This course offers an introduction to literature in Hindi, and investigates how writers develop individual styles to express meaning, mood, and inference. Our readings in Hindi will be contextualized by wider readings, translations, and analytical studies in English. The course will follow four main themes:

**CHILDHOOD**

Weeks 1-4 (27 August – 17 September)
- Childhood recalled, I — Krishan Chander, *Adhe safar kī pūrī kahānī* (autobiography)
- Childhood recalled, II — Bhisham Sahni, *Āj ke atī* (autobiography)
- Premchand, *Naśā* (short story)

**LOCALE & LANDSCAPE**

Weeks 5–8 (22 September – 15 October)
- Shrilal Shukla, *Rāg darbārī* (village)
- Vinod Kumar Shukla, *Divār mē ek khīkā rahtī thī* (small town)
- Gyanranjan, *Fence ke idhar aur udhar* (suburbia)
- Nirmal Verma, *Antim aranya* (hill station)

**FILMING PREMCHAND**

Weeks 9–11 (20 October – 5 November)
- Premchand, *Kafan*
- Premchand, *Sadgati*
- Premchand, *Śatranj ke khilārī*

**POETRY FROM TEMPLE AND COURT**

Weeks 12–15 (10 November – 3 December)
- Surdas, devotional Krishna *padas*
- Vrind, couplets on the ways of the world
- Biharilal, couplets on human and divine love
- Raskhan, devout quatrains by a Pathan Vaishnava
- *Thumrī* – traditional songs of love and longing

We will also sample the poetry of Agyeya and Kedarnath Singh at various points in the course; other texts & topics will be brought in from time to time.
In each class we will focus on a text in the original Hindi. You must prepare the texts in advance, using the glossaries supplied, and must also read the specified English readings and translations; there will be a quiz on this material at the very beginning of the Tuesday class. *Keeping up with text preparation and the weekly readings is essential.* Each Friday, a class email will tell you everything you need to know about preparation for the following week, including the format of the quiz and the material to be covered in it.

Our classes will be very interactive and will have ample opportunity for discussion. In line with the constitution of India, Hindi and English in parallel will be our official class languages!

Students with four semesters of Hindi study, or equivalent knowledge, are eligible for this class.

**ASSESSMENT**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Weekly quizzes</td>
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<td>Class discussion</td>
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<td>Essay (Oct. 15)</td>
<td>20%</td>
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<td>Project (Nov. 19)</td>
<td>20%</td>
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<tr>
<td>Take-home final (Nov. 26–Dec.1)</td>
<td>20% — for <em>undergraduates</em> only (HIN 330)</td>
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<td>Term paper (Dec.1)</td>
<td>20% — for <em>graduates</em> only (HIN 384)</td>
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**ESSAY:** you should develop an essay topic on any aspect of our first two themes (“childhood” and “locale & landscape”) that appeals to you. Your essay should be comparative, analyzing what you see as differences of style and purpose between the texts that you review. Bring your initial ideas (notes, bullet-points, or essay plans) for discussion in office hours *at least two weeks* before the submission date, i.e. by the end of September. Length: depending on the nature of your subject, undergraduate essays should be of about 2,500 words and graduate essays 4,000; not more than 10% of this should be taken up by quoted text! Essays must be submitted in hard copy.

**PROJECT:** you are encouraged to develop your ideas about a particular aspect of our work in a format that appeals to you. Choose a format that will most fully convey your ideas: it will be graded for the quality of both content *and* presentation, so don’t venture into areas that you can’t handle confidently! Written projects must be submitted in hard copy. Some sample formats:

- a second essay, in English
- a review, in English or Hindi, of a novel or of a group of short stories, or of a film deriving from a work of fiction
- a 1000-word synopsis, in Hindi, of your own *imagined sequel* to a short story or novel
- a piece of creative or imaginative writing in Hindi, such as an imagined interview with an author, or a retelling of a short story from a new perspective, or the *mise-en-scène* for a film version of a prose narrative
- a video or recorded powerpoint, with voice-over, on one of the topics suggested above
- a filmed enactment, reading, discussion, or interpretation, in Hindi, of a Hindi text
TAKE-HOME FINAL (for undergraduates only): analytical questions about the texts we have read, commentaries on selected passages, translation questions. To be submitted in hard copy.

TERM PAPER (for graduates only): a 5,000-6,000 word paper on one of the themes of the course, backed up by appropriately wide reading of primary and secondary texts. To be submitted in hard copy.

GRADING: your scores will be shown as they accumulate on Canvas week by week and you should track your progress. Final grading will use the +/- system.

ATTENDANCE POLICY: full attendance is required; absences will inevitably impact grades for “class discussion”. Missed work must be made up by extra written assignments.

You are strongly advised to submit & discuss DRAFTS of essays and projects!

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 512-471-6259, http://www.utexas.edu/diversity/ddce/ssd/

All students should be aware of the university’s expectations on academic honesty; in particular, everyone should be aware that plagiarism is a serious offense. Useful information is available at: http://deanofstudents.utexas.edu/sjs/acadint_plagiarism.php

PROVISIONAL BIBLIOGRAPHY

Ajñeya [Agyeya], Nīlāmbārī: poems. Delhi, 1981.


Shukla, Shrīlal, Rāg darbārī. 11th edn. Delhi, 1992; and (trans. Gillian Wright), Raag Darbari, Delhi, 2000.

Shukla, Vinod Kumar, Dīvār mē ek khīrkī rahtī thī. Delhi, and (trans. Satti Khanna) A window used to live in a wall, Delhi, 2006.
