

**II Semester Courses
DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD**

MA II Semester, March-July, 2021
Eighteenth Century English Literature and Thought
Instructor: Bhaskar Lama
Credits: 4

Eighteenth-Century English Literature and Thought is a core course of 4 credits offered to MA II Semester students. This course aims at providing a basic introduction to the work of select prominent writers. It will incorporate works of diverse kinds/genres—plays, poems, prose pieces, and philosophical writings—to understand them contextually. This course is for MA English; therefore, the students need to have a little background reading of History of English Literature, particularly the period and literary works that preceded the eighteenth century.

Course Learning Outcomes Proposed by the Instructor

After completion of this course, it is expected that the students will be able to:
Explain the texts thoroughly after having done close reading of the texts/works;
Explain the texts/works contextually by examining the social, cultural, and political developments of the time;
Analyze the texts/works thematically to situate them in the contemporary contexts, with reference to understanding themes such as colonialism, gender, class, travel, and race;
Demonstrate the underlying innuendoes of racism, class struggle, gender discrimination, economic and political upheavals, etc. in the texts;
Express their ideas about the age and the events, development and human condition, through the fiction and philosophical writings, which will show their analytical faculty;
Apply their learning, in a prudent manner, while dealing with human condition and that of time and space;
Employ their ideas lucidly in both oral and written communication.

Course Outline

Colonialism and Imperialism

Aphra Behn, *Oroonoko; or, The Royal Slave* (1688)

Daniel Defoe, *Robinson Crusoe* (1719)

Olaudah Equiano, from *The Interesting Narrative of the life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789)

Class and Gender

Stephen Duck, from *The Thresher's Labor* (1730, 1736)

Mary Collier, from *The Woman's Labor* (1739)

Lady Mary Wortley Montagu, "The Reasons That Induced Dr. Swift to Write a Poem Called the Lady's Dressing Room" (1734)

R.B. Sheridan, *The Rivals* (1775)

Satire and Parody

Jonathan Swift, "A Modest Proposal" (1729)

John Dryden, "Mac Flecknoe" (1684)

Thomas Gray, "Ode on the Death of a Favorite Cat" (1784)

Essays

Joseph Addison and Sir Richard Steele, Select from "The Periodical Essay"

Samuel Johnson, *Rambler* No. 5 [On Spring] (1750); *Idler* No. 31 [On Idleness] (1758)

Literary Criticism

Alexander Pope, from *An Essay on Criticism* Part I (1709-11)

Socio-Political Writing

John Locke, Excerpts from *Two Treatise of Government* Chapter IV and IX (1690)

Mary Astell, from A Preface, in Answer to Some Objections to *Reflections upon Marriage* (1706)

David Hume, "Of the Liberty of the Press" (1741, 1742)

Edmund Burke, "Speech on the Conciliation with the American Colonies" (1775)

William Blake, "A Song of Liberty" (1789)

Suggested Reading:

Steven N. Zwicker, editor. *The Cambridge Companion to English Literature 1650-1740*.

David Womersley, editor. *A Companion to Literature from Milton to Blake*.

James Sambrook, *Eighteenth Century the Intellectual and Cultural Context of English Literature, 1700-1784*.

Suvir Kaul, *Eighteenth-century British Literature and Postcolonial Studies*.

Mona Narain and Karen Gevirtz, *Gender and Space in British Literature, 1660–1820*.

Most of the materials (prose and poems) are available in *The Norton Anthology of English Literature: The Restoration and the Eighteenth Sixteenth Century*. Vol. C.

Evaluation:

50% continuous internal assessment

50% end-of-semester examination

University of Hyderabad
Department of English
M. A. II, Summer 2021
ENGLISH ROMANTIC LITERATURE AND THOUGHT

Instructor: Girish D. Pawar

Credits: 4

Course Learning Outcomes Proposed by the Instructor

Course Code: EN452

After completing this course, the students will be able to:

- CLO 1. Identify the two major strands of Romantic age; ‘aesthetic’ and ‘political’. The ‘aesthetic’ aspect concentrates on the literary appreciation whereas, the ‘political’ aspect deals with the effects of various preceding schools, movements and theories. These terms will enable students to look at the development of literary production and how a new readership emerged in 19th century. Such aspects of literature help student to look at the course in a fresh perspective.
- CLO 2. Look at Romantic age in a wholistic way. The course focuses on the historical developments of various literary and non-literary movements. It surveys the effects of movements and terms like, enlightenment, French Revolution, publishing industry, gothic, sublime, orient and etc.
- CLO 3. The students would also be able to locate the binary of ‘self’ and ‘other’. The course looks at the politics of ‘voices’; ‘self’ v/s ‘other’ debate. The Romantic writers and artists consciously and willing talk about ‘self’ as a source of inspiration as well as ‘mind palace’ of imagination.
- CLO 4. ‘Nature’ becomes another major source of discussion for the students. The course talks about ‘back to the nature’ debate in terms of nature as a physical entity and also as a source of sublime. The effects of nature are discussed in terms of aesthetic as well as terror; pleasing but displacing; ‘humble’ life against ‘city life’ and so on and so forth.
- CLO 5. Visual art becomes major source of expression and inspiration for the Romantic writers. The visual artists like Caspar David Friedrich’s ‘Wonderer above the Sea of Fog’, J.M.W. Turner’s ‘The Fighting Temeraire’, Francisco Goya’s ‘The Third of May 1808’, Thomas Cole’s ‘The Oxbow’ and William Blake’s ‘Newton’ serve as major sources of discussion amongst the students.
- CLO 6. Neo-historical approach of discussion helps students study literary and non-literary texts in a contemporary way. It provides an opportunity for students to read a literary and non-literary texts like magazine, diaries, periodicals, memoirs and travel writings simultaneously.

This course is designed to revisit one of the most celebrated ages of English Literature, the Romantic Age. The course will focus on two major strands of the age; aesthetic and political. These strands have influenced and shaped the literary production and a new readership. The objective is to explore the prevalent debates of political, cultural and philosophical thoughts in literature and other text types. The discussions on 'Beauty and Seeing', 'Sublime', 'Gothic' 'The Noble Savage', 'Romantic Orient', slavery, literacy and publication, illustrations and paintings, women's rights, children and literature, and imperialism would be the foci of primary attention. The course will be divided into three major sections:

1. History - Revolution/s
2. Romantic Sensibility – 'New' Theory and Pedagogy
3. Aesthetics - Creation and Imagination

Primary Texts:

POETRY:

William Blake: *Songs of Innocence and Songs of Experience* (selections)
William Wordsworth: "Tintern Abbey", *The Prelude* (selections)
Samuel Taylor Coleridge: "Kubla Khan", "The Rime of the Ancient Mariner"
George Gordon Byron: "Beppo" (selections), "So We Will Go No More A Roving"
Percy Bysshe Shelley: "The Cloud", "The Mask of Anarchy" (selections)
John Keats: "Ode on a Grecian Urn", "On First Looking into Chapman's *Homer*"
Charlotte Smith: "To Sleep", "To Night"
Mary Robinson: "The Poet's Garret", "To the Poet Coleridge"
Felicia Hemans: "England's Dead", "Casabianca",

PROSE:

Edmund Burke: Extracts from *Reflections on the Revolution in France* and *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*
Mary Wollstonecraft: Extracts from *A Vindication of the Rights of Women*
Charles Lamb: "Old China"
Thomas De Quincey: "On the Knocking at the Gate in *Macbeth*,"

FICTION:

Jane Austen: *Mansfield Park*
Mary Shelley: *Frankenstein*

NOTE: Considering the Covid-19 times and relatively shorter semester, a few texts may be altered or dropped.

Recommended Reading:

Anne K. Mellor. *Romanticism and Gender*. Rutledge, 1993.
Cynthia Chase (ed.) *Romanticism*. Longman, 1996.
James Chandler (ed.) *The Cambridge History of English Romantic Literature*. Cambridge UP, 2009.
Marilyn Butler. *Romantics, Rebels and Revolutionaries*. OPUS, 1981.

Michael Gamer. *Romanticism and the Gothic: Genre, Reception, and Canon Formation*, Cambridge UP, 2004.

Nigel Leask. *British Romantic Writers and the East: Anxieties of Empire*. Cambridge UP, 1992.

Stuart Curran (ed.) *The Cambridge Companion to British Romanticism*. Cambridge UP, 2010.

Stephen Greenblatt: (ed.) *Norton Anthology of English Literature: The Romantic Period*.

*A supplementary reading list will be provided during the course.

Evaluation:

50% continuous internal assessment *(University may change the assessment criterion)

50% end-of-semester examination *(University may change the assessment criterion)

DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD
MA. II Semester: March-July, 2021 session
Victorian Literature and Thought (4 credits)
Instructor: Siddharth Satpathy

This course will offer a broad survey of Victorian literature and thought. The survey revolves around four primary social and intellectual concerns of the period, 'Industry', 'State', 'Marriage' and 'Global Visions.' Some of the major writers of the period included in the course are Thomas Carlyle, Elizabeth Barrett Browning, Elizabeth Gaskell, John Stuart Mill, George Eliot, Charles Dickens, Walter Bagehot, Sarah Lewis, Margaret Oliphant, Alfred Tennyson, Anthony Trollope, Robert Browning, and others. It is a reading intensive course that will expect students to engage with both primary and secondary sources. The following is a tentative outline of the syllabus. The Instructor retains the right to bring in minor alterations as and when necessary.

Course Learning Outcomes Proposed by the Instructor

After successful completion of the course students will be able to:

CLO 1 Demonstrate an awareness of the major intellectual concerns which animate Victorian literature and thought.

CLO 2 Interact with a set of primary sources, both 'literary' and 'non-literary,' where these concerns are at work.

CLO 3 Construct a dialogue between these varieties of primary sources.

CLO 4 Engage with a set of seminal secondary sources which provide a theoretical structure for conversation.

CLO 5 Demonstrate skills of close reading.

CLO 6 Acquire an understanding of the method of enquiry called 'intellectual history'

Unit I. Industry

Primary Readings

1. Thomas Carlyle, "Chartism" 1839 [selections]
2. Elizabeth Barret Browning, "The Cry of the Children" 1843
3. Elizabeth Gaskell, *Mary Barton* 1848 [selections]
4. William Cobbett, *Rural Rides*, 1830 [Pp. 5-21 Project Gutenberg edn.]

Secondary Reading

1. K. Theodore Hoppen, *The Mid-Victorian Generation 1846-1886*. 1998 [Chapter 1 "Agrarian Interest" Pp. 9-30, Chapter 2 "The Middle Sort of People," Pp. 31-55, and Chapter 3 "Workers by Hand" Pp. 56-90]
2. Catherine Gallagher, *The Industrial Reformation of English Fiction, 1832-1867*, 1988.

3. Gareth Stedman Jones, *Languages of Class, 1832-1982*, 1983.

Unit II: The State

Primary Readings

1. John Stuart Mill, "On Liberty," 1859
2. George Eliot, *Felix Holt: The Radical*, 1866 [selections]
3. Walter Bagehot, *The English Constitution*, 1867 [Chapter 9]
4. Charles Dickens, "Administrative Reform" June 27 1855 [*The Speeches of Charles Dickens*, Pp.168-178]

Secondary Readings

1. K. Theodore Hoppen, *The Mid-Victorian Generation 1846-1886*. 1998 [Chapter 4 "The Nature of the State" Pp. 91-127, and Chapter 8 "Reform and Electoral Politics" Pp. 237-275.]
2. Amanda Anderson, *Bleak Liberalism*, 2016 [Ch.2 "Liberalism in the Age of High Realism"]
3. Stefan Collini, *That Noble Science of Politics*, 1983 [Ch. V "Sense and circumstances: Bagehot and the nature of political understanding"]

Unit III: Marriage

Primary Readings

1. Sarah Lewis, 'Woman's Mission,' 1839 [selections]
2. Alfred Tennyson, *The Princess*, 1847 [selections]
3. Margaret Oliphant, "The Condition of Women" 1858
4. Frances Power Cobbe, "Celibacy v. Marriage," *Fraser's Magazine*, 1862.
5. Sarah Grand, 'The New Aspect of the Woman Question,' 1894

Secondary Readings

1. Leonore Davidoff and Catherine Hall, Chapter 7 "Our Family is a Little World," Pp. 321-356; Chapter 9 "Loft Pine and Clinging Vine" Pp. 397-415 in *Family Fortunes: Men and Women of the English Middleclass 1780-1850*, 1987.
2. Mary Poovey, *Uneven Developments*, 1988.
3. Nicola Diane Thompson Ed., *Victorian Women Writers and the Woman Question*, 1999.

Unit IV: Global Visions

Primary Readings

1. Robert Browning, "The Bishop Orders his Tomb at Saint Praxed's Church," 1845
2. Anthony Trollope, *Australia and New Zealand*, 1873 [selections]
3. W.S. Gilbert and Arthur Sullivan, *The Mikado*, 1885

4. H. Rider Haggard, "A Tale of Three Lions," 1889

Secondary Readings

1. John Darwin, *The Empire Project*, 2011
2. Wendy R. Katz, *Rider Haggard and the Fiction of Empire*, 1987.

Web Resources

Britain, Representation and Nineteenth Century History, <http://www.branchcollective.org/>

The Victorian Web <http://www.victorianweb.org/>

The National Archives <https://www.nationalarchives.gov.uk/education/>



Department of English
The University of Hyderabad
MA II Semester (March-July 2021)
American Literature and Thought
(4 credits)
Anna Kurian

This course will provide a survey of American Literature from its beginnings in the early 1600s to contemporary times, the main focus being the canon as exemplified in the literature of the nineteenth and twentieth centuries. It will focus on the dominant modes and mythologies by which America has been imagined and represented in its literature. These will include, among others, Puritanism; the American dream; rights and revolutions; individualism vs/and the community; the American melting pot; etc.

At the end of the course the students should be able to

- CLO 1. Understand the major movements and genres of American Literature
- CLO 2. Analyse the trends and shifts in the literature of the USA and connect it to historical and social movements and events
- CLO 3. Discuss the recurrent images and tropes in the literature while also showing how these reinforce and subvert the dominant ideology of the time
- CLO 4. Employ the skills learnt in the course to tackle other texts from American Literature, analyse them and see larger patterns and trends
- CLO 5. Demonstrate improved writing skills and an enhanced ability to close-read texts.

Core tests will include the major genres of American Literature and will be drawn from the Norton Anthology of American Literature, in the main.

Of the authors and texts listed below, several will be taught in class. This list is dynamic, for now.

Prose:

John Winthrop, "A City upon a Hill"

"The American Declaration of Independence"

R W Emerson, "Self-Reliance" or "The American Scholar"

H D Thoreau, "Civil Disobedience"

Frederick Douglass, "What to the Slave Is the Fourth of July?"

Audré Lorde, "Age, Race, Class, and Sex: Women Redefining Difference."

Poetry

Selections from

Walt Whitman

Emily Dickinson

Robert Frost
Langston Hughes
Wallace Stevens/William Carlos Williams
Audre Lorde
Michael Harper
Joy Harjo

Short Fiction

Washington Irving "Rip Van Winkle"
Nathaniel Hawthorne "Rappaccini's Daughter"
Herman Melville, "Bartleby, the Scrivener"
James Baldwin, "Going to Meet the Man"
Amy Tan, "Two Kinds"
Octavia Butler, From *Bloodchild and Other Stories*
Sherman Alexie, "This is what it means to say Phoenix, Arizona"

Novel

Mark Twain, *The Adventures of Huckleberry Finn*
Kate Chopin, *The Awakening*
Toni Morrison, *The Bluest Eye*
Cormac McCarthy, *The Road*

Drama

Arthur Miller, *The Crucible*
August Wilson, *Fences*

Essential Reading:

The Norton Anthology of American Literature (9th edition), ed Robert S Levine, et al., 2017. (five volumes)

From Puritanism to Postmodernism: A History of American Literature, Malcolm Bradbury and Richard Ruland, 1991

A Companion to American Literature and Culture, ed Paul Lauter, 2010

Additional information regarding modes of teaching and assessment will be sent out after discussions with the class.

Please note that plagiarism is completely unacceptable in this course, and any plagiarised assignment/test/examination will fetch the student an F grade.

Department of English
MA-IV, March-July 2021
Optional Course
Credits: 4
Instructor: Pramod K Nayar
Before the Raj:
The English 'Discovery' of India, 1580-1788

The setting forth from the port, I need not to tell how solemn it is, with trumpets and shooting of ordnance. You may easily imagine it, considering that they go in the manner of war.

(Thomas Stevens, 'the first Englishman in India', Letter dated 1579, excerpted in J.C. Locke, *The First Englishmen in India* [1930], 1997: 20)

MAN and NATURE, the geography of Asia . . . annals and even traditions ... their various forms of government ... institutions civil and religious . . . arithmetic and geometry . . . general physicks . . . systems of morality, grammar, rhetoric, and dialectic, chirurgery and medicine . . . agriculture, manufactures, trade, music, architecture, painting, and poetry . . . the inferior arts by which the comforts and even elegances of social life are supplied or improved . . . to the Persian, Armenian, Turkish, and Arabic, could be added not only the Sanscrit, the treasures of which we may now hope to see unlocked ...an immense mine would then open.

(William Jones, *Asiatic Researches* Vol. 1[1788]: xii–xiv, emphasis in original)

The above excerpts are the textual and temporal bookends of the course. This course examines the first English writings on India, with the attendant tropes, emotions and descriptors of 'discovery', imagination, wonder, exploration and adventure, and the Englishmen's encounters with Indian nobility, servants, the landscape, *sati*, and everything else.

At the conclusion of the course, the students will be able to:

CLO 1 Demonstrate a familiarity with a wide range of modern British writings in the era leading

up to colonial rule.

CLO 2 Discuss and compare different genres: memoirs, travel accounts, letters.

CLO 3 Establish the links of this writing and the contexts of Early Modern English wars, travel

and exploration.

CLO 4 Analyse the frames of perceiving the Indian subcontinent.

Beginning with 1580s, the era of the 'First Englishmen in India', as J.C. Locke terms them in his 1930 volume of that title, through the Charter of the English East India Company (1600),

the writings of travellers as diverse as the ambassador Thomas Roe, the physician John Fryer, the historian Alexander Dow to the publications of the Asiatic Society (founded in 1784), the course will study the multiple constructions of 'India' in English writings. The genres will include travelogues, memoirs, diaries and other prose texts in order to track the emergence of a protocolonial discourse even before the Raj *became* the Raj.

Core Texts (Tentative)*

Thomas Stevens, Letter. From: Locke, *The First Englishmen in India*.

The Narrative of Ralph Fitch. From: Locke, *The First Englishmen in India*.

Charter Granted by Queen Elizabeth to the East India Company, 31 December 1600.

Thomas Roe, *The Embassy of Sir Thomas Roe to the Court of the Great Mogul, 1616-1619*. Vol. I. [Excerpts]

John Fryer, *A New Account of the East Indies*. 1698. [Excerpts]

J.Z. Holwell. *A Genuine Narrative of the Deaths of English Gentlemen, and others, who were suffocated in the Black-Hole in Fort-William, at Calcutta, in the Kingdom of Bengal, in the night succeeding the 20th day of June, 1756*. 1764. [Excerpts]

John Wilson, 'The Custom of Women Burning themselves with their Husbands Still Practised in India', 1778.

Warren Hastings, 'Minute on Madrasas, 17th April 1781'.

Selections from the *Asiatic Researches*. Vol. 1. 1788.

*There will be no reduction in the number of texts, unless ordered by the University, or at the instructor's discretion.

Critical/Secondary Texts (Tentative)

Edward W. Said. *Orientalism* [Excerpts]

Chloe Chard. 'Introduction', in Chard, *Pleasure and Guilt on the Grand Tour: Travel Writing and Imaginative Geography, 1600–1830*. Manchester University Press, 1999.

J.P.A. Sell *Rhetoric and Wonder in English Travel Writing, 1560–1613*. Ashgate, 2006.

Denis Cosgrove. 'Imperial and Poetic Globe', in Cosgrove, *Apollo's Eye: A Cartographic Genealogy of the Earth in the Western Imagination*. Johns Hopkins UP, 2001.

Jyotsna G. Singh. 'Discoveries, Encounters, Spectacles: Colonial Beginnings', in Singh, *Colonial Narratives/Cultural Dialogues: "Discoveries" of India in the Language of Colonialism*.

Kate Teltscher. *India Inscribed: European and English Writing on India, 1600–1800*. [Excerpts]

Patricia Seed. 'Houses, Gardens, and Fences: Signs of English Possession in the New World', in Seed, *Ceremonies of Possession in Europe's Conquest of the New World, 1492–1640*. Cambridge UP, 1995.

Nicholas Canny. 'The Origins of Empire: An Introduction', in Canny (ed) *The Oxford History of the British Empire*, vol. 1: *The Origins of Empire: British Overseas Enterprise to the Close of the Seventeenth Century*. Oxford University Press, 1998.

Walter Lim. 'Introduction: The English Renaissance, Orientalism, and the Idea of Asia—Framing the Issues', in Debra Johanyak and Walter S. H. Lim (eds) *The English Renaissance, Orientalism, and the Idea of Asia*. Palgrave-Macmillan, 2010.

Lata Mani. 'Contentious Traditions: The Debate on Sati in Colonial India', *Cultural Critique* 7 (1987): 119-156.

Joan Pau Rubiés. 'Travel Writing and Ethnography', in Peter Hulme and Tim Youngs (eds.) *The Cambridge Companion to Travel Writing*. Cambridge UP, 2002.

Department of English
University of Hyderabad
M.A. English, IV Semester, March to July 2021
Early Indian Women's Writing (Elective)
Instructor: D. Murali Manohar
4 Credits

Course Learning Outcomes Proposed by the Instructor

Having already introduced to Indian Writing in English in the first semester, this course is an advanced course where the students can think of pursuing research further based on the course and the texts that have been prescribed to understand the women's writing that too early women's writing where the socio, cultural and religious constraints that were imposed on women in the late 19th century and early 20th century India. It is expected that those students who are genuinely interested in research they will

- **Understand** some of the social problems such as early marriage, widowhood, lack of education, oppression, patriarchy and others as they are reflected in some of the literary texts of the time.
- **Critically engage** with the texts of the late 19th century to early 20th Century period under study and that will also help them to **analyse** other texts.
- Gain some knowledge of the rare authors and texts of the period.
- **Demonstrate** eagerness in understanding the additional texts that are recommended in the class.
- **Express** themselves in the assignments and take home assignments the problems that were faced by the early girls who were discouraged to study due to this evil system of laws of Manu.
- **Relate** the current situation of women with the past and analyze the growth and development of the women.

Teaching Strategies linked to Learning Outcomes:

- The texts are explained to the students in the form of lecture due to pandemic and they will be asked to raise question or seek clarifications in the assigned slot for discussion.
- The attitude of men and women in the period will be explained to the students to understand the worst situation of women.
- The issues of child marriage, widow marriage, education to women will be debated based on the texts prescribed for study.
- To show the relevance of late 19th Century and early 20th century texts to contemporary novels and demonstrate the link to changed attitudes/concepts within the texts.
- Students are also encouraged to browse critical materials on the reliable sources for the deep understanding of the subject and see how they can use them for their assignments and exams.

- The lecture method was used due to pandemic and a slot has been provided to debate on the issues with the instructor and the peer students.

Assessments linked to Course Learning Outcomes:

- In the assignments and exam the students are tested on core texts and how they have been analysed and taught in class
- They will be given application type of questions to see how much they have understood the concepts taught in the course. The question could be essay type and short type answers

Their written work will be corrected with great care, detailed comments will be given online regarding their language errors and every attempt is made to help them improve

This course will look at how the educated women have dealt their lives in literary and non-literary texts. The course will focus on issues such as education, marriage and career and others.

Core Texts:

Toru Dutt *Bianca Or the Spanish Young Maiden* (1888)

Krupabai Sathianadhan. *Kamala: The Story of a Hindu Life*. (1894)

Krupabai Sathianadhan. *Saguna: The First Autobiographical Novel in English by an Indian Woman*. (1895)

Sevantibai M. Nikambe. *Ratanbai: A Sketch of a Bombay High Caste Hindu Young Wife*. (1895)

Lakshmibai Tilak. *Smithichitre: The Memoirs of a Spirited Wife* (2017)

Binodini Dasi. *My Story and My Life as an Actress*. (1924)

Pandita Ramabai Saraswati. *The High Caste Hindu Woman*. (1888)

Continuous Assessment 50% and end semester examination 50%.

Suggested Reading:

Balasubramanyam, P.S. "Women's Education". *Quest for Gender Studies: A Critique of the Status of women in India*. T.T., 1991. 69-77.

Chitnis, Suma. "The Sociology of Women's Education: Two Different Issues". *Women's Studies in*

- India: Some Perspectives* . Ed. Maitreyi Krishna Raj. Popular, 1986. 59-66.
- Forbes, Geraldin. "Education for Woman". *The New Cambridge History of India. IV.2 Women in Modern India*. CUP, 1995. 32-63.
- Giri, Mehtab. "Women's Education: National Policies and Development". *Woman's Development: Problems and Prospects*. Ed. Shain Aleem. APH, 1996. 79-92.
- Jasbir, Jain. "Post Colonial Realities: Writing Women's History". *Interrogating Postcolonialism. Theory , Text and Context*. Eds. Harish Trivedi and Meenakshi Mukherjee. IAS, 1996. 161-176.
- Tharu, Susie. "Is there a Tradition of Women's Literature?" *Literary Criterion* 21.2 1&2 (1986): 103-114.

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD
M.A. IV Semester – March-July 2021
Migrations and Diasporas in Literature
Instructor: Sireesha Telugu

This course looks at the global Indian diaspora and its migrant narratives. “Diaspora” as a concept and as a genre of writing has voyaged for many years and in many forms to create a space in world literatures. Indian diasporic authors constitute a good number in the global literary scene. From the pre-colonial era to the present, a variety of authors who deal with diaspora have been incorporated into literary studies.

The course examines different phases of migrations and their cultural contexts through an array of theories. It traces Indian migration across historical periods and from around the globe. The course looks at questions of representation and experiences of dislocation, marginalization and acculturation that is usually associated with migration. Simultaneously, it probes the idea of home, longing and belonging in the texts. The course will draw on a variety of perspectives from literature to examine issues such as gender, politics, generational conflict, race, class, and transnational encounters.

The course explores different forms of fiction, poetry, drama and essays through select readings of the Indian diasporic writers.

Primary Texts

Alok Vaid-Menon. *Beyond The Gender Binary* (Selections). Penguin, 2020.

Gaiutra Bahadur. *Coolie Woman: An Odyssey of Indenture*. University of Chicago Press, 2013.

Betty Govinden. “Poem in Celebration of the 150th Anniversary of the Arrival of Indian Indentured labourers in South Africa”, *English Academy Review*. Routledge, 2011.

Sujatha Bhatt. *Collected Poems* (Selections). Carcenet Press, 2013

Benyamin. *Goat Days*. Penguin, 2012.

Rishi Reddi. *Karma and Other Stories* (Selections). Ecco, 2007.

Deepak Unnikrishnan. *Temporary People* (Selections). Restless, 2017.

Rajini Srikanth ,Sunaina Maira, Abraham Verghese. *Contours of the Heart*. Temple University Press, 1998.

Reading List

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*, 1996.

Ernst Georg Ravenstein. *The Laws of Migration*. 1885.

Everett S. Lee. "A Theory of Migration". *Demography*, Springer, 1966.

Homi K. Bhabha. *The Location of Culture*. London and New York: Routledge, 1994.

Martin Carter. *Voices from Indenture: Experiences of Indian Migrants in the British Empire*. Leicester University Press, London, 1996

Nicholas Van Hear. "Diaspora Formation". *Migration: A Compass Anthology*, Oxford, 2014.

Robin Cohen. *Global Diasporas. An Introduction*. Routledge, 2008. 2nd Ed.

William Safran, Ajay Sahoo & Brij. V. Lal. Eds. *Transnational Migrations: The Indian Diaspora*. Routledge, 2009

Vijay Mishra. *Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. New York: Routledge, 2007.

*The instructor reserves the right to change the texts based on their necessity and availability

Department of English
University of Hyderabad
M.A. IV semester
(March-July, 2021)
Saradindu Bhattacharya
Reading India: Nation and its (Dis)contents
(4 credits)

This course examines the construction, dissemination and reception of the idea of the ‘nation’ using India as a case study. It surveys literary, critical and cultural texts across a range of genres and media with a thematic focus on key concepts such as modernity, region and community, globalization and identity.

Learning Objectives:

1. Students will examine the theoretical concept of the ‘nation’ in the specific context of the Indian literary and cultural landscape.
2. Students will critically analyse the politics of representation of a ‘national’ identity across a range of textual, visual and electronic media.
3. Students will situate ‘national’ identity and its performance(s) within and across a multiplicity of discourses about gender, region, community, history and modernity.

Course Outline

Unit I: Key Concepts & Debates

Imperialism and nationalism(s), Imagined communities, Hybridity, National Consciousness and National Culture, Migration and Diaspora, Displacement and Subalterns, Re-orientalism, Multiculturalism and globalization

Homi K. Bhabha: “Introduction: narrating the nation” (from *Nation and Narration*, ed. Homi K. Bhabha. New York: Routledge, 1990.)

A.K. Ramanujan: “Is There an Indian Way of Thinking? An Informal Essay” [*Contributions to Indian Sociology* 23.1 (1989): 41-58.]

Arundhati Roy: “The Greater Common Good” **OR**, C.K. Janu: *Mother Forest* (selections)

Text for Classroom Discussion:

Meenakshi Mukherjee: “The Anxiety of Indianness” [from *The Perishable Empire: Essays on Indian Writing in English*, New Delhi: Oxford UP, 2000: 166-186.]

OR,

Vikram Chandra: “The Cult of Authenticity” [[The Cult of Authenticity | Boston Review](#)]

Unit II: Gender, Ethnicity, Identity

Eunice de Souza: “Catholic Mother”

Imtiaz Dharker: “Living Space”/ “The Right Word”

Mahesh Dattani: *Final Solutions*

Neelam Srivastava: "Bollywood as National(ist) Cinema: Violence, Patriotism and the National-Popular in *Rang De Basanti*" [*Third Text* 23.6 (2009): 703-716.]

Text for Classroom Discussion: *Chak De India* [Dir. Shimit Amin] / Gurinder Chadha: *Bend it like Beckham*/ Chetan Bhagat: *Two States*

Unit III: Region, Community, History

A.K. Ramanujan: "Small Scale Reflections on a Great House"

Agha Shahid Ali: "Postcard from Kashmir"/ "Snowmen"/ "Dream of Glass Bangles"

Robin S. Ngangom: "My Invented Land"/ "15 August 2008, Northeast India"

Khushwant Singh: *Train to Pakistan* **OR**, Sashi Tharoor: *The Great Indian Novel* **OR**, Bapsi Sidhwa: *Ice Candy Man*

Shahid Amin: "Representing the Musalman: Then and Now, Now and Then" (from *Muslims, Dalits, and the Fabrications of History*)

OR,

Christopher Pinney: "The Politics of Popular Images: From Cow Protection to M.K. Gandhi, 1890-1950" (from *Photos of the Gods: The Printed Image and Political Struggle in India*, Delhi: Oxford UP, 2004: 105-145.)

Ravi Vasudevan: "Voice, Space, Form: The Symbolic and Territorial Itinerary of Mani Rathnam's *Roja*" (from *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*)

Text for Classroom Discussion: *Haider* [Dir. Vishal Bhardwaj] / Vishwajyoti Ghosh: *Delhi Calm*

Unit IV: Media, Modernity, Globalization

Jhumpa Lahiri: *The Namesake* **OR**, "The Third and Final Continent" [from *Interpreter of Maladies*]

Ashis Nandy: "The Changing Popular Culture of Indian Food: Preliminary Notes"

OR,

Rachel Berger: "Between Digestion and Desire: Genealogies of Food in Nationalist North India" [*Modern Asian Studies* 47.5 (2013): 1622-1643.]

David Geary: "Incredible India in a Global Age: The Cultural Politics of Image Branding in Tourism" [*Tourist Studies* 13.1 (2013): 36-61.]

Abhilash Nalapat and Andrew Parker: "Sport, Celebrity and Popular Culture: Sachin Tendulkar, Cricket and Indian Nationalisms" [*International Review for the Sociology of Sport* 40.4 (2005): 433-446.]

OR,

Nissim Manathukkaren: “Subalterns, Cricket and the ‘Nation’: The Silences of *Lagaan*” [EPW 36.49 (2001): 4580-4588.]

Text for Classroom Discussion:

Music video: “Vande Mataram” (Bharatbala/Lata Mangeshkar)

Background Reading:

Allen, Richard, and Harish Trivedi, eds. *Literature and Nation: Britain and India 1800-1990*. London: Routledge, 2000.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983.

Berger, Stefan et al. eds. *Narrating the Nation: Representations in History, Media and the Arts*. New York: Beghahn Books, 2008.

Edensor, Tim. *National Identity, Popular Culture and Everyday Life*. London: Bloomsbury, 2002.

George, Rosemary. *Indian English and the Fiction of National Literature*. Cambridge: Cambridge UP, 2013.

Guttman, Anna. *The Nation of India in Contemporary Indian Literature*. New York, Palgrave, 2007.

Habib, Irfan S. ed. *Indian Nationalism: The Essential Writings*. New Delhi: Aleph Books, 2017.

Web Resources:

Nation in Popular Cultures (M-33 in the paper P-16: Cultural Studies, e-PG pathshala):
<https://epgp.inflibnet.ac.in/ahl.php?csrno=13>

“Bollywood and Indian Nationalism”, lecture series by Prof. Vinay Lal (Dept. of History, UCLA): <https://www.youtube.com/watch?v=t7Ji0QftbJM>

Evaluation

Continuous Internal Assessment: 50 marks (10 marks for participation in classroom discussions on texts earmarked under each unit; 20 marks each for two written assignments)

End semester examination: 50 marks

Department of English
University of Hyderabad
MA Semester IV March-July 2021
EN551 Literary Criticism and Theory II
Credits: 4
Course Instructor: Gopika Sankar U.

The course intends to discuss select major schools/movements of literary theory through a selection of essays.

Course Objectives

- To discuss select major schools/movements of literary theory.
- To review a few research papers which apply selected theories.
- To discuss the how these theories approach socio-cultural issues.
- To analyse literary texts, media representations, etc. through these theories.

Learning Outcomes Proposed by the Instructor

Through the course, the students will:

- CLO1 Understand the basic tenets of select major schools of literary theory.
CLO2 Read and reflect on the recommended essays.
CLO3 Read and review select research papers which apply some of theories.
CLO4 Analyse literary texts, media representations, etc. by applying selected theories/approaches (through assignments).
CLO5 Apply the theories to analyse larger socio-cultural issues (through discussions/ assignments).

Essays

Marxism

Louis Althusser: "Ideology and Ideological State Apparatuses: Notes towards an Investigation."

Georg Lukacs: "Critical Realism and Socialist Realism."

Feminism/Gender Studies

Elaine Showalter: "Towards a Feminist Poetics"

Carisa R. Showden: "What's Political about New Feminisms?"

(Transgender theory: An overview - discussion)

Structuralism

Gerard Genette: "Structuralism and Literary Criticism."

Poststructuralism

Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences."

Postmodernism

Linda Hutcheon: "Theorizing the Postmodern."

Jean Baudrillard: "Simulacra and Simulations"

Postcolonialism

Edward Said: "Narrative and Social Space" (*Culture and Imperialism*: Chapter2, Section I)

Chinua Achebe: "Colonialist Criticism"

Ecocriticism

Lawrence Buell, Ursula K. Heise, and Karen Thornber: "Literature and Environment."
Lawrence Buell: "Toxic Discourse."

Discussion topic: Post-theory: An overview (not part of evaluation).

General Reference

Twentieth-Century Literary Theory: A Reader (Second Edition, 1997), edited by K. M. Newton.

Mode: Virtual: Google Classroom, Google Meet.

Evaluation

Continuous Assessment: 50 marks

End Semester: 50 marks

Continuous Assessment

Topic	Marks
Marxist/Feminist analysis	25
Postmodern/Postcolonial reading	25
Ecocritical reading	25
Literature Review	25
Presentation	25

Mandatory: two assignments (any two of the above).

DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD
MA. IV Semester: March-June, 2021
New Literatures in English-II
Instructor: B. Krishnaiah
Credits: 4
Course Code: EN 552

After completing this course, students will be able to:

- CLO 1 Examine important trends and movements that took place as a resistance to colonial and imperial powers, which ultimately liberated the colonized natives from the yoke of slavery and racism in the African continent.
- CLO 2 Discuss the concerns and struggles of eminent Kenyan writer Ngugi Wa Thiang'o, emphasizing the need for African authors writing in their native languages as an act of resistance and revival of their native language and culture.
- CLO 3 Analyse the importance of English education and need of creative writers writing in English language contradicting with the idea of Ngugi wa Thiang'o who pleads for writers writing in their mother tongues in the contemporary period with reference to Chinua Achebe's essay "The Politics of Language"
- CLO 4 Examine the themes of exploitation and racism in the colonial state, concerns of native language, culture and history, resistance, aboriginality, identity, nostalgia with reference to the poems of major writers such as Edward Brathwaite, A. D. Hope, David Diop, Chitra Banerjee Divakaruni, Gabriel Okara, Yasmine Gooneratne, Ama Ata Aidoo, Kaiser Haq, etc.
- CLO 5 Analyse the disintegration of the Igbo culture and community with the advent of the Europeans with reference to *Things Fall Apart*.
- CLO 6 Evaluate Wole Soyinka's play *Kongi's Harvest* as a satire on post-colonial despotism and the rise of dictators in West Africa, and the complex issues of Caribbean identity with reference to Derek Walcott's play *Pantomime*.

This survey course aims to introduce students to the body of postcolonial thought being produced by writers from various corners of the globe. A reading intensive course expects students to read both literary and non-literary texts. It will explore various ways in which various writers put forth the themes such as colonization, resistance, racism, aboriginality, history, identity, nostalgia, social and political conditions both local and global in their writing. The total assessment will be for 100 marks. Students will be informed the grading

and other modalities of examinations in due course of time. The instructor retains the right to add delete the texts/poems/essays/plays if necessary.

Introduction:

Chinua Achebe (Nigeria): “The Politics of Language”

Ngugi wa Thiong’o (Kenya): *Decolonizing the Mind* (Selection/s)

Unit-I: Colonisation, Resistance

Edward Brathwaite (Caribbean): “Colombe”

A. D. Hope (Australia): “Australia”

David Diop (French West African): “Africa”

Gabriel Okara (Nigeria): “Once Upon a Time”

Yasmine Gooneratne (Srilanka): “Bharat Changes His Image,” a chapter from the novel *A Change of Skies*.

Unit-II: Racism, Social Disintegration, Aboriginality

Chitra Banerjee Divakaruni (India): “Indigo”

Derek Walcott (St. Lucian): “A Far Cry from Africa”

Sally Morgan (Australia): “A Black Grandmother”

Wole Soyinka (Nigeria): *Kongi’s Harvest*

Chinua Achebe (Nigeria): *Things Fall Apart*

Unit-III: History, Hybridity, Politics, Identity, Nostalgia

Sujata Bhatt (India): “A Different History”

Rienzi Crusz (Canada): “Roots”

Kaiser Haq (Bangladesh): “Ode on the Lungi.” (<https://www.thedailystar.net/news-detail-2081>)

Ama Ata Aidoo (Ghana): “The Motherhood and the Numbers Game”

Derek Walcott (St. Lucian): *Pantomime*

Suggested Readings:

1. Anderson, Benedict: *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. UK: Verso, 2000.
2. Ashcroft, Bill et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989
3. Bhabha, Homi K. “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in *The Location of Culture*, Routledge, 2004.
4. Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton: Princeton UP, 1992.

5. Chibber, Vivek. *Postcolonial Theory and the Spector of Capital*. Navayana, 2013.
6. Gilbert, Helen. *Postcolonial Drama: Theory, Practice, Politics*. Routledge,
7. _____. *Postcolonial Plays: An anthology*. Routledge, 1996.
8. Innes, C.L. *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge UP, 2007.
9. Said, Edward. "Introduction" in *Orientalism*. Pantheon, 1978.
10. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" in *Colonial Discourse and Postcolonial Theory*. Eds. Patrick Williams and Laura Chrisman. Columbia UP, 1994.
11. Schwarz, Henry and Sangeeta Ray. *A Companion to Postcolonial Studies*. Blackwell, 2005.
12. Thieme, John (ed). *The Arnold Anthology of Post-Colonial Literatures in English*. Arnold, 1996.

DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD
MA. III Semester: Aug-December, 2021
Contemporary Indian English Women's Fiction
Instructor: B. Krishnaiah
Credits: 4

Course Learning Outcomes Proposed by the Instructor

Course Code: EN523

After completing this course, the students will be able to:

- CLO 1. Interpret Indian women's writings from historical, social, cultural, and political perspectives. Discuss the Indian women encountering the clash between tradition and modernity, the connection between gender and nationalism and how women have been used in the Indian nationalist movements, women as biological reproducers of the nation, women as cultural reproducers of the nation, giving them the symbolic responsibility for the representation.
- CLO 2. Analyse women as the embodiment of the homeland with the nation being seen as a mother to its people, and so women are identified with the mother figure – Bharatmata who gives birth and nurtures, and who must be protected by the men with reference to the essays "Women speak nation: an introduction" by Panchali Ray and "The gendered nation: to be recoded or rejected?" by Anuradha Roy selected from *Women Speak Nation: Gender, Culture, and Politics*.
- CLO 3. Discuss women novelists who raise some of the important issues such as family, education, marriage and career in their recent works.
- CLO 4. Analyse Kiran Desai's novel *The Inheritance of Loss* from the perspectives of the impact of colonialism, postcolonialism, conflict of cultures and isolation as the story moves towards the loss of identity from generation to generation.
- CLO 5. Interpret about a man and woman relations and their human emotions, agitations, and the logical and illogical part of the human mind, conflicting self and apprehension about marriage as a result of unsuccessful marriages they witness. They understand that we are strangers to ourselves at one point or the other in everybody's lives with reference to Shashi Deshpande's novel *Strangers to Ourselves*.
- CLO 6. Discuss the problems of Dalits and their discrimination and atrocities perpetrated over Dalits in general and Dalit women in particular with reference to Meena Kandaswamy's novel *The Gypsy Goddess*.
- CLO 7. Interpret the strained mother-daughter relationships with reference to Avni Doshi's novel *Girl in White Cotton* which portrays unconventional mother-daughter relations

built on existential co-dependency. Discussing the emotions of hatred, they analyse how the novel subverts traditional notions of motherhood and daughterhood.

CLO 8. Analyse the human behavior and realities of life and what lessons we can derive out of real-life situations from the selected short stories from the collections of Anita Desai's *The Complete Stories* and Sudha Murty's *How I Taught My Grandmother to Read and Other Stories*.

The course intends to introduce the students to contemporary Indian English women's fiction. It will make them aware of the various aspects of women's deeper emotions and thought processes that take place in the women of contemporary India with reference to the following texts. It explores how women handle their life situations and other issues that cause both happiness and unhappiness in the lives of women in the context of patriarchy, class and caste. The students are expected to read the following texts during the course work in detail keeping in view of the themes and concepts mentioned above in particular and also any other possible themes that arise out of reading the texts in general.

Introduction:

"Women speak nation: an introduction" by Panchali Ray in *Women Speak Nation: Gender, Culture, and Politics*. Routledge, 2020.

"The gendered nation: to be recoded or rejected?" by Anuradha Roy in *Women Speak Nation: Gender, Culture, and Politics*. Routledge, 2020.

Fiction:

Kiran Desai: *The Inheritance of Loss* (2006)

Shashi Deshpande: *Strangers to Ourselves* (2016)

Meena Kandaswamy: *The Gypsy Goddess* (2016)

Avni Dosh: *Girl in White Cotton (Burnt Sugar)* (2020)

Short story selections from:

Anita Desai's *The Complete Stories* (2016)

1. Surface Textures
2. Diamond Dust: A Tragedy
3. The Accompanist

Sudha Murty's *How I Taught My Grandmother to Read and Other Stories*. (2004)

1. Abdul Kalam
2. Amma, What is Your Duty
3. Doing What You Like Is Freedom

Suggested Reading:

- Devi, Shakuntala. *Women's Status and Social Change*. Pointer, 1999.
- Iyenger, K.R. Srinivas. *Indian Writing in English*. Sterling Publishers, 2019.
- John, Mary E. *Women's Studies in India: A Reader*. Penguin Books, 2008.
- Kapur, Manju. Ed. *Shaping the World: Women Writers on Themselves*. Penguin Group, Hay House India, 2014.
- Khan, A.A. *Changing Faces of New Woman: Indian Writing in English*. Adhyayan Publishers and Distributors, 2012.
- Meena, P.K. *Women and Society*. Murari Lal & Sons, 2008.
- Mehrotra, A. K. *History of Indian Literature in English*. Columbia University Press, 2003.
- Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
- Rao, V. V. Prakasha and V. Nandini Rao. *Marriage, Family and Women in India*. South Asia Books, 1982.
- Sen, Krishna and Rituparna Roy. *Writing India Anew: Indian English Fiction 2000-2010*. Amsterdam University Press, 2013.
- Tharu, Susie and K. Lalita. *Women Writing in India: 600 B.C. to the Present. I and II*. Oxford University Press, 1993.

Assessment

Internal, continuous assessment: 50%, and End-semester examination: 50%

Note: The Instructor retains the right to add or delete the texts as per necessity.

‘The Gendered Nation: To be Recoded or Rejected’ by Anuradha Roy talks about the connection between gender and nationalism and how women have been used in the Indian nationalist movements.

**DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD**

M. A. III semester, August to December, 2021

African American Literature

Instructor: Bhaskar Lama

Credits: 4

After completion of this course, it is expected that the students will be able to:

CLO 1 Explain the texts thoroughly after having done close reading of the texts/works;

CLO 2 Explain the texts/works contextually by examining the social, cultural, and political developments;

CLO 3 Understand the history of slavery in the USA through literary texts;

CLO 4 Learn the formation of different identities under various conditions and compulsions, within a multicultural society;

CLO 5 Express their ideas about the age and the events, development and human condition, through the fiction and political writings, which will show their analytical faculty;

CLO 6 Apply their learning, in a prudent manner, while dealing with human condition and that of time and space;

CLO 7 Employ their ideas lucidly in both oral and written communication;

CLO 8 Grasp the strategies through which racism, stereotyping and discrimination operate.

African American Literature is an elective course of 4 credits offered in Monsoon semester (August to December, 2021) to M.A. III semesters. This course aims at providing a basic introduction to the work of select major African American writers. It will incorporate works of diverse kinds/genres – poems, prose pieces, philosophical writings, speeches and a play – with an aim to understand them contextually.

Introduction to the Course: History, Racism and Counter-Racism (2-3 Lectures)

Background: Philip Gould's "The rise, development, and circulation of the slave narrative". In Audrey A. Fisch edited, *The Cambridge Companion to The African American Slave Narrative* (2007)

"Plessy Vs. Ferguson" (1896) (<https://www.history.com/topics/black-history/plessy-v-ferguson>)

"Brown Vs. Board of Education" (1954) (<https://www.history.com/topics/black-history/brown-v-board-of-education-of-topeka>)

Paul Gilroy, "The Black Culture as a Counter-Culture of Modernity" in *The Black Atlantic* (1993)

Middle Passage, Slavery and Underground Railroad

Phillis Wheatley, "On Being Brought from Africa to America" (1773)

Harriet Jacobs, From *Incidents in the Life of a Slave Girl* (1861)

Toni Morrison, *Beloved* (1987)

Consciousness/Double Consciousness

Booker T Washington, extracts from *Up From Slavery* (1901)

W. E. B. Du Bois, extracts from *The Souls of Black Folk* (1903)

Resistance in Songs and Music

Spirituals: "Oh, Freedom!"

Gospel: "The little light of Mine"

Work Songs: "Go Down, Old Hannah"

The Blues: "Trouble in Mind"

Jazz: "(What Did I Do to Be So) Black and Blue?"

Major Developments: Harlem Renaissance

Alain Locke, from *The New Negro* (1925)

Langston Hughes, "Dream Variations" (1924, 1926); "Harlem" (1951, 1959)

Richard Wright, "Blueprint for Negro Writing" (1937)

Zora Neale Hurston, Chapter I and II from *Their Eyes Were Watching God* (1937)

Ralph Ellison, "Change the Joke and Slip the Yoke" (1958)

Around the Black Arts Movement

Lorraine Hansberry's *A Raisin in the Sun* (1959)

Malcolm X, Chapter XI from *The Autobiography of Malcolm X* (1964)

Larry Neal, "Black Arts Movement". *The Drama Review* (1968). pp.28-39.

Gender and Sexuality

Maya Angelou: "Still I Rise"

Alice Walker: "Outcast"

Audre Lorde: "Who Said it was Simple"

Baldwin, James. "Letter from a Region in my Mind". *The New Yorker* (1962)

Counter-Narrative and Speeches: Slavery to Hope

Sojourner Truth's, "Ar'n't I a Woman?" June 21, 1851 version

Frederick Douglass, From "What to the Slave Is the Fourth of July" 5 July, 1852

Martin Luther King Jr., "I Have a Dream", 1963

Toni Morrison, "Nobel Lecture", Dec 7, 1993

Barrack Obama, "Keynote Address at Democratic National Assembly", 2004

ADDITIONAL READING LIST:

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

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

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

Shelley Eversley, *The Real Negro: The Question of Authenticity in Twentieth-Century African American Literature* (2004) (available online)

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

Evaluation:

50% continuous internal assessment

50% end-of-semester examination

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD
M.A. III Semester – August – December 2021
Indian Diaspora: Old and New
Instructor: Sireesha Telugu

After the completion of this course, it is expected that the students will be able to:

CLO 1 Understand the broad way of India moving, its migrations and diasporas.

CLO 2 Examine the conceptual framework of diaspora and literature.

CLO3 Contextualize diaspora and diasporic studies.

CLO 4 Analyse the perspectives and methods from diasporic literature and evaluate issues such as gender, politics, generational conflict, hybridization, race, class, and transnational encounters.

CLO 4 Engage with the idea of home, longing, and belonging.

CLO 5 Critically analyze the texts/works with reference to dislocation, marginalization, and acculturation associated with migration.

CLO 6 Apply their learning in locating diaspora and its literature through the medium of history, culture and society.

CLO 7 Widen their perspectives in understanding cultural diffusion and its impact to the multicultural world.

“Diaspora” has voyaged through many changes to create a space in world literatures. Several Indian diasporic writers have emerged on the global literary scene since the end of the colonial era. Many of the writers featured in this course have had a significant impact in places like Africa, Kenya, America, Canada, and England have won prizes and earned recognition. The course looks into the representations of the Indian diaspora across historical periods, from indentured labourers of the Caribbean and Fiji to the 21st century modern migrants of the first world countries.

The course travels through two phases of the diaspora, drawing on various perspectives from literature and history. It probes into the questions of dislocation, marginalization, and acculturation usually associated with migration. It further investigates the idea of home, longing, and belonging through the texts. The course will draw on multiple perspectives from literary sources to evaluate the issues, such as gender, politics, generational conflict, race, class, and transnational encounters. It also proposes to look at the literary representation of these diasporic writers who take different positions and deploy generic conventions when it comes to the discourses of their diasporic experiences and politics of identity.

The course will look at different forms of writing, including essays, poetry, short stories, and novels.

Primary Texts (Selections From)

Peter Jallall. *Sacrifice: Poems on the Indian arrival in Guyana*. In our Words Inc, 2017.

Salman Rushdie. *Imaginary Homelands: Essays and Criticism*. Random House, 2010.

Brij V Lal. ***Chalo Jahaji: On a Journey through Indenture in Fiji***, Fiji Museum, Suva, 2000.

V.S. Naipaul. *A House for Mr. Biswas*. Vintage, 2001.

Namrata Verghese. *The Juvenile Immigrant: Indian Stories from America*. 2019.

Usha Kishore and Jaydeep Sarangi. Ed. *Home Thoughts: Poetry of the British Indian Diaspora*. Cyberwit, 2017.

Baba Gurdit Singh. *The Voyage of Komagata Maru or Indian Slavery Abroad*. Unistar Books, 2007.

Sujatha Bhatt. *Collected Poems*. Carcanet, 2013.

Bharati Mukherjee. *Darkness and other Short Stories*. Penguin, 1975.

Jhumpa Lahiri. *Namesake*. Harper Collins, 2007.

Ramabai Espinet. *Swinging Bridge*. Harper Collins, 2003.

Reading List

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*, 1996.

Ernst Georg Ravenstein. *The Laws of Migration*. 1885.

Everett S. Lee. "A Theory of Migration". *Demography*, Springer, 1966.

Homi K. Bhabha. *The Location of Culture*. London and New York: Routledge, 1994.

Martin Carter. *Voices from Indenture: Experiences of Indian Migrants in the British Empire*. Leicester University Press, London, 1996

Nicholas Van Hear. "Diaspora Formation". *Migration: A Compass Anthology*, Oxford, 2014.

Robin Cohen. *Global Diasporas. An Introduction*. Routledge, 2008. 2nd Ed.

Stuart Hall. "Cultural Identity and Diaspora," *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London, 1990.

William Safran, Ajay Sahoo & Brij. V. Lal. Eds. *Transnational Migrations: The Indian Diaspora*. Routledge, 2009

Vijay Mishra. *Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. New York: Routledge, 2007.

*The instructor reserves the right to change the texts based on their necessity and availability

Department of English
University of Hyderabad
MA Semester III August– December 2021
EN501 Twentieth Century British Literature and Thought
Credits: 4
Instructor: Gopika Sankar U.
Course Outline

This survey course attempts to explore select major literary works in the annals of English (British) Literature published during the 20th century, within the limited time frame of a semester. The course will look at some of the significant literary and also socio-cultural developments through these texts and explore aspects of space, society, gender and narrative.

Course Objectives

- To discuss briefly the general developments of 20th century England.
- To discuss briefly the varied literary developments of 20th century.
- To read and analyse a selection of literary texts.
- To discuss select research papers on the literary texts and associated literary movements.

Learning Outcomes Proposed by the Instructor

Through the course, the students will:

- CLO1 Understand an overview of the general background of 20th century England
CLO2 Understand some of the major literary developments of the period.
CLO3 Read and reflect on the recommended literary texts.
CLO4 Analyse selected literary texts (through assignments and discussion).

Syllabus

Background: General (social, political, cultural) and Literary background of 20th Century Britain: an overview.

Poetry

W. B. Yeats: “The Second Coming”
T. S. Eliot: *The Waste Land* (close reading: Parts I, IV, V)
Edith Sitwell: “Aubade”
Philip Larkin: “The Whitsun Weddings”
Ted Hughes: “Pike”

Fiction

Virginia Woolf: *To the Lighthouse*
Kazuo Ishiguro: *The Remains of the Day*

Short Fiction

H. H. Munro (Saki): “Toys of Peace”, “The Storyteller”
James Joyce: “After the Race”

Drama

Samuel Beckett: *Waiting for Godot*

Harold Pinter: *The Dumb Waiter*

Prose

Virginia Woolf: “Modern Fiction”, “The Middlebrow”

Salman Rushdie: “‘Commonwealth Literature’ does not Exist”

Extra Reading/Reference

- Andrew Marr: *A History of Modern Britain*
- Barry Lewis: “Postmodernism and Literature (or World Salad Days: 1960-90)”
- Bénédicte Ledent: “Black British Literature”
- David Edgerton: *The Rise and Fall of the British Nation: A Twentieth Century History*
- Jewel Spears Brooker: “‘The Second Coming’ and ‘The Waste Land’: Capstones of the Western Civilization”
- John Carey: “The Movement Poets and Associates: Larkin, Enright, Jennings, Gunn, Betjeman, Stevie Smith”
- Martin Esslin: “The Theatre of the Absurd”
- Matei Calinescu: “Modernity, Modernism, Modernization: Variations on Modern Themes”
- Norman Jeffares: “Yeats as Modern Poet”
- Onyekachi Wambu: “Black British Literature since Windrush”
- Vernon Bogdanor: “Britain in the 20th Century - Progress and Decline: The Character of Twentieth Century Britain” (Transcript of Lecture given at Gresham College)

Mode of Classes: Virtual (Google Classroom and Google Meet).

Evaluation

Continuous Assessment: 50 marks

End Semester Examination: 50 marks

Continuous Assessment

Assessment Type	Marks
Assignment 1	25
Test	25
Presentation	25
Assignment 2	25

NB: The best two will be taken, if more than two assignments are submitted.

Course No. 502
Department of English University of Hyderabad
MA III, Semester, Aug – Dec 2021
LITERARY CRITICISM AND THEORY - I
(Core Course – 4 Credits) Instructor: Girish D. Pawar

Course Learning Outcomes Proposed by the Instructor

Course Code: EN502

After completing this course, the students will be able to:

CLO 1. This survey course aims to acquaint students with major texts, thoughts, concepts and early schools of Literary Criticism and Theory as part of English literary studies. Major terms of literary criticism like 'mimesis', 'art', 'rhetoric', 'sublime', '*phantasia*' and 'truth' help students look at literary writing in philosophical and critical way.

CLO 2. Acquire an awareness of the main trends and movements from Classical Literary Criticism up to pre 1940s Literary Theory and of the major texts prescribed for mandatory reading and an ability to reproduce what has been disseminated in classroom sessions.

CLO 3. Understand these trends, movements and texts and be able to discuss them in their own words based on their understanding.

CLO 4. Contextualize the concepts, moving beyond the mandatory texts.

CLO 5. Express in correct and if possible expressive language, both in writing and verbal presentations/discussions, what they have learned and understood and to locate relevant material from both print and digital sources.

This survey course aims to acquaint students with major texts, thoughts, concepts and early schools of Literary Criticism and Theory as part of English literary studies. The course will attempt to trace the development of literary approaches from classical literary criticism to the rise of new criticism as a textual practice. Following is the tentative outline and course material:

Classical Criticism

Plato – *Ion*, *The Republic* (selections) Aristotle – *Poetics* (selections)

Horace – *Ars Poetica*

Longinus – "On the Sublime"

Renaissance Criticism

Sidney – *An Apology for Poetry*

Neoclassical Literary Criticism

Dryden – *Essay of Dramatic Poesy*

Young – *Conjectures on Original Composition*

Pope – *An Essay on Criticism* (selections) Johnson – *Preface to Shakespeare*

Romantic Criticism

Wollstonecraft – *A Vindication of the Rights of Woman*

Locke – *An Essay Concerning Human Understanding* (selections) Coleridge – *Biographia Literaria* (selections)

Wordsworth – *Preface to Lyrical Ballads*

Keats: Key Concepts

Victorian Criticism

Poe – *The Philosophy of Composition*

Arnold – *The Function of Criticism at the Present Time*

James – *The Art of Fiction*

Wilde – *Preface to The Picture of Dorian Gray*

Early 20th Century Criticism (Russian Formalism and New Criticism)

Eliot – *Tradition and the Individual Talent*

Richards – *Two Uses of Language*

Shklovsky – *Art as Technique*

Brooks – *The Formalist Critic*

Suggested Reading:

The Norton Anthology of Theory and Criticism ed. by Vincent B. Leitch

The Critical Tradition: Classic Texts and Contemporary Trends ed. by David H. Richter

History of Literary Criticism and Theory: From Plato to the Present by M.A.R. Habib

Literary Theory: A Very Short Introduction by Jonathan Culler

Literary Theory: An Introduction by Terry Eagleton

The Bedford Glossary of Critical and Literary Terms by Supriya M. Ray and Ross Murfin

40% Marks- Continuous Assessment

60% Marks – End-of-Semester Examination

NOTE:

The course instructor can change/alter/add/drop the content/s after consulting the students or teachers of the department.

A second reading list will be provided during the course.

Most of the 'Suggested Reading' texts are available online to download for free.

Department of English
M.A. III Semester (August – December, 2021)

Course Code: EN 504
Title of the Course: New Literatures in English – I
(4 credits)
Instructor: Saradindu Bhattacharya

The course offers an introductory thematic survey of significant literary texts that have emerged from postcolonial contexts and engages with the central debates and concerns that inform our reading of such literatures within the disciplinary framework of ‘English’ Studies. Please note that a few additional texts may be taught, with prior intimation, as part of the course, depending on the availability of time and student participation and feedback.

Learning Objectives:

On successfully completing this course, students should be able to:

1. Explain the aesthetic and political implications of using the term “new” to designate, study and teach literatures produced in former European colonies.
2. Demonstrate an understanding of how the history of colonial expansion and conflict in different kinds of colonies (settler, plantation, trade) has shaped their literary output.
3. Analyse, through a close reading of primary texts, how language itself becomes both a site and a tool of colonial encounters.
4. Demonstrate how ideas of racial and cultural difference and superiority are encoded through, as well as challenged by, the use of literary elements such as symbols, motifs, tropes in the prescribed texts.
5. Apply the theoretical frameworks of postcolonial studies and trauma studies to read literary texts within the larger discursive context of human rights.
6. Explain, through a prior familiarity with narrative forms and generic conventions, the continuities and the disjunctures between postcolonial writings and Eurocentric literary traditions.

Course Outline

Introduction

Salman Rushdie: “Commonwealth Literature Does Not Exist”
OR Chimamanda Ngozi Adichie: “The Dangers of a Single Story”

Unit I: Language, Culture, Power

Ngugi wa Thiong’o: *Decolonizing the Mind* (Excerpt)
OR Chinua Achebe: “The Politics of Language”
Margaret Atwood: “Progressive Insanities of a Pioneer”

Rita Joe: "I Lost My Talk"
Louise Bennett-Coverley: "Colonization in Reverse"
Jeanette C. Armstrong: "This is a Story"

Unit II: Race, Indigeneity, Hybridity

Robert Young: "The Cultural Politics of Hybridity"
Allen Curnow: "House and Land"
Judith Wright: "At Lake Cooloolah"/ "Bora Ring"
Nadine Gordimer: "Once Upon a Time"
Barbara Baynton: "The Chosen Vessel"
Derek Walcott: *Pantomime* OR Wole Soyinka: *The Lion and the Jewel*
Jean Rhys: "The Day They Burned The Books"
J.M. Coetzee: *Waiting for the Barbarians*

Unit III: History, Memory, Resistance

Derek Walcott: "The Muse of History" (Excerpt)
"Map of the New World"/ "The Sea is History"
Grace Nichols: "One Continent/ To Another"
Lorna Goodison: "Guinea Woman"
V.S. Naipaul: Selections from *Miguel Street*
George Ryga: *The Ecstasy of Rita Joe*
OR Drew Hayden Taylor: *Someday*

Reference

The Arnold Anthology of Postcolonial Literatures in English

Background Reading

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back – Theory and Practice in Post-Colonial Literatures*. London: Routledge. 1989.
Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. New York: Routledge, 1995.
Bennett, Donna. "English Canada's Postcolonial Complexities." *Essays on Canadian Writing* 51-52 (1993-94): 164-210.
Gandhi, Leela. *Postcolonial Theory – A Critical Introduction*. Edinburgh: Edinburgh UP, 1998.
Gibson, Ross. *South of the West: Postcolonialism and the Narrative Construction of Australia*. Bloomington: Indiana UP, 1992.
Irele, F. Abiola, and Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*. Cambridge: Cambridge UP, 2000.
Kroller, Eva-Marie, ed. *The Cambridge Companion to Canadian Literature*. Cambridge: Cambridge UP, 2004.
Webby, Elizabeth, ed. *The Cambridge Companion to Australian Literature*. Cambridge: Cambridge UP, 2000.

Department of English
MA-III, Aug.-Dec. 2021
An Introduction to Cultural Studies
4 Credits
Instructor: Pramod K Nayar

At the conclusion of the course, the students will be able to:

- CLO 1 Examine the link between cultural forms/practices and structures of power.
- CLO 2 Discuss and compare different media forms: images, text, film, literature
- CLO 3 Establish modes of reading discourses in cultural practices
- CLO 4 Analyse the frames for reading mourning, memorialization, the ruin and/or war machines

This course will introduce MA-III to the key concepts and methodologies in the dominant forms of Cultural Studies (CS). There will be examples drawn from various media and genres to enable them to understand how cultural texts may be studied.

CS: Scope, Aim, Methods

Culture/popular culture
Production and consumption of culture
Power/culture

Brief histories & locations

BCCS
Globalization
Digital cultures

Methods/Methodology

The 'circuit of culture'
Language/discourse
Identity
Everyday life
Cultural intermediaries
Audience/Reception Studies

Theories

Poststructuralism & postmodernism
Postcolonial theory
Gender studies
Technoculture

Case Studies

1. Memory Cultures

The Indian Memory Project (<https://www.indianmemoryproject.com>)

Dark Tourism (Chernobyl) **OR** Post-industrial Ruins

2. The Nuclear Humanities

Visual cultures of the bomb

Scientific Biography (Jonathan Fetter-Vorm, *Trinity: A Graphic History of the First Atomic Bomb*, 2012)

3. Covid Cultural Studies

The Arts of Covid-19: Banksy (<https://mymodernmet.com/banksy-street-art-covid/> ;
<https://www.bbc.com/news/uk-england-hampshire-56497104>)

<https://time.com/5817117/coronavirus-art-history/>

The Great Empty (*New York Times*,

<https://www.nytimes.com/interactive/2020/03/23/world/coronavirus-great-empty.html>
)

Cultures of Mourning

Reading List

[The list will be expanded with specific primary & critical material as the course progresses, as deemed necessary by the instructor]

Chris Barker. *Cultural Studies: Theory and Practice*. SAGE, 2000.

David Simpson. *9/11: The Culture of Commemoration*. U of Chicago Press, 2006.

Marita Sturken. 'The Aesthetics of Absence: Rebuilding Ground Zero', *American Ethnologist* 31.3 (2004): 311-325.

Tim Edensor. *Industrial Ruins: Spaces, Aesthetics, and Materiality*. Oxford: Berg, 2005.

Bryan C. Taylor. 'Nuclear Pictures and Metapictures', *American Literary History* 9.3 (1997): 567-597.

Peggy Rosenthal. 'The Nuclear Mushroom Cloud as Cultural Image', *American Literary History* 3.1 (1991): 63-92.

Josh Smicker. 'COVID-19 and "crisis as ordinary": pathological whiteness, popular pessimism, and pre-apocalyptic cultural studies', *Cultural Studies* 35.2-3 (2021): 291-305.

Jon Stratton. 'Parodies for a pandemic: coronavirus songs, creativity and lockdown', *Cultural Studies* 35.2-3 (2021): 412-431.

Assessment: TBC (in accordance with University guidelines)

Department of English
University of Hyderabad
M.A. English, Semester I October -January 2022
The English Language
Instructor: D. Murali Manohar

The English Language is designed as a core and an introductory course for postgraduate students in English. Quite a few students are not from an English Literature and Language background and even among those who are, very few have done an earlier course in The English Language so the majority are encountering most of the concepts studied here for the first time.

The Learning Outcomes, therefore, are framed on the assumption that on an average most (not all) students will be able to achieve the majority of the outcomes listed:

- Acquire an awareness of the communication skills among humans and non-humans with the properties of language. (2)
- Acquire an awareness of Speech organisms and air stream mechanisms through illustrations of vowels, consonants and diphthongs.(2)
- Develop acquaintance with morphology: morpheme, word, affixation with inflexional and derivatives after a background introduction to the language of humans and non-humans language, phonology etc. (3)
- Comprehension of phonology, morphology and logically leading to phrase structure grammar unlike in the traditional grammar mode starting with phrases such as Noun, Preposition and Adjective. (2)
- Understand the basics of phrases, tenses and verbs such as Transitive, Intransitive, Intensive, Di-transitive, Complex Transitive and Prepositional. (2)
- Conscious realization of features such as Perfect aspect, Have and Do forms and properties of modals.(2)
- Understanding the salient features of Semantics. (3)

The course will introduce students to some of the basic concepts such as Phonetics, Morphology, Sentence Structure (Syntax) and Semantics. The primary concern is on English, but students are expected to bring in samples of their own languages. The idea assumes that the class is a mixture of various culture groups. Since it is the language course, students are expected to do a lot of work in and outside classroom.

Unit I: Language and communication.

Unit II: Phonetics: Classification of speech sounds-Vowels, consonants and diphthongs.

Unit III: Morphology: Word, morpheme, affix; derivations, inflections.

Unit IV: Phrase Structure Grammar: Noun Phrase, Prepositional Phrase, Adjective Phrase, Adverbial Phrase and Verb Phrase.

Unit V: Tense in English; Intensive Verb, Transitive verb, Intransitive Verb, Di-transitive verb, Complex Transitive Verb, Perfect Aspect, Have and Do Forms, Properties of Modals

Unit VI: Introduction to Semantics

Assessment: 40% continuous assessment consisting of Tests and 60% final examination.

Recommended Reading:

Akmajian, A., et al. (1984). *Linguistics: An Introduction to Language and Communication*. New Delhi:

Prince-Hall of India.

Burton-Roberts, Noel. (1986). *Analyzing Sentences*. London: Longman.

Carstairs-McCarthy, Andrew. (2002). *An Introduction to English Morphology: Words and their Structure*.

Edinburgh: Edinburgh University.

Cutting, Joan. (2002). *Pragmatics and Discourse*. London: Routledge.

Chomsky, Noam. (1965). *Aspects of the Theory of Syntax*. Massachusetts: The M.I.T Press.

Chomsky, Noam. (1971). *Syntactic Structures*. Paris: Mouton.

Fabb, Nigel. (2005). *Sentence Structure*. London: Routledge.

Gimson, A.C. (1970). *An Introduction to the Pronunciation of Language*. London: ELBS & Edward Arnold

Ltd..

Lyons, John. (1970). *Chomsky*. Glasgow: Collins.

O' Connor, J.D. (1967). *Better English Pronunciation*. Cambridge: CUP.

Roach, Peter. (1983). *English Phonetics and Phonology*. Cambridge: CUP.

Yule, George. (2000). *The Study of Language*. Cambridge: CUP.

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD

M.A. I Semester – October – February 2021 - 2022

Introduction to Literary Studies

Instructor: Sireesha Telugu

Credits: 4

After completing this course successfully, students will be able to:

CLO 1 Understand the historical, political, and social contexts of the literary works.

CLO 2 Broaden their horizons and build their imagination, thinking beyond the constructed texts.

CLO 3 Demonstrate the function of literature in both the literary language, and the scientific language (Everyday language).

CLO 4 Describe the classification and grouping of literary works.

CLO 5 Examine different literary movements, and their functionality in the development of different forms of literature.

CLO 6 Apply their learning in identifying the literary elements of fiction, poetry, and drama, and establishing a connection between them.

CLO 7 Engage with different periods in literature and contextualize literature on the basis of historical events, intellectual and cultural events.

CLO 8 Critically, theoretically and thematically analyze the texts.

This course will introduce students to the “history and interpretation of literature”. It will broaden students’ awareness of various literary forms & their functions. Through a close reading of the texts, the students will learn how to analyse prose, poetry and drama using historical and theoretical frameworks. This course will specifically focus on a broad overview of major movements from Medieval to Postmodern period.

1. What is Literature? Why Literature
 - a. The Concept of Literature
 - b. The Function of Literature
2. Literary Forms and their Functions
 - a. Drama
 - Elements of Drama (Action, Characters, Spectacle, etc)
 - Kinds of Drama (Tragedy, Comedy, Parody, etc)
 - b. Poetry
 - Elements of Poetry (Imagery, simile, tone, etc)
 - Kinds of Poetry (epic, ode, elegy, ballad, etc)
 - c. Fiction
 - Elements of Fiction (Story, Plot, Narration, etc)

Kinds of Fiction (The Novel and the Short Story)

3. Historical Periods in English Literature (A Broad Overview)
Old English Period, Middle English Period, Renaissance Period, Neoclassical Period, Romantic Period, Realistic Period, Modernist Period, and Postmodernist Period.

Required Reading List

Octavia E. Butler, "Blood Child"
Charlotte Perkins Gilman "The Yellow Wallpaper"
Franz Kafka "The Metamorphosis"
Edgar Allan Poe "The Cask of Amontillado"
Mary Shelly *Frankenstein*
Samuel Beckett *Waiting for Godot*

Selected poems from

George Herbert, Sir Thomas Wyatt, William Blake, Alfred Lord Tennyson, Elizabeth Barrett Browning, Langston Hughes, William Butler Yeats

Secondary Reading List

Aristotle. *Poetics*
Franklin Court, "Introduction" to *Institutionalizing English Literature: The Culture and Politics of Literary Study, 1750-1900*, 1992
Gauri Vishwanathan. *Masks of Conquest: Literary Study and British Rule in India*, 1989
K. Narayana Chandran. "On English from India: Prepositions to Post-positions". *The Cambridge Quarterly*, Vol. 35, No. 2, 2006
Lewis Turco. *The Book of Literary Terms*, 1999
Mario Klarer. *An Introduction to Literary Studies*, 1999
Raman Selden. *Practicing Theory and Reading Literature: An Introduction*, 1989
Robert Dale Parker. *How to Interpret Literature*, 2008
Stephen Greenblatt, et al (eds.). *The Norton Anthology of English Literature*, 9th edition, Vol. I and II
Sylvan Barnet, et al. *An Introduction to Literature*, 2006
Tom H. Gibbons. *Literature and Awareness: An Introduction to the Close Reading of Prose and Verse*, 1979

* Active reading is expected in this course, and under no circumstances re-tests are given until and unless the situation demands in emergency.

*More texts will be added to the reading list. The instructor reserves the right to change the texts based on their necessity and availability

DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD
MA. I Semester: October, 2021
EN 403 Indian Writing in English (4 credits)
Instructor: Siddharth Satpathy

This course will offer a broad survey of Indian Writing in English. The survey will proceed by taking diverse genres into account. The first unit will offer a sample of the prose writings, and the second will take a look at poetry. The third and fourth will cover novels and dramas. It is a reading intensive course that will expect students to engage with both primary and secondary sources. The following is a tentative outline of the syllabus. The Instructor retains the right to bring in minor alterations as and when necessary.

Course Learning Outcomes Proposed by the Instructor

After successful completion of the course students will be able to:

CLO 1 Demonstrate an awareness of some of the major intellectual concerns which animate Indian Writing in English.

CLO 2 Acquire skills of close reading, and interact with a set of primary sources in diverse literary genres.

CLO 3 Construct a dialogue between these varieties of primary sources.

CLO 4 Acquire a rudimentary understanding of the method of enquiry called ‘intellectual history’

Unit 1: Prose

1. Rammohan Roy, “Petitions Against the Press Regulations” 1823
2. M.K. Gandhi, *Hind Swaraj* 1909, [selections]
3. Salman Rushdie, “Imaginary Homelands” in *Imaginary Homelands: Essays and Criticism: 1981-1991*, 1991.

Unit 2: Poetry

1. Henry Derozio, “To India—My Native Land”
2. A. K. Ramanujan, “Small-Scale Reflections on a Great House”
3. Nissim Ezekiel, “Enterprise”
4. Eunice de Souza, “Women in Dutch Painting”

Unit 3: Drama

1. Girish Karnad, *Naga-Mandala*, 2012
2. Mahesh Dattani, *Clearing the Rubble*, 2005

Unit 4: Fiction

1. Raja Rao, *Kanthapura*, 1938
2. Manju Kapur, *Difficult Daughters*, 1999
OR
Amitav Ghosh, *The Sea of Poppies*, 2008

Recommended Readings

1. Rosinka Chaudhuri, *Freedom and Beef Steaks: Colonial Calcutta Culture*, Orient Black Swan, 2012.
2. Mary Ellis Gibson, *Indian Angles: English Verse in Colonial India from Jones to Tagore*, Ohio University Press, 2011.
3. Priyamvada Gopal, *The Indian English Novel: Nation, History, and Narration*, Oxford Studies in Postcolonial Literature, Oxford University Press, 2009.
4. Bruce King, *Modern Indian Poetry in English*, OUP, 2001
5. Arvind K Mehrotra Ed., *A History of Indian Literature in English*, C. Hurst & Co., 2003

**DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD**

MA I Semester, October-February, 2021-22

Shakespeare and 17th Century English Literature and Thought

Instructor: Bhaskar Lama

Credits: 4

After completion of this course, it is expected that the students will be able to:

CLO 1 Explain the texts thoroughly after having done close reading of the texts/works;

CLO 2 Explain the texts/works contextually by examining the social, cultural, and political developments;

CLO 3 Analyse the role and operation of power politics;

CLO 4 Relate the subject-matter in the contemporary context;

CLO 5 Express their ideas about the age and the events, development and human condition, through the fiction and political writings, which will show their analytical faculty;

CLO 6 Apply their learning, in a prudent manner, while dealing with human condition and that of time and space;

CLO 7 Employ their ideas lucidly in both oral and written communication;

CLO 8 Understand and critically analyse the operations of patriarchal and racist/ethnocentrist structures.

Shakespeare and 17th Century English Literature and Thought is a core course of 4 credits offered to MA I Semester. This course aims at providing a basic introduction to the work of William Shakespeare and the literature of 17th Century England. It will incorporate works of diverse kinds/genres—plays, poems, prose pieces, and philosophical writings—with an aim to understand them contextually.

Course Outline

Shakespeare

William Shakespeare: *King Lear* (**Family, Property and Politics**)

William Shakespeare: *Twelfth Night* (**Love, Identity and Gender**)

Exploring Life, Time, Beauty, Love and Death

Sir Walter Raleigh: 'What is our Life?'

Shakespearean Sonnets: 'Shall I compare thee to a summer's day?' (18), and 'When I have seen by Time's fell hand defaced' (64)

Sir Philip Sidney: 'Fly, fly, my friends, I have my death-wound, fly!' (20) (From *Astrophil and Stella*)

Thomas Nashe: 'A Litany in Time of Plague'

Elements in Metaphysical Poems

John Donne: 'The Flea', and 'The Good-Morrow'

Andrew Marvell: 'A Dialogue Between the Soul and the Body'

Henry Vaughan: 'The Retreat'

Female Voices

Aemilia Lanyer: From *Slave Dues Rex Jadaoerum* ("To the Queen's Most Excellent Majesty", "To the Virtuous Readers")

Mary (Sidney) Herbert: "Psalm 52"

Mary Wroth: From *A Crown of Sonnets Dedicated to Love* 77

Religion and God

John Milton: "On the Morning of Christ's Nativity"

Concerns in the Country House Poem

Ben Jonson: 'To Penshurst'

Politics through Prose

Sir Francis Bacon: "Of Plantations" and "Of Travel"

Thomas Hobbes: From *Leviathan*

Recommended Reading:

The texts are available as soft copies online. The instructor shall provide them if the students are not able to find them.

- Braunmuller, A.R., and Michael Hattaway, editors. *The Cambridge Companion to English Renaissance Drama*. Cambridge UP, 1990.
- Schoenfeldt, Michael, editor. *A Companion to Shakespeare's Sonnets*. Wiley-Blackwell, 2010.
- Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard University Press, 1999.
- de Grazia, Margaret, and Stanley Wells, editors. *The Cambridge Companion to Shakespeare*. Cambridge UP, 2001.

- Corns, Thomas N., editor. *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge UP, 1993.
- Corns, Thomas N. *A History of Seventeenth-Century English Literature*. Wiley-Blackwell, 2014.
- Danielson, Dennis, editor. *The Cambridge Companion to Milton*. Cambridge UP, 1999.

Assessments

50 % Internal Assessment (the pattern will be instructed in the introductory class)

50 % End Semester Exam
