

# THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

## Department of Indian and World Literatures

Course title	<b>Fiction and Conflict</b>
Category	a. Existing course without changes
Course code	MAIWLE 514 (II Sem)/MAIWLE-612(IV Sem)
Semester	January- April 2025
Number of credits	05
Maximum intake	30
Day/Time	Monday and Thursday 11.00 am – 1.00 pm
Name of the teacher/s	Prof. Kedari Narasimha Rao & Dr. Rahul Kamble
Course description	<p>Although conflicts are detrimental in life situations, they have provided potential sources for fictional narratives. Conflict, including an overt and identifiable war between the two sets of signifiers, may involve many things— evolution of new ideas and identities; presence of differences; possibility of choices; unusual coexistences; parallel knowledges; struggle of selves and so on. Narratives about conflict also unfold the history of conflict and the human response to it. These narratives recreate discursive sites for understanding and addressing the conflicts.</p> <p><b>Objectives of the course:</b> This course aims to study the notion/s and forms of conflict in the selected narratives. It also aims to study:</p> <p>relationship of conflict and fiction; sites and types of conflicts; fiction and representation or deconstruction of conflict; conflict and visuality; anatomy of conflict; exploration of the relationship between/among the signifiers in conflict; analysis of narratives structuring conflict; conflict in human history; deliberation upon the reasons and repercussions of conflicts and resolutions to it.</p> <p><b>Learning outcomes:</b> After completing the course the students will be able to <b>(PO1 and PO2 Knowledge and Understanding) a) domain specific outcomes</b> – study strategies of investigating the imaginative approach to the ideas of conflict and <b>(PO5 Skills, PO7 Application) b) value addition</b> – it will enable them to use fictional modes in articulating conflicts</p>
Course delivery	Lecture/Seminar mode of learning
Evaluation scheme	Internal (modes of evaluation): Mid semester presentation 40% End-semester (mode of evaluation): Research paper submission 60%
Reading list	<p><b>Essential reading:</b></p> <p><i>Sula</i> by Toni Morrison <i>Norwegian Wood</i> by Haruki Murakami</p>

*Fahrenheit 451* by Ray Bradbury  
*Listen Shafali* by Kusum Kumar  
*A Long Way Gone: Memoirs of a Boy Soldier* by Ishmael Beah  
“The Two” by Gloria Naylor  
*The Truth about Me* by A Revathi

**Additional reading:**

*Elements of Fiction Writing: Conflict and Suspense*, James Scott Bell

*Speaking of Violence: The Politics and Poetics of Narrative in Conflict Resolution*, Sara Cobb

“Mediation and Genre,” Samantha Hardy

“Toni Morrison’s *Sula*: A Satire on Binary Thinking,” Rita A. Bergenholtz

“Waiting for Godot in Sarajevo,” Susan Sontag

“Sierra Leone: The Political Economy of Civil War, 1991-98,” Alfred B. Zack-Williams

“‘Why We Fight’: Voices of Youth Combatants in Sierra Leone,” Krijn Peters and Paul Richards

“The Flight from the Good Life: ‘Fahrenheit 451’ in the Context of Postwar American Dystopias,” David Seed

“Bradbury’s ‘Fahrenheit 451’ in the Classroom,” Charles F. Hamblen

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**COURSE DESCRIPTIONS**

Course title	<b>Intellectual History of Europe: A Humanities Project</b>
Category	b. Existing course with revision
Course code	MAIWLC-570 (Sem II)/MAIWLC-670 (Sem IV)
Semester	II and IV (January to April 2025)
Number of credits	5
Maximum intake	30
Day/Time	Monday, 11 am - 1 pm Wednesday, 11 am - 1 pm
Name of the teacher/s	Prof. N. Ramadevi Prof. Jibu Mathew George
Course description	<p>In what might sound like a rhetorical question, Ernest Gellner asks: “If you do not feel a generalized intellectual anxiety, if you feel no need to find and make explicit and to evaluate the basic premises of your activities, why the devil philosophize in the first place?” Given certain singular characteristics of knowledge about human experience, as opposed to that of the physical universe, explication and evaluation of activities in the humanities, and literary studies in particular, hinge on understanding the disciplinary <i>raison d’être</i> and the modes of reasoning possible in the discipline(s), and, above all, a re-examination of the history of thought – lest we take our entrenched assumptions for granted and be content with the existing repertoire of concepts, leading to superficial readings of the word and the world. This course offers a lucid survey of European thought and critically explores its significance for the evolution of the humanities and for pertinent contemporary debates. The scope of deliberations ranges from ancient supernaturalistic/religious conceptions of the world and the naturalistic Presocratic initiatives to the self-reflexive turn to the human subject as well as cultural, linguistic, and representational schemata as the ground of world theorization, with emphasis on inflections and transitions in world view. Key topics for discussion include the milestones in this history (for example, the Renaissance and its contrast between <i>studia humanitatis</i> and <i>studia divinitatis</i>, the Enlightenment, secularization, and modernity), nature of knowledge in the humanities, nuances of literature ‘supplanting’ religion as a force in shaping a wholesome/holistic individual, emergence of secular hermeneutics, rethinking on humanism and the emergence of transhumanism and posthumanism, terms of cross-cultural dialogue, subtleties of interdisciplinarity, and the relationship between the academic and the experiential.</p>

	<p>Upon successful completion of the course, the students will:</p> <p>1) (PO1 Knowledge and Understanding) be able to distinguish between the nature of knowledge in the humanities and in physical/natural sciences;</p> <p>2) (PO3 Knowledge and Understanding) have acquired the tools to theorize human experience and implications thereof for humanities disciplines and inter-cultural discourse;</p> <p>3)(PO3 Knowledge and Understanding) have gained a critical understanding of how concepts changed in meaning and significance in the history of European thought;</p> <p>4) (PO5 Skills) be able to trace the transition from a religious to secular world view, with exceptions thereof;</p> <p>5) (PO6Skills) be competent to articulate the rationale for the study of humanities disciplines in general, and literary studies in particular, and engage in interdisciplinary reasoning with orientation towards research; and</p> <p>6) (PO7Application) be able to apply the historical understanding as well as relevant concepts and tools discussed on the course to contemporary academic and experiential questions.</p>
Course delivery	The course will be delivered through lectures and classroom discussions.
Evaluation scheme	The evaluation consists of two midterm assignments (40%) and a research paper to be submitted at the end of the semester (60%).
Reading list	<p><b>Essential Reading</b></p> <p>Scruton, Roger. <i>A Short History of Modern Philosophy: From Descartes to Wittgenstein</i>. 2nd ed. London: Routledge, 2002.</p> <p>Tarnas, Richard. <i>The Passion of the Western Mind: Understanding the Ideas That Have Shaped Our World View</i>. London: Pimlico, 2010.</p> <p><b>Additional Reading</b></p> <p>Kant, Immanuel. "Thoughts on Education." <i>Classic and Contemporary Readings in the Philosophy of Education</i>, ed. Steven M. Cahn, 153-173. New York, NY: McGraw Hill, 1997.</p> <p>Miller, Richard E., and Kurt Spellmeyer, ed. <i>The New Humanities Reader</i>. 5th ed. Stamford, CT: Cengage Learning, 2015. (Selections)</p> <p>Nussbaum, Martha. <i>Not for Profit: Why Democracy Needs the Humanities</i>. Princeton, NJ: Princeton University Press, 2010.</p> <p>Taylor, Charles. 2007. <i>A Secular Age</i>. Cambridge, MA: Belknap Press</p>

	of Harvard University Press, 2007. (Selections) Weber, Max. <i>Readings and Commentary on Modernity</i> . Ed. Stephen Kalberg. Malden, MA: Blackwell, 2005. (Selections)
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**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)**

Course title	<b>CONTINENTAL DRAMA</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with 40% revision
Course code	MAIWLC-566 (Sem II)/MAIWLC-666 (Sem IV)
Semester	MA II/IV Semester: January-April 2025
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Monday & Wednesday: 9am to 11am
Name of the teacher/s	Prof. T. Subramanyam
Course description	<p>i) <b>Abrief overview:</b> The course aims to explore the sociopolitical concerns performed in modern drama/theatre in order to <b>bring radical changes in everyday life throughout Europe that spread to the rest of the world</b>. Antone Chekhov, one of the fathers of modern drama makes his reputation with ‘new art forms’ and is known to the world of theatre as ‘the Shakespeare of the 20<sup>th</sup> century’. And <i>The Cherry Orchard</i> (1904) dramatizes the historical theme of the socioeconomic success of <b>the workers over the landowners’ inertia and moral bankruptcy</b>. Luigi Pirandello, the father of contemporary drama executes his ‘<b>modernist assault on the conventional theatre</b>’ activity, by <b>refuting ‘the real of the unreal’</b> in his seminal play <i>Six Characters in Search of an Author</i> (1921). Bertolt Brecht’s ‘Theatre of Reason’ is the most influential force and his <i>The Caucasian Chalk Circle</i> (1948) inaugurates <b>the left-wing radical political activism</b>, which dominates the 20<sup>th</sup> century theatre. Gene Genet dramatizes <b>the prejudiced racial discrimination using theatre props mockingly and provocatively</b> in <i>The Blacks</i> (1959). Fernando Arrabal’s <i>The Architect and the Emperor of Assyria</i> (1969) examines <b>the reversal of the role that the title suggests</b>, which Chekhov and Brecht experimented as well.</p> <p>ii) <b>Objectives:</b> The anti-establishmentarian playwrights with their ideological stage activities shaped the theatre-goers for radical restructuring the then society. The Russian Revolution of 1916; characters confronting the actors; attainments of truth, reason and justification; political activism of blacks against whites; the architecture</p>

	<p>of questioning the 20<sup>th</sup> century(inherent) ills, etc.</p> <p>iii) <b>Learning outcomes:</b>1. the plays <b>instill discipline, confidence, hope in readers to fetch changes in their life; to become change setters, ‘observers’, ‘spect-actors’, etc.to counter misinformation, propaganda, myths in everyday life. (PO 1,2,3 Knowledge and Understanding)</b>; 2. <b>enactsome of the crucial scenes as participatory learning (PO 5,6 Skills)</b>; 3. <b>be familiarwith the techniques of stagecraft and playwritingto undertake careers in the field apart from finding employment in academia (PO 10,11 Generic Learning outcomes)</b></p>
Course delivery	Lecture as well as experiential learning
Evaluation scheme	Internal:Assignments andthe End-Semester Examination:Research paper
Reading list	<p>Essential reading: <i>The Theatre of Revolt</i> (1962) by Robert Brustein, <i>Drama from Ibsen to Brecht</i>(1952&amp;1968) by Raymond Williams,</p> <p>Additional Reading: <i>The Cambridge Companion to Chekhov</i>(2000), <i>The Cambridge Companion to Brecht</i> (1994),<i>The Politics of Jean Genet’s Late Theatre: Spaces of Revolution</i> (2013), <i>Stage Managing Chaos:A Diary of the Old Vic Production of Fernando Arrabal’s The Architect and the Emperor of Assyria</i>(2005), etc.</p>

<b>Course Title</b>	<b>INTRODUCTION TO POSTMODERN FICTION</b>
<b>Course Code</b>	MAIWLE-517 (Sem II)/ MAIWLE-615 (Sem IV)
<b>Semester</b>	I/IV(January-April 2025)  (Elective for English Cafeteria students)  (Elective for IWL students)
<b>No. of Credits</b>	5
<b>Timings</b>	Tuesdays & Thursdays 11 to 1pm
<b>Name of Faculty Member(s)</b>	<b>Dr Chinnadevi Singadi,</b>  Department of Indian and World Literatures
<b>Course Description</b>	<p><b>Course Objectives</b></p> <p>1. This course will introduce students to the idea of Postmodernism. 2. Its origins. 3. Its many theorists. 4. Its varied definitions. 5. And understand literary Postmodernism through reading select seminal texts.</p> <p><b>Module 1</b></p> <p>(PO1,2 Knowledge and Understanding)What is Postmodernism? Theorists, Definitions</p> <p><b>Module 2</b></p> <p>(PO5 Skills)Discussion of <i>Midnight's Children</i> by Salman Rushdie</p> <p><b>Module 3</b></p> <p>(PO5, 6 Skills)Discussion of <i>The English Patient</i> by Michael Ondaatje</p> <p><b>Module 4</b></p>

	<p>(PO5,6 Skills) Discussion of <i>Beatrice and Virgil</i> by Yann Martel and Julian Barnes <i>The Sense of an Ending</i></p> <p><b>Essential Readings/ Text book</b></p> <p>McHale, Brian. The Cambridge introduction to postmodernism. Cambridge University Press, 2015.</p> <p>McHale, Brian. Postmodernist fiction. Routledge, 2003.</p> <p>McHale, Brian. "From Modernist to Postmodernist Fiction: Change of Dominant." Postmodernist Fiction. Routledge, 2003. 17-39.</p> <p>Nicol, Bran. The Cambridge introduction to postmodern fiction. Cambridge University Press, 2009.</p> <p>Docherty, Thomas. Postmodernism: A reader. Routledge, 2016.</p>
<b>Evaluation Scheme</b>	<p>Take-Home Assignments at intervals prescribed by the University</p> <p>Two Internal Assignments (weightage 40%)</p> <p>One Final Assignment (weightage 60%)</p>
<b>Reading List</b>	<p><b>Additional Readings</b></p> <p>Secondary materials on prescribed works of fiction</p>



# THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

## Dept of Indian and World Literatures

Course title	<b>Research Methodology</b> (for IV Sem students of MA Literatures in English)
Category	a. Existing course
Course code	MAIWLC 601
Semester	Semester IV (January-April 2025)
Number of credits	05
Maximum intake	<b>30 (for MA course only)</b>
Day/Time	Monday and Wednesday 2.00 pm - 4.00 pm
Name of the teacher/s	Rahul Kamble
Course description	<p>i) Course description:</p> <p>This course aims to help students familiarize themselves with various aspects of research in literary studies and learn the research methodology from the perspectives and practices in Indian and World Literatures.</p> <p>ii) Objectives of the course: This course plans -</p> <ol style="list-style-type: none"><li>1. to introduce research methods and practices in literary studies to the students</li><li>2. to encourage them to approach literature with critical mind by learning various critical approaches, applying new methods in literary studies, offering new insights to the texts, contexts and the culture of literature</li><li>3. to promote interdisciplinary research</li><li>4. to inculcate research rigour and ethics among the new researchers</li><li>5. to address following questions through practice:<ol style="list-style-type: none"><li>a) What is research in humanities?</li><li>b) What is a research gap? How do we find it?</li><li>c) What is research hypothesis or research question and how do we formulate it?</li><li>d) What is reading for research?</li></ol></li></ol>

	<p>e) What are research approaches and methods?</p> <p>f) What are research tools?</p> <p>g) What is reading for writing?</p> <p>h) What is a well-structured argument?</p> <p>i) What is an academic document style?</p> <p>j) What are research ethics?</p> <p>iii) Learning outcomes— After completing the course students will be able to</p> <p>a) (PO1,2,3, Knowledge and Understanding 10, 11 Generic Learning outcomes) domain specific outcomes:</p> <ol style="list-style-type: none"> <li>1. develop interest in research</li> <li>2. learn the methods of interpretation, analysis and comparison of literatures</li> <li>3. identify the areas of research interest</li> </ol> <p>b) (PO5, 6 Skills) skill-enhancement (PO10,11 Generic Learning outcomes):</p> <ol style="list-style-type: none"> <li>1. carry out research activity by applying research methods of literary studies</li> <li>2. increase research output in the form of dissertation, articles, and book chapters by following research ethics.</li> </ol>
Course delivery	Course will involve <b>lecture</b> mode as well as participation of students in research activity, research writing as part of <b>seminar</b>
Evaluation scheme	<p>Internal (modes of evaluation): Presentation (40%)</p> <p>End-semester (mode of evaluation): Term Paper (60%)</p>
Reading list	<p>Essential reading:</p> <p><i>The Handbook to Literary Research</i> Edited by Delia da Sousa Correa and W. R. Owens</p> <p><i>A Gentle Guide to Research Methods</i> by Gordon Rugg and Marian Petre</p> <p><i>Research Methods for English Studies</i> Edited by Gabriele Griffin (Second Edition)</p>

Additional reading:

*An Introduction to Literary Studies* by Mario Klarer (Second edition)

*The Routledge Dictionary of Literary Terms* by Peter Childs and Roger Fowler

*Critical Theory Today: A User-friendly Guide* by Lois Tyson (Second edition)

*Literary Theory: The Basics* by Hans Bertens (Third edition)

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)**

Course title	<b>Tribal Laws and Literature: A Post Colonial Perspective</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with revision
Course code	MAIWLC-531 (Sem II)/ MAIWLC--631(Sem IV)
Semester	II/IV (January 2025 to April 2025)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Monday and Thursday 9-11am
Name of the teacher	Dr. V. Rajunayak
Course description	<p>This course is an attempt to introduce to the students the history of the British (Indian) colonial legislation, particularly the Criminal Tribes Act (CTA), 1871, which changed the perception of crime and criminality for long, and affected the lives of tribals, who were and continue to be treated as hereditary criminals. Although the Indian state after independence abolished the CTA, it brought back the legislation in a modified form called, the Habitual Offenders Act, 1952. However, the stigma attached to the communities, particularly the de-notified and nomadic tribes, continues to persist till date. Not just that, the Indian state has legislated new acts such as Forest Rights Act, Land Alienation Act etc. which continue to affect the lives of tribal adversely.</p> <p>Objectives of the course: 1. (PO1, 2, 3, 4 Knowledge and Understanding)The course will not only critically study and analyze this long history of conflict between the colonial Indian state and tribal, but will also try to take stock of the recent scholarship on various issues pertaining to tribal such as land, migration, education, identity, representation, and so on.</p>

	<p>2. (PO10, 11 Generic Learning outcomes) This will be done by deploying a variety of resources such as literary texts, discursive and philosophical writings, media reports, films, documentaries, and so on to bring the historical past to the present make the students understand colonial writings on the tribes.</p> <p>Learning outcomes: Students will learn how the colonial laws hampered and ignored the community laws.</p> <p>(PO7, 8, 9 Application)This course develops various skills and helps to analyze state and colonial acts in literary perspective. Students engage with the insidious few colonial natures and how long lasting act effects have been. They also learn how various mechanisms used to prevent these effects from fading away, such as dehumanization and de-individualization, have been explored and an attempt has been made to bring out the main motive behind enacting the acts. This course also brings to light the heroic deeds of individuals of five of the communities mentioned under this Act, which cost them so dearly.</p>
Course delivery	<b>Lecture</b>
Evaluation scheme	<p>Internal (modes of evaluation): Two Internals and One Presentation</p> <p>End-semester (mode of evaluation): Take Home Assignment</p>
Reading list	<p><b>Essential readings:</b></p> <p>‘Introduction’ Colonial Literature and it’s Impact</p> <p><i>A Nomad Called Thief</i>byG.N Davy</p> <p>“Criminal Tribes Act 1871”</p> <p><i>Dishonored by History</i> by Meena Radhakrishnan</p> <p><i>Constructing the Criminal Tribes in Colonial India: Acting Like a Thief</i>by Henry Schwarz</p>

*The Branded* by Laxman Gaiwad

“The Eye of a *Diku* is like the Eye of a Dog’: Changing Role of *Dikus* in an Adivasi Society of Chotanagpur under Colonial Rule” by Sanjukuta Das Gupta

“The Vulva Thieves (Atna Nylkna): Modal Ethics and the Colonial Archive” *The Cunning of Recognition* by Elizabeth A. Povinelli

“Towards an Understanding of the Tribal World of Colonial Eastern India” B.B. Chaudhuri

“Text and Context: Anthropology and Settler Colonialism” by Patrick Wolfe

**Additional reading:**

*Xaxa State Society and Tribes: Issues in Post-colonial India*

*Bhangya Subjugated Nomads: Lambadas Under the Role of Nizam*

*Radhakrishna First Citizens*

*Ahaya Flaviana Xaxa Being Adivasi*

*Being Tribe*

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**MA Literatures in English, Department of Indian & World Literatures**

Course title	<b>The <i>Ramayana</i> Lively Archives</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	New course
Course code	MAIWLC-520 (Sem II) / MAIWLC-620 (Sem IV)
Semester	II/IV (January – April 2025)
Number of credits	5
Maximum intake	30
Day/Time	Wednesday 11 am – 1 pm; Friday 11 am -1 pm
Name of the teacher/s	Lavanya Kolluri
Course description	<p><b>Course Overview</b></p> <p><i>Rāmāyana</i>, the <i>ādi kāvya</i>, one of the world’s oldest and largest literary works, has been a timeless influence on art and culture in the Indian subcontinent and across Asia, generating popular and scholarly responses across the world. An enduring, dynamic, transgenerational legacy, it is archived endlessly through embodied performative forms (song, dance, folk performative forms, <i>pravachana</i>, <i>pārāyanā</i>) as well as textually and visually objectified forms (translations, recensions, commentaries, adaptations, painting, sculpture, cinema). This archive is ‘lively’ because it is not merely an historical repository, but continues to inspire creative responses; moreover, it is not confined to prosthetic apparatuses of objectified memory (text, plastic arts and museums), but is constantly experienced and enacted by the body in musical-recitational and oral-gestural forms, underscoring the oral nature of the work and the culture that nourished it.</p> <p>This course seeks to enable a student-driven engagement with these ‘lively archives’ of the <i>Rāmāyana</i>. Students will be encouraged to explore and bring to class cultural forms (performative/ textual/ audio-visual) encountered in their linguistic and regional cultures, or from across the world. The course instructor will bring to class the <i>Molla Ramayana</i> (a Telugu retelling by a 15th century woman poet), the musical compositions of Thyagaraja, and <i>Rāmāyana</i> paintings and sculptures.</p> <p>The aim is to enable an inter-semiotic appreciation of the multi-modal and multi-pronged reception of the <i>Rāmāyana</i> and its weaves, in the cultural and artistic fabric of India and the world.</p>

	<p><b>Course Objectives</b> in terms of Programme Specific Outcomes (MA Literatures in English)</p> <p>PO4 (Knowledge &amp; Understanding): <b>gain knowledge in</b> areas such as marginalized literatures, Dalit and Tribal literatures, oral literatures, indigenous studies, <b>Indian knowledge systems pertaining to literature and arts</b>, childhood studies, graphic narratives.</p> <p>PO5 (Skills): demonstrate interdisciplinary approach and multicultural understanding in the study and research of literatures, cultures and geographies.</p> <p>PO6 (Skills): make constructive use of critical, reflective thinking, research skills and self-directed learning across domains.</p> <p><b>Learning outcomes</b></p> <p>a) domain specific outcomes – critical appreciation of an important Indian cultural text (<i>Rāmāyana</i>) and its global influence.</p> <p>b) value addition – inter-semiotic learning by working with different media (painting, music, dance, cinema) in relation to literature</p>
Course delivery	<p>Lecture – teacher-driven</p> <p>Seminar – student-mediated texts brought to class</p> <p>Experiential learning – approaching (and responding) to the text through multiple media and a project</p>
Evaluation scheme	<p>Internal : 40% (class presentations; group seminars)</p> <p>End-semester : 60% (Project on a chosen form of the <i>Rāmāyana</i>)</p>
Reading list	<p><b>Essential reading:</b> (multiple forms of) <i>The Rāmāyana</i></p> <p><b>Additional reading</b></p> <p>Altekar, G.S. <i>Studies on Valmiki's Ramayana</i>. Bhandarkar Oriental Research Institute, Pune:1987.</p> <p>Krishnamoorthy, K. ed. <i>A Critical Inventory of Ramayana Studies in the World</i> Vol I &amp; II. Sahitya Akademi, 1993.</p> <p>Manavalan A.A. <i>Ramayana: A Comparative Study of Ramakathas</i>. trans. CT Indra &amp; Prema Jagannathan. Vitasta Publishing, New Delhi: 2021.</p> <p>Raghavan, V. ed. <i>The Ramayana Tradition in Asia</i>. Sahitya Akademi, 2009.</p> <p>Rao, Venkat D. “Teleocultural Mediations: <i>In Performing Traditions of the Ramayana</i>.” <i>Performative Reflections of Indian Traditions</i>. Springer:2021.</p>