, global tissue economies, genetic citizenship.

Text: Kazuo Ishiguro, *Never Let Me Go*

Reading List*

Mandatory, Primary Reading: The Universal Declaration of Human Rights, 1948.

(<http://www.un.org/en/universal-declaration-human-rights/>)

Butler, Judith. *Precarious Life: The Powers of Mourning and Violence*. London: Verso, 2004.

Anker, Elizabeth S. *Fictions of Dignity: Embodying Human Rights in World Literature*. Ithaca and London: Cornell UP, 2012.

Goldberg, Elizabeth Swanson and Alexandra Schultheis Moore (ed). *Theoretical Perspectives on Human Rights and Literature*. London and New York: Routledge, 2012.

Cavarero, Adriana. *Horrorism: Naming Contemporary Violence*. Trans. W. McCuaig. New York: Columbia UP, 2011.

Düwell, Marcus et al (ed) *The Cambridge Handbook of Human Dignity: Interdisciplinary Perspectives*. Cambridge: Cambridge UP, 2014.

Scarry, Elaine. *The Body in Pain: The Making and Unmaking of the World*. New York: Oxford UP, 1985.

Sontag, Susan. 'Regarding the Torture of Others', *New York Times* 23 May 2004.

*An additional, more specialized, reading list may be supplied at the beginning of the course.

Assessment

40 % continuous assessment, 60% end-semester examination

Ph.D, Semester I, July-Dec. 2018

On Narrative

[Akshata Pai, Sreelakshmy Mohan, Afsal Abubakker, Brinity George]

Instructor: Pramod K. Nayar

Credits: 4

Wed. 9.30 AM-11.30 AM; Fri. 9.30 AM-11.30 AM

This course introduces the students to a wide variety of concepts in narrative theory, and moves on to studies of narratology.

Case studies will be drawn from the students' chosen areas of research, using these as pegs on to which the narrative concepts can be hung and demonstrated in.

Plot/The Narrated

Organization

Narration

Temporal Distance

Duration

Explicit and Implicit Information

Modes of Discourse

Speed

The Narrator/Levels of Narration

Point of View

Order

Digital narrative

Immersion/interactivity

Multimodal storytelling

Primary Reading (the list will be expanded in the first few weeks)

Wayne C Booth, *The Rhetoric of Fiction*. U of Chicago P, 1961.

Mieke Bal. Ed. *Narrative Theory*. London: Routledge, 2004. 4 vols.

Gerard Genette. *Narrative Discourse: An Essay in Method*. Trans. Jane Levin. Oxford: Basil Blackwell 1980.

---. *Paratexts: Thresholds of Interpretation*. Trans. Jane Levin. Cambridge UP, 1997.

Marie-Laure Ryan and Jan-Noel Thon. *Storyworlds Across Media*. U of Nebraska P, 2014.

Assessment: Continuous internal assessment, 40%

End-semester examination, 60%

Department of English
University of Hyderabad
M.A. IV Semester: Optional Course
January to April, 2015
Arab-American Literature: A Survey
Instructor: Syed Mujeebuddin

This course aims at presenting a survey of Arab-American writing from its earliest times to the present day. Through an electric mix of autobiography, fiction, poetry, memoir and socio-historical texts, the course will explore notions of diaspora, Americanness, cultural and political identities, patriotism and racism in the context of the Arab-American experience in the United States.

The following is a tentative reading list. Students enrolling for the course are expected to be familiar with at least the novels listed below and may borrow the texts/copies of the texts from the Instructor before they leave for their vacation.

Core texts are asterisk marked. Other texts are for background study and classroom presentations/assignments/terms papers.

1. Khalil Gibran, *The Broken Wings** (novel)
2. Selections from *Grape Leaves: A Century of Arab American Poetry* ([1988] eds. Gregory Orfalea and Sharif Elmusa)*
3. Diana Abu Jaber, *Arabian Jazz** (novel)
4. Diana Abu Jaber, *Cresecent* (novel)
5. Naomi Shihab Nye, *Habibi** (novel)
6. Samia Serageldin, *The Cairo House* (novel)
7. Selections from *Dinarzad's Children: An Anthology of Contemporary Arab-American Fiction* ([2006] eds. Pauline Kaldas and Khaled Muttawa)*
8. Selections from *Post Gibran: Anthology of New Arab American Writing**
9. Selections from *Food for Our Grandmothers: Writings by Arab American and Arab-Canadian Feminists*, (1994) ed. Joanna Cadi*
10. Susan Muaddi Darraj, ed., *Scheherazade's Legacy: Arab and Arab American Women on Writing* (2004)
11. Evelyn Shakir, *Bint Arab: Arab and Arab American Women in the United States*
12. Elmaz Abinader, *Children of the Roojme: A Family's Journey from Lebanon**

More background texts and critical material for further reading will be available with the Instructor. A final reading list will be made available at the start of the term

Evaluation: Internal Assessment 40% and End-of-Semester Examination 60%.

Department of English
University of Hyderabad
M.A. IV Semester: Optional Course
January to April, 2015

Modern Indian Thought
Instructor: Mohan G Ramanan

This course attempts to delineate some of the main concerns of some selected Indian thinkers. These are the idea of India, Tradition and Modernity, Politics and Spirituality, Questions of Identity, among others. Typically the course will give an overview of the thought of the thinker, focus attention on a selection of the writings and seek to show how these thinkers were in some kind of conversation or argument with one another. It is hoped that these intellectual explorations will throw light on a number of contemporary concerns and provide a background to Modern Indian Literature. The following thinkers will be studied:

Bankim Chandra	:	Selections from his English Writings
Swami Vivekananda	:	Parliament of Religions Speeches; “The Future of India”; “The Ideal of a Universal Religion”
Sri Aurobindo	:	Selections from “The Ideal of Human Unity”; “The Foundations of Indian Culture”
Mahatma Gandhi	:	<i>Hind Swaraj</i> and Selections from his Moral and Political Writings
Rabindranath Tagore	:	From <i>Nationalism</i> ; “India and the West” from <i>Greater India</i>
Pandita Rama Bai	:	<i>The Upper Caste Indian Woman</i>
Jawaharlal Nehru	:	Selections on “Treatment of Minorities”, “India in the World”, and from <i>Discovery of India</i>
S. Radhakrishnan	:	<i>The Hindu View of Life</i> and from on the Principal Upanishads
Ananda Coomaraswamy	:	From <i>The Dance of Shiva & Other Essays</i>
B. R. Ambedkar	:	From <i>The Annihilation of Caste</i>

The emphasis will be on student presentations and discussion. Each student will be expected to give a seminar and an eventual write up worth 20 marks. Two tests of 20 marks each will be given and the better performance counted. There will be a comprehensive exam for 60 marks.

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD
M. A. IV Semester, January-May 2019
Literature and Space
(Open Elective)*
(Optional Course)
Course Instructor: Gopika Sankar U.
Credits: 4

Even a basic reading of a literary text invites a reader to take a look at its setting/location, if not a grand tour into the nooks and crannies of its imagined spaces. These imagined spaces are contested in themselves and correspond to the real spaces in strikingly similar terms and are no less significant than the spaces of facts and figures. Space as used here is not to be confused with the space of story-telling or narration – the space where a story unfolds and the space which unfolds with the story. ‘Space’ here denotes the physical social spaces or the lived spaces of interaction represented in literature, such as streets, domestic spaces, etc

The course intends to look at space, place and mobility as represented in literature (English). The course is divided into theoretical and literature components. The theoretical component will introduce the concepts of space, place and mobility, while the literature component will analyse select case studies from fiction and poetry in English.

Concepts

Social space – production of space – spatial triad – trialectics of space – territoriality – Place and non-place – mobility – spatial shock and culture shock – space and place in fiction – spatial criticism: an introduction.

Course Objectives

i) Teaching Outcomes

1. To introduce the concepts of space, place and mobility.
2. To provide an overview of select major theories on the same.
3. To review select early studies on literary representations of space and place.
4. To introduce and elucidate contemporary spatial literary studies.
5. To equip learners to analyse space, place and mobility in literature.

ii) Learning Outcomes

At the end of the course, the students will:

1. Achieve a basic understanding of spatiality and mobility.
2. Develop an interdisciplinary theoretical approach for studying imagined spaces.
3. Analyse texts from a spatial perspective.

Prerequisites: The course is limited to English literary texts and will be taught purely in English; not in bi or multilingual mode. Hence students from other Departments are expected to

have an advanced proficiency in the English language. Classes will be interactive and learner centric; students should read the texts (fiction) before each class and participate actively.

***Student make-up:** Open to students from the Dept. of English and also other Departments.

Maximum no. of students from other Departments: 10

Course Structure

Fiction

Novels

Penelope Lively: *City of the Mind*

Walter Kirn: *Up in the Air*

Paul Beatty: *The Sellout*

Jeet Tayyil: *Narcopolis*

V.V. Ganeshananthan: *Love Marriage*

Short Stories

James Joyce: *Dubliners* i) "Araby"
ii) "After the Race"

Luis Borges: "The Aleph"

Peter Carey: "Do you Love me?"

Sanobar Sultana: "House of Powders", *Madras on My Mind*

P. Balasubramanian: "Water and After", *Madras on My Mind*

Poetry

Dylan Thomas: Fern Hill

Philip Larkin: The Building

Two more poems: TBD

Theory Texts (Select Chapters)

1. Henri Lefebvre: *The Production of Space* (transl Donald Nicholson-Smith, 1991).
 2. Edward Soja: *The Political Organization of Space* (1971)
Thirdspace: A Journey to Los Angeles and Other Real and Imagined Places (1996).
Postmetropolis: Critical Studies of Cities and Regions (2000).
 3. Ali Madanipur, *Public and Private Spaces of the City* (2003).
 4. Michel Foucault: "Of Other Spaces: Utopias and Heterotopias." (transl) 1984.
 5. Yi-Fu Tuan, "Space and Place: Humanistic Perspective" (1979)
 6. Marc Auge: *Non-Places: An Introduction to an Anthropology of Supermodernity* (Transl. John Howe, 1995).
 7. Mimi Sheller and John Urry: "The New Mobilities Paradigm" (2005).
 8. Jenna Vinsen, "Spatial Shock: Place, Space and the Politics of Representation" (2012).
 9. Robert T. Tally, Jr (ed): *Geocritical Explorations: Space, Pace and Mapping in Literary and Cultural Studies* (2011)
- (NB: select chapters from books/anthologies)

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD
M. A. IV Semester, January-May 2019
Introduction to Basic Concepts in Film Studies
(Tentative Course Outline)
(Optional Course)
Instructor: Girish D. Pawar
Credits: 4

This introductory course will focus on the origin and development of Cinema as a new art form. The course will basically function as a beginner's introduction to film as a modern medium of storytelling. The focus will be on key concepts and generic study of film. The students will be given an overview of World cinema with select texts and movie/clips screenings. The course will mainly focus on the earliest challenges, new techniques, literary art forms and film, role and influence of literature, psychology, reception, limitations, the journey of film stock from black-white-color, the role of music and etc. in film studies. The course is also designed to introduce students to analytical tools, storyboard(ing), film theory, celebrity studies and adaptations. The course will be divided into following four sections:

1. **The Origin and Development of Cinema** (Early shorts, Film as a new art form, Early Content & Literature, Feature length films, Influences of French, German & Italian Cinema, Early Film Studios, Film as an Industry, etc.).
2. **Basic Concepts in Film Studies** (Film as a text, German Expressionism, Italian Neo-Realism, Cinema & Ideology, mise en scene, Narrative Cinema, Sound, Color & Narration, Intertextuality, Cinema of Mind & Memory, Techniques: Cinematography, Camera Angles, Camera Shots, Editing, Montage (types), Storyboarding, etc.).
3. **Study of Film Genres** (Shorts, Bromance, Gangster, Classic, Popular, Art, Film Noir, Neo-Noir, etc.)
4. **Introduction to Film Theory** (Auteurism, Film Canon, Genre Studies, Semiotics, Gender representation in Film, Feminism & Psychoanalysis, Film Adaptation, Star Studies, Transnational Cinema, etc.).

Readings: Films & Texts

1. **Films, Shorts & Select Clip screenings*:**

Play (1964, dir. Samuel Beckett)

Memento (2000, dir. Christopher Nolan)
Secret Window (2004, dir. David Koepp)
Shwaas (2004, dir. Sandeep Sawant)
Stranger than Fiction (2006, dir. Marc Forster)
Fandry (2013, dir. Nagraj Manjule) & etc

Sallie Gardner at a Gallop (1878, dir. Edward Muybridge)
Raoundhay Garden (1888, dir. Auguste Lumiere & Louis Lumiere)
Arrival of a Train at La Ciotat (1895, dir. Auguste Lumiere & Louis Lumiere)
La Sortie de l'Usine Lumiere a Lyon (the exit from the Lumiere factory in Lyon), 1895, dir. Auguste Lumiere & Louis Lumiere)
Le Jardinier/l'Arroseur (The Sprinkler Sprinkled), 1895, dir. Auguste Lumiere & Louis Lumiere)
etc.
Astronomers Dream (1898, dir. Georges Melies)
Cendrillon (1899, dir. Georges Melies)
A Trip to The Moon (1902, dir. Georges Melies)

**The Great Train Robbery* (1903, dir. Edwin S. Porter)
**Frankenstein* (1910, dir. Thomas Edison)
**Birth of a Nation* (1915, dir. D.W. Griffith)
**The Cabinet of Dr. Caligari* (1919, dir. Robert Weine)
**Battleship Potemkin* (1925, dir. Sergei M. Eisenstein)
**Un Chien Andalou* (1928, dir. Luis Bunuel and Salvador Dali)
**Man with a Movie Camera* (1929, dir. Dziga Vertov)
**Top Hat* (1935, Mark Sandrich)
**Triumph of the Will* (1935, dir. Leni Riefenstahl)
**Modern Times* (1936, Charles Chaplin)
**Citizen Kane* (1941, dir. Orson Welles)
**Casablanca* (1942, dir. Michael Curtiz)
**Bicycle Thieves* (1948, dir. Vittorio De Sica)
**Vertigo* (1958, dir. Alfred Hitchcock)
**Le Beau Serge* (1958, dir. Claude Chabrol)
**Peeping Tom* (1960, dir. Michael Powell)
**Psycho* (1960, dir. Alfred Hitchcock)

2. Texts:

Altman, Rick. *Film/Genre*. London: BFI, 1999.
Andrew, Dudley J. *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.
Bazin, Andre. *What is Cinema?* Berkeley: University of California Press, 2005.
Boggs, Joseph M. *The Art of Watching Films*. NY: McGraw-Hill, 2008.
Bordwell, David and Thompson, Kristin. *Film Art: An Introduction*. New York: McGraw-Hill Co., 2004.

Braudy, Leo & Cohen, Marshall (eds). *Film Theory and Criticism*. NY & Oxford: Oxford University Press, 1999.

Benyahia, Sarah & Claire Mortimer. *Doing Film Studies*. New York: Routledge, 2012

Cook, David A. *A History of Narrative Film*. NY & London: WW Norton & Company, 2004.

Deleuze, Gilles. *Cinema 1 & 2*. Hugh Tomlinson & Barbara Habberjam (trans). London & NY: Continuum, 1986.

Dix, Andrew. *Beginning Film Studies*. Manchester: Viva Books, 2007.

Hayward, Susan. *Cinema Studies: The Key Concepts*. London: Routledge, 2000.

Stam, Robert. *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers, 2000.

NOTE : *The above course outline is tentative.

*Students will be asked to suggest a few texts/films of their choice but the final decision to alter/change/revise the course content will be of the instructor.

Evaluation:

40% continuous internal assessment

60% end-of-semester examination

Life Writing: Theories and Histories

Student: Iman Mondol
Instructor: Siddharth Satpathy
2 Credits
Wednesday 2.30-4.30
January-April, 2019

This course seeks to introduce students to a select set of readings on theories and histories of life writing. It will follow the established norms of evaluation: three internal tests (40%) followed by a final examination (60%). Plagiarism shall not be tolerated. The Instructor retains the right to bring in alterations to the syllabus as and when the necessity arises.

Unit I: Theories

1. Georges Gusdorf, "Conditions and Limits of Autobiography," James Olney, *Autobiography: Essays Theoretical and Critical*, Princeton, 1980.
2. Jean Starobinski, "The Style of Autobiography," James Olney, *Autobiography: Essays Theoretical and Critical*, Princeton, 1980.
3. Paul De Man, 'Autobiography as Defacement' *Modern Language Notes* 1979.
4. Paul Ricoeur, "Personal Identity and Narrative Identity," *One Self as Another*

Unit II: Histories

1. Michael Mckee, "Biography, Fiction and the Emergence of 'Identity' in Eighteenth Century Britain," Kevin Sharpe and Steven N. Zwicker Eds., *Writing Lives: Biography and Textuality, Identity and Representation in Early Modern England*, Oxford, 2008
2. Sudipta Kaviraj, "Introduction: Literature as the Mirror of Modernity," and "The Invention of Private Life: A Reading of Sibnath Sastri's *Autobiography*" in *The Invention of Private Life: Literature and Ideas*, Columbia, 2015

Unit III: Life Writing and History

1. David Nasaw, "Introduction," Lois. W. Banner, "Biography as History," Judith M. Brown "Life Histories' and the History of Modern South Asia" in AHR Round Table: "History and Biography," *American Historical Review* Vol. 114 Issue 3, 2009.
2. Derek Beales, "History and Biography: an Inaugural Lecture" in T.C.W. Blanning Ed., *History and Biography*, Cambridge, 1996.

