

Department of English  
University of Hyderabad  
M. Phil English:  
Semester – I, August – November 2016

Chetna Singh, M. Phil, “Introduction to Indian Writing in English”  
4 credits  
B Krishnaiah

**1. Tentative Title: Image of New Woman in the Fiction of Manju Kapoor**

B. Krishnaiah  
Wednesday 11-01

This course will introduce the student to the Indian Writing in English with selected texts of poetry, prose, fiction and drama. The student is expected to read both literary and critical material for the thorough comprehension of the origin and the growth of Indian Writing in English.

**Background Study:**

Rise of the Indian Novel, Feminism, Women’s Liberation Movement, New Woman

**Prose:**

Murali Manohar. “Introduction.” *Indian English Women’s Fiction*. New Delhi: Atlantic, 2007.

B. Krishnaiah. “Indian English Women Novelists: An Overview.” *Image of Woman in the Recent Indian English Fiction by Women*. New Delhi: Prestige Books International, 2011.

**Poetry:**

Toru Dutt: Sita

Sarojini Naidu: The Pardah Nashin

Kamaladas: An Introduction, The Old Playhouse,

Nissim Ezekiel: Enterprise, Poet, Lover, Birdwatcher

**Fiction:**

Krupabai Satthianandan: *Kamala: A Story of a Hindu Wife*

Shashi Deshpande: *That Long Silence*

**Drama:**

Girish Karnad: *Hayavadana*

Vijay Tendulkar: *Sakharam Binder*

**Suggested Reading:**

Bai, K. Meera. “The Concept of ‘New Woman’ and Her Appearance in Indian Writing in English.” *Women’s Voices: The Novels of Indian Women Writers*. New Delhi: Prestige, 1996. 16.

- Dhawan, R.K. "introduction: Indian Women Novelists." *Indian Women Novelists* Set. I, Vol. 1. New Delhi: Prestige, 1991.
- Iyengar, K.R. Srinivas. *Indian Writing in English*. New Delhi: Sterling Publishers, 1989.
- Kumar, Satish. "Women Novelists." *A Survey of Indian English Novel*. Bareilly: Prakash Book Point, 1996.
- Mehrotra, A. K. *History of Indian literature in English*. New York: Columbia University Press, 2003.
- Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Academy, 1982.
- Singh, Veena. "Women Novelists of the Post-colonial India." *Indian Writing in English*. Ed. Mohit K. Ray. Delhi: Atlantic Publishers, 2003. 166-175.
- Suneel, Seema. "Emergence of New Woman in Indian Fiction: A Study of Bharati Mukherjee's *Wife*, Shashi Deshpande's *That Long Silence* and R. W. Desai's *Frailty, Thy Name is (W)oman*." *Feminism and Literature*. Ed. Veena Noble Dass. New Delhi: Prestige, 1995. 219-229.
- Mary Wollstonecraft: Vindication of the Rights of Women (Introduction and Chapter II)  
<https://uniteyouthdublin.files.wordpress.com/2015/01/a-vindication-of-the-rights-of-woman-by-mary-wollstonecraft.pdf>
- Simon de Beauvoir: The Second Sex (Introduction, Woman as the other)  
[http://www.aaronvandyke.net/summer\\_readings/de%20Beauvoir-womanasother.pdf](http://www.aaronvandyke.net/summer_readings/de%20Beauvoir-womanasother.pdf)

### **Assessment**

Internal, continuous assessment: 40%, and End-semester examination: 60%

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Chetna Singh

**2. Author Course: The Fiction of Manju Kapoor**

B. Krishnaiah

Friday 11-01

The course will have a first-hand reading of the fiction of Manju Kapoor to explore the themes such as woman's struggle for emancipation, conflict between tradition and modernity, her identity crisis and psychological turmoil in a male-dominated society. It discusses the existential predicament of the subdued women in a patriarchal society with their feminine sensibility and psychological insights. It provides a foundation for the student's subsequent analysis of her selected texts for the programme. The titles of the programme as follows:

Kapoor, Manju. *Difficult Daughters*. New Delhi: Penguin India, 1998.

--- *A Married Woman*. London: Faber and Faber, 2003,

--- *Home*. Gurgaon: Random House India, 2006.

--- *The Immigrant*. Gurgaon: Random House India, 2008.

--- *Custody*. London: Faber and Faber, 2011.

**Suggested Reading:**

Devi, Shakuntala. *Women's Status and Social Change*. Jaipur: Pointer, 1999.

Forbes, Geraldine. *Women in Modern India*. Cambridge: Cambridge University Press, 1996.

Gore, M.S. *Urbanisation and Family Change*. Bombay: Popular, 1969.

Iyengar, K.R. Srinivas. *Indian Writing in English*. New Delhi: Sterling Publishers, 1989.

Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Academy, 1982.

Seshadri, Vijayalakshmi. *The New Women in Indian-English Women Writers since the 1970s*.  
Delhi: B.R. Publications, 1995.

Singh, Sushila. *Feminism: Theory, Criticism, Analysis*. Delhi: Pencraft International, 1997.

Uma, Alladi. *Women and Her Family: Indian and Afro-American – A Literary Peerspective*.  
New Delhi: Sterling, 1989.

Walsh, William. *Indian Literature in English*, London, Longman, 1990.

Mishra, Binod (ed). *Critical Responses to Feminism*. New Delhi: Sarup & Sons, 2006.

Pathak, R. S (ed). *Indian Fiction of the Nineties*. New Delhi: Creative Books, 1997.

Prasad, Amar Nath (ed). *New Lights on Indian Women Novelists in English Vol. I*. New Delhi:  
Sarup & Sons, 2003.

Ray, Mohit K. & Ramakundu (ed). *Studies in Women Writers in English*. New Delhi: Atlanta  
Publishers, 2005.

**Assessment**

Internal, continuous assessment: 40%, and End-semester examination: 60%

3. Tentative Title: 'Women Studies'. (Instructor: D. Murali Manohar)



DEPARTMENT OF ENGLISH  
The University of Hyderabad

**CRITICAL APPROACHES**

M. Phil. / Ph. D. (Semester I) July—December 2016  
(Instructor: K. Narayana Chandran, Room 9, English Department)

Texts for Presentation/ Discussion through Weekly Meetings

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- Jacques Derrida, "The time of a thesis: punctuations." *Philosophy in France Today*.  
Ed. Alan Montefiore. Cambridge UP. 1983.
- Cornel West, "The New Cultural Politics of Difference." *Out There: Marginalization and Contemporary Cultures*.  
Ed. R. Fergusson, M. Gever, T. T. Minh-ha and Cornel West. New Museum of Contemporary Art, 1990.
- Jamaica Kincaid, "In History." *Callaloo*. 24.2 (Spring 2001). 620- 626.
- Audre Lorde, "Age, Race, Class, and Sex: Women Redefining Difference." *Ibid*.
- Terry Eagleton, "The End of English." *The Eagleton Reader*. Wiley, 1997.
- Raymond Williams, "Film and the Cultural Tradition." *Cinema Journal*, 52.3 (Spring 2013):19-24.
- \_\_\_\_\_, "Introduction." *Keywords*. Penguin, 1976.
- George Steiner, "'Critic'/ 'Reader.'" *George Steiner: A Reader*. Penguin, 1984.
- Edward Said, "The Politics of Knowledge." *Raritan* 1 (Summer 1991). 18-31.
- Lucé Irigaray, "A Chance to Live." *Thinking the Difference*. Trans. Karin Montin. Athlone Press, 1994.
- Gayatri C. Spivak, "Explanation and Culture: Marginalia." *In Other Worlds: Essays in Cultural Politics*.  
Routledge, 2006.
- A.K. Ramanujan, "Is there an Indian way of thinking? An Informal Essay." *Contributions to Indian Sociology*.  
23. 1 (1989). 41-58.
- Salman Rushdie, "Step Across This Line." *The Tanner Lectures on Human Values*, 2002.
- Gilles Deleuze and Félix Guattari, "What is a Minor Literature?" *Kafka: Toward a Minor Literature*.  
U Minnesota P. 1986.
- Pierre Bourdieu, "The Metamorphosis of Tastes;" "The Linguistic Market." *Sociology in Question*. Sage, 1993.
- Leslie Fiedler, "Giving the Devil His Due." *The Journal of Popular Culture*. 12. 2 (Fall 1978). 197-207.
- Margaret Atwood, "Communion: Nobody to Nobody: The eternal triangle: the writer, the reader, and the book  
as go-between." *Negotiating with the Dead*. Cambridge UP, 2002.
- Michel Foucault, *Abnormal: Lectures at the Collège de France, 1974-1975*. Selections.  
Trans. Graham Burchell. Verso, 2003.
- Partha Chatterjee, "Talking about Modernity in Two Different Languages." *A Possible India*. OUP, 1997.

Additional texts

- Harold Pinter, *Mountain Language, One for the Road*
- Adrienne Rich, Selections from her Poetry
- Chimamanda Ngozi Adichie, 2009 lecture. [www .ted.com/talks/lang/  
en/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story.html](http://www.ted.com/talks/lang/en/chimamanda_adichie_the_danger_of_a_single_story.html)
- Nuruddin Farah, *Maps*
- Margaret Atwood, *Cat's Eye, Power Politics*
- Jeanette Winterson, *Written on the Body*
- Derek Walcott, Selections from Poetry and Prose



DEPARTMENT OF ENGLISH  
THE UNIVERSITY OF HYDERABAD  
COURSE: **An Introduction to Salman Rushdie.**  
**M.Phil. I Semester; July - November 2016**  
Credits: 4

Instructor: Sindhu Menon

This course is intended to be an introductory survey of Salman Rushdie's works including novels essays and a travelogue. The aspects of narrative, ideology, magic realism, fantasy and political commentary in the works will be studied.

**Primary Texts**

Salman Rushdie: Midnight's Children  
Salman Rushdie: The Ground Beneath Her Feet  
Salman Rushdie: Imaginary Homelands  
Salman Rushdie: Enchantress of Florence  
Salman Rushdie: The Moor's Last Sigh  
Salman Rushdie: Shalimar the Clown  
Salman Rushdie: The Jaguar Smile: A Nicaraguan Journey

**Recommended Reading**

Goonetilleke, D. C. R. A. Salman Rushdie. NY: Macmillan. 1998. Print.  
Harrison, James. Salman Rushdie. NY: Macmillan. 1992. Print.  
Thiara, Nicole Weickegennant. Salman Rushdie and Indian Historiography: Writing the Nation into Being. NY: Macmillan. 2009. Print.  
Treverson, Andrew: Salman Rushdie. Manchester: Manchester University Press. 2007. Print.  
Hassumani, Sabrina. Salman Rushdie: A Postmodern Reading of His Major Works. Farleigh: Farleigh Dickinson University Press. 2002. Print.  
Bloom, Harold. (ed). Salman Rushdie. Philadelphia: Chelsea House Publishers. 2003. Print.

**Modes of Assessment**

40% of the evaluation will be based on internal assessment which will consist of the best two class tests or assignments out of three and 60% will be from the end semester examination.



DEPARTMENT OF ENGLISH  
THE UNIVERSITY OF HYDERABAD  
COURSE: **Children's Literature**  
**M.Phil. I Semester; July - November 2016**  
Credits: 4

Instructor: Sindhu Menon

This course is intended as an introductory survey of Children's Literature in English. Children's texts as well as theories on Children's Literature will be examined. Narrative Techniques, Content, Visual Aspects etc will be examined. Fantasy will be a predominant element in the Course.

**Primary texts:**

Geoffrey Rogers: *The Boy, The Bear, The Baron and The Bard*

Rudyard Kipling: *Just So Stories*

Subhadra Sen Gupta: *A Princess's Diary: Jahanara*

Lucy M Boston: *The Stones of Green Knowe*

Susan Cooper: *King of Shadows*

Nilanjana Roy: *The Wildings*

C.S .Lewis : *The Lion, The Witch and the Wardrobe*

Roderick Townley: *The Great Good Thing*

Kate Di Camillo: *The Tale of Despereaux*

Rick Riordan: *Percy Jackson and the Lightning Thief.*

**Recommended Reading.**

Hunt, Peter. *An Introduction to Children's Literature.* Oxford: OUP.1994. Print

--- (ed) *Understanding Children's Literature.* London: Routledge.1999. Print.

Carpenter, Humphrey. *Secret Gardens: The Golden Age of Children's Literature.* Boston: Houghton. 1985. Print.

Aveling, Helen. (ed) *Unseen Childhoods.* London: Bettany Press. 2009. Print.

Ewers, Hans- Heino. *Fundamental Concepts of Children's Literature Research: Literary and Sociological Approaches.* London: Routledge. 2009. Print.

**Modes of Assessment**

40% of the evaluation will be based on internal assessment which will consist of the best two class tests or assignments out of three and 60% will be from the end semester examination.



DEPARTMENT OF ENGLISH  
THE UNIVERSITY OF HYDERABAD  
COURSE: **Salman Rushdie's Children's Tales**  
**M.Phil. I Semester; July - November 2016**  
Credits: 4  
Instructor: Sindhu Menon

This course is intended to examine in detail the two Children's texts by Salman Rushdie and critical material on them. As the thesis will be largely structured around these two texts, an intensive close reading strategy will be employed.

**Primary Texts.**

Salman Rushdie: *Haroun and the Sea of Stories*

Salman Rushdie: *Luka and the Fire of Life*

Suchismitha Sen: "Memory, Language and Society in Salman Rushdie's *Haroun and the Sea of Stories*" *Contemporary Literature*. Vol. 36, No. 4 (Winter, 1995), pp. 654-675

Anne Scott McLeod: "Censorship and Children's Literature" *The Library Quarterly: Information, Community, Policy*. Vol. 53, No. 1 (Jan., 1983), pp. 26-38

Meenakshi Bharat: "Creative Fear in Salman Rushdie's *Haroun* and *Luka*: The "Safe House" of Children's Literature" . *Marvels & Tales*. Vol. 29, No. 2 (2015), pp. 304-323

Carlo Coppola: "Salman Rushdie's *Haroun And The Sea Of Stories*: Fighting The Good Fight Or Knuckling Under" *Journal of South Asian Literature*. Vol. 26, No. 1/2, Miscellany (Winter, Spring, Summer, Fall 1991), pp. 229-237

Soumava Maiti: "The Art of Storytelling and the Role of Memory in Salman Rushdie's *Haroun and the Sea of Stories* and *Luka and the Fire of Life*" *Rupkatha Journal*. Volume VIII, Number 1, 2016. Pp. 206-13.

Janet Mason Ellerby: "Fiction under Siege: Rushdie's Quest for Narrative Emancipation in *Haroun and the Sea of Stories*". *The Lion and the Unicorn*. Vol 22. No:2. April 1988.PP.211-220.

Megan.L. Musgrave "Gaming as Civic Engagement in Salman Rushdie's *Luka and the Fire of Life*". *Children's Literature Quarterly*. Vol 30, No:3, Fall 2015. pp. 238-256.



Margaret Mackey: *Narrative Pleasures in Young Adult Novels, Films and Video Games*. New York: Palgrave, 2011.

### **Recommended Reading**

Hunt, Peter (ed). *Children's Literature: The Development of Criticism*. London: Routledge. 1990. Print.

Hourihan, Margery. *Deconstructing the Hero: Literary Theory and Children's Literature*. London: Routledge. 1997. Print.

Lurie, Alison. *Don't Tell the Grown-Ups: The Subversive Power of Children's Literature*. New York: Little & Brown. 1990. Print.

Stephens, John. *Language and Ideology in Children's Fiction*. London: Longman, 1992.

### **Modes of Assessment**

40% of the evaluation will be based on internal assessment which will consist of the best two class tests or assignments out of three and 60% will be from the end semester examination.

**Leenu Sugathan**, M.Phil, 'Justice, Human Rights and the Subject in Contemporary Literature''

**1. Tentative Title: "Writing the Subject in Human Rights Literature"**

Leenu Sugathan  
Pramod K Nayar  
4 credits  
Wednesday 9-11

This course functions as an introduction to the emerging field of *Human Rights Literary studies*. It provides theoretical fesppecially those dealing with torture, imprisonment and the law. It hopes to provide the foundation for the student's eventual analysis of her chosen texts - contemporary literary narratives dealing with the above topics. It foregrounds questions of voice, representation, self-fashioning among those who are identifiable and who identify themselves as victims.

Texts chosen for this course will be, in the main, those that examine questions of life writing from prison, the social frames of incarceration, human rights and the narrative modes employed by inmates or former inmates (if the narratives were composed after their prison experience) as well as literary texts like those of JM Coetzee, Arundhati Roy and others. Critical studies of Truth and Reconciliation Commissions, such as Leigh Payne's will also be incorporated.

**Readings**

- Anker, Elizabeth S. *Fictions of Dignity: Embodying Human Rights in World Literature*. Ithaca and London: Cornell University Press, 2012.
- Athey, Stephanie. 'Dark Chamber, Colonial Scene: Post-9/11 Torture and Representation', in Elizabeth Swanson Goldberg and Alexandra Schultheis Moore (eds) *Theoretical Perspectives on Human Rights and Literature*. New York: Routledge, 2012. 180-197.
- Bartley, Aryn. 'The Violence of the Present: David's Story and the Truth and Reconciliation Commission', *Comparative Literature Studies* 46.1 (2009): 103-124.
- Cornwell, Gareth. 'Realism, Rape, and J. M. Coetzee's *Disgrace*', *Critique* 43.4 (2002): 307-322.
- Dawes, James. *That the World May Know: Bearing Witness to Atrocity*. Massachusetts: Harvard University Press, 2007.
- . 'Human Rights in Literary Studies', *Human Rights Quarterly* 31.2 (2009): 394-409.
- Goldberg, Elizabeth Swanson. *Beyond Terror: Gender, Narrative, Human Rights*. New Brunswick: Rutgers UP, 2007.
- Goldberg, Elizabeth Swanson and Alexandra Schultheis Moore. 'Introduction: Human Rights and Literature: The Development of an Interdiscipline', in Goldberg and Moore (eds) *Theoretical*

*perspectives on Human Rights and Literature*. London and New York: Routledge 2012. 1-16.

Harlow, Barbara. *Barred: Women, Writing, and Political Detention* (1992).

Kissack, Mike and Michael Titlestad. 'The Dynamics of Discontent: Containing Desire and Aggression in Coetzee's *Disgrace*', *African Identities* 3.1 (2005): 51-67.

Kosew, Sue. 'The Politics of Shame and Redemption in J. M. Coetzee's *Disgrace*', *Research in African Literatures* 34.2 (2003): 155-162.

Langlois, Anthony J. 'The Narrative Metaphysics of Human Rights', *International Journal of Human Rights* 9.3 (2005): 369-87.

Moses, Michael Valdez. 'The Mark of Empire: Writing, History, and Torture in Coetzee's *Waiting for the Barbarians*', *The Kenyon Review* 15.1 (1993): 115-127.

Schaffer, Kay and Sidonie Smith. *Human Rights and Narrated Lives: The Ethics of Recognition*. New York and Basingstoke: Palgrave-Macmillan, 2004.

Meetings will be structured around the readings assigned for (through mutual agreement) that week, and the student is expected to come with detailed notes and discussion points from the readings. *These discussions will account for grades within the internal assessment component*. There will be short written assignments throughout the course

### **Assessment**

Internal, continuous assessment: 40 %, End-semester examination: 60 %

**2. Mikhail Bakhtin and the Liberal Imagination** (Instructor: K. Narayana Chandran), 4 credits

Language in Society: liberal imagination and illiberal selves (how meaning is both individual and social)

The *dialogic* (imagination): ethical and social; dialogism of the word

Myth and Language: heteroglossia, glossolalia (how they undermine/rewrite language)

Challenges to the Ethical Self ("There is no alibi for being," Bakhtin.)

The Novel and /in many languages: polyphony

Open and proletarian discourse; fictional character, plurality of voices

The Carnival: festival, body, laughter, satire, parody....

Authoritarian politics, hierarchies, and democratic values in a pluralistic society

Transgression/ traversal: overlapping themes in Foucault, Cixous, Kristeva, Barthes, Benjamin, Derrida, Irigaray, Levinas, et al.

**Assessment**

Internal, continuous assessment: 40 %, End-semester examination: 60 %

**3. Tentative Title: 'Politics and Human Rights in Conflict Regions'**  
(Instructor: Shaji Sudhakaran, Pol. Sci.), 4 credits

M. Phil.(English)  
Research Methodology and Dissertation Writing  
Instructor: E. Nageswara Rao  
2 credits

The course will explore the methodology used in literary research. It will discuss, among others, the following topics:

1. Formulation of a research problem,
2. Preparation of an outline of the proposed topic, its scope and significance,
3. Compilation of a preliminary or working bibliography,
4. Making notes of several kinds, and
5. Importance of documentation and the use of the MLA Style Sheet.

The second part of the course will focus on elements of good writing. The different components of a dissertation will be examined.

Recommended Reading:

Altick, Richard. *The Art of Literary Research*. (Revised). New York: Norton, 1975.

Barzun, Jacques. and Henry C. Graff. *The Modern Researcher*. (Fourth Edition). San Diego: Harcourt, 1985.

Bateson, F.W. *The Scholar-Critic: An Introduction to Literary Research*. London: Routledge, 1972.

Foerster, Norman. *Literary Scholarship: Its Aims and Methods*. Chapel-Hill: University of North Carolina, 1941.

Modern Language Association of America. *Handbook for Writers of Research Papers*. (Fourth Edition). New York: MLA, 1995.

Perrin, Porter G. *Writer's Guide and Index to English*. Fourth Edition. Chicago: Scott Foresman, 1965.

Thorpe, James. *The Aims and Methods of Scholarship in Modern Languages and Literatures*, New York: MLA, 1963.

Watson, George. *The Literary Thesis: A Guide to Research*. London: Longman, 1970.

Wellek, Rene. and Austin Warren. *Theory of Literature*. New York: Harcourt, 1956.

The course will involve library assignments on research procedures so that students receive practical experience in their research.

There will be a mid-term and a final exam. The assignments and mid-term will carry 20% each while the final exam will carry 60%.