

ASB

7

**B.A. PROGRAMME
(Semester System)**

Discipline Course

1. Assamese
2. Bengali
3. Gujarati
4. Kannada
5. Manipuri
6. Oriya
7. Sindhi
8. Tamil
9. Telugu

B A Programme

ASSAMESE
Discipline Course

Course I : History of Assamese Language

Maximum Marks: 75 + 25

The course provides a brief introduction to the history of Assamese language. The beginning of writing system in Assamese within the emergence of writing culture of India is addressed to start with. This is followed by a discussion on the language families of the Indian sub-continent and the Indo-Aryan family of languages, to which Assamese belongs to. The subsequent three parts deal with old Assamese, middle Assamese and modern Assamese phases of the language. The last phase deals with the regional varieties of Assamese.

	Lectures	Tutorials	Marks
i. Evolution of Assamese Script and Old Assamese language	10	2	15
ii. Middle Assamese language	15	3	15
iii. Modern Assamese language	15	3	15
iv. Regional varieties in Assamese language	30	6	30

Readings:

Goswami, U. N. *Bhasa vijnan*. Guwahati: Mani Manik Prakash, 1999.

_____. *Asamiya bhasar vyakaran*. Mani Manik Prakash, 1997.

Pathak, Ramesh. *Bhasa bijnanar bhumika*. 5th ed. Guwahati: Assam Academic Centre, 2000.

Maral, Dipankar. *Upabhasa vijnan*. 3rd ed. Guwahati: Students' Stores, 2008.

Course II : History of Assamese Literature

Maximum Marks: 75 + 25

This paper provides an overview of ancient, medieval and modern phases of Assamese literature. Since the modern Assamese literature is more than a century old now, it is restricted till the pre-Independence period of Assamese literature.

	Lectures	Tutorials	Marks
i. Oral and ancient Literature	20	4	20
ii. Medieval Assamese Literature	20	4	20
iii. Modern Assamese Literature upto Indian Independence	25	5	35

Readings:

Neog, Maheswar. *Asomiya sahityar ruprekha*. 9th ed. Guwahati: Chandra Prakash, 2000.

Sarma Satyendranath. *Asomiya sahityar samikshatmak itibritta*. 7th ed. Guwahati: Aronodol Press, 1996.

Sarma, Hemanta Kumar. *Asomiya sahityar dristipat*. 7th ed. Guwahati: Bina Library, 1997.

Course III: Socio-Cultural Background of Assamese Literature Maximum Marks: 75 + 25

This paper attempts to locate Assamese Literary tradition within the context of pluriculturality on one hand and cultural studies on the other. Accordingly it discusses the various theoretical models available for the study of literary culture. Subsequently, the agency involved in the change and continuity of literary culture, such as the geographical, historical, religious, cultural and social backgrounds are discussed. It has five sections.

	Lectures	Tutorials	Marks
1. Geographic situation	10	2	15
2. Historical background	15	3	15
3. Religious background	15	3	15
4. Social background	15	3	15
5. Cultural background (art, music and performing traditions)	15	3	15

Readings:

Barua, B.K. *Asomiya bhasa aru sanskriti*. Nalbari: Journal Emporium, 1998.

_____. *Assamar loka sanskriti*. Guwahati Lawyers' Book Stall, 1998.

Sarma, N. C. Ed. *Axamar sanskriti samiksa*. Guwahati: Chandra Prakash, 2000.

Das, Narayan. Ed. *Asomar sanskriti-kosh*. Guwahati: Jyoti Prakashan, 2009.

Course IV : Prose: Fictional and Non- Fictional

Maximum Marks: 75 + 25

This course takes a look at the development of Assamese prose in Assamese literature in a historical perspective. Ancient and medieval Assamese literature was conspicuously verse oriented and with the emergence of modern Assamese literature, a new diction in prose writing comes onto existence. Taking a clue from prose writing in English, both in terms of genre and style, a new style of Assamese prose develops during the phase of modern Assamese literature. After giving a brief introduction to this development, the course dwells upon three texts that deal with fictional and non-fictional prose writing in Assamese.

	Lectures	Tutorials	Marks
1. A brief introduction to Assamese short story, novel and essay	10	2	15
2. Short story	15	3	20

Lakshminath Bezbarua
Mahim Bora
Sayed Abdul Malik
Bhabendranath Saikia
Homen Borgohain
Sourabh Kumar Chaliha

3: Novel	20	4	20
4. Non-Fictional Prose	20	5	20

Prescribed Texts:

Asomiya galpa sankalan (Vol. II) - Edited by Homen Borgohain
Assam Prakashan Parisad, Guwahati, 2004.

Mouna ounth muhkar hriday (3rd ed.) - Yeshe Dorje Thongshi
Banalata, Guwahati, 2006.

Purani Asomiya sahitya - Banikanta Kakati
Assam Prakashan parisad, 1992.

Readings:

Barua, Prahlad Kumar. *Asomiya sutigalpar adhyayan*. Guwahati: Banalata, 1995.

Sarma, Govinda Prasad. *Upanyak aru Asamiya upanyak*. Guwahati: Students' Stores, 1995.

Gogoi, Lila. *Adhunik Asomiya sahityar parisay*. Dibrugarh: Students' Emporium, 1994.

Course ~~V~~ : Poetry and Drama

Maximum Marks: 75 + 25

This paper takes a look at poetry and drama of Assamese literature. Taking a departure from the medieval metrical composition and conventional themes of *kavya* literature, modern Assamese poetry undertook several experimentations both in form and content taking clues from English poetry. Assamese literary tradition, modern drama emerged taking several elements from the European traditions. To start with, an introduction surveying the developments of Assamese poetry and dram is going to be provided. Subsequently, one anthology and a play written will be taken for detailed discussion.

	<i>Lectures</i>	<i>Tutorials</i>	<i>Marks</i>
1. A brief introduction to Assamese poetry and drama	10	2	15
2. Poetry	25	5	30
i. Sankaradeva			
ii. Hemchandra Goswami			
iii. Raghunath Choudhary			
iv. Nalinibala Devi			
v. Nabakanta Barua			
3. Drama	30	6	30
Prescribed Texts:			
<i>Sanchayan</i> - Edited by Maheswar Neog Sahitya Akademi, 2001.			
<i>Rupalim</i> - Jyotiprasad Agarwalla Assam Prakashan Parisad, Guwahati, 1997.			
Readings:			

Neog, Maheswar. *Asomiya sahityar ruprekha*. 9th ed. Guwahati: Chandra Prakash, 2000.

Sarma, Hemanta Kumar. *Asomiya sahityat dristipat*. 7th ed. Guwahati: Bina Library, 1997.

Sarma Satyendranath. *Asomiya sahityar samikshatmak itihritta*. 7th ed Guwahati: Aronodoi Press, 1996.

_____ *Asomiya natyasahitya*. Guwahati: Soumar Prakash, 2005.

Barua, Satyaprasad. *Adhunik natya chinta*. Guwahati: Lawyers' Book Stall. 1994.

Course VI : Literature in Translation

Maximum Marks: 75 + 25

This paper takes a look at the translation activity in Assamese literature. Despite there existed a long standing tradition of telling and renderings, translations as we understand today, is certainly a product of modernity. A brief introduction of understanding translation terminology (translation, transcreations, rendering, telling etc.) is given.

	Lectures	Tutorials	Marks
1. Introduction to understanding translation terminology	10	2	15
2. Bhakti literature translated from Sanskrit	20	4	20
3. Modern literature translated from other Indian languages	10	2	20
4. Modern literature translated from English	20	4	20

Note: Translated texts will be decided by the teachers and changed from time to time.

BENGALI
Discipline Course

Course I : History of Bengali Language

Maximum Marks: 75 + 25

The course provides a brief introduction to the history of Bengali language. The beginning of writing system in Bengali within the emergence of writing culture in Indian is addressed to start with. This followed by a discussion on the language families of the Indian sub-continent and the Indo-Aryan family of languages to which Bengali belongs to. The subsequent three parts deal with Old Bengali, Middle Bengali and Modern Bengali phases of the language. The last phase deals with the regional varieties of Bengali.

	Marks
i. Evolution of Bengali Script and Old Bengali language	20
ii. Middle Bengali language	20
iii. Modern Bengali language	20
iv. Regional varieties in Bengali language	15

Readings:

Sen, Sukumar. *Bangla Bhashar Itibritto*. Kolkata: Ananda Publication, 2000

Shaw, Rameswar. *Sadharan Bhasha Vignan O Bangla Bhasha*. Kolkata: Pustak Bipani, 1984

Course II : History of Bengali Literature

Maximum Marks: 75 + 25

This course provides an overall view of ancient, medieval and modern phases of Bengali literature. Since the modern period is more than a century old now, it is restricted till the pre-Independence time-frame of Bengali literature.

i. Ancient Bengali Literature	25
ii. Medieval Bengali Literature	25
iii. Modern Bengali Literature up to Indian independence	25

Prescribed Texts:

Bandyopadhyay, Asit. K. *Bangla Sahityer Sampurna Itibritto*. Kolkata: Modern Book Agency, 1966

- (i) Ancient Bengali Literature : 20 marks
Charyapad
- (ii) Medieval Bengali Literature : 20 marks

Shrikrisnakirtan, Baishnab Padabali (Bidyapati and Chandidas), Anubad Sahitya (Krittibas and Kashiram), Chaitanya Jibanikar (Brindaban Das, Krisnadas Kabiraj), Manasamangal Kahini, Bijay Gupta, Narayan Deb, Chandimangal Duti Kahini, Kabi-Kankan Mukunda, Dharmamangal Duti Kahini, Annadaman-galer Kahini O Bharat Chandra, Daulat Kazi, Saiyad Alaol, Kabigan O Kabiwala.

(iii) Modern Bengali Literature : 35 marks

Bangla Gadyer Suchana O Bikash, Fort William College – Shri Rampore Mission O Hindu Colleger Lekhakbrinda, Raja Ram Mohan, Iswar Chandra Bidyasagar, Akshay Kr. Dutta, Debendra Nath Tagore, Madhusudan Dutta (Playright), Dinabandhu Mitra, Madhusudan Dutta (Poet), Rangalal Bandyopadhyay, Hem Chandra Bandyopadhyay, Nabin Chandra Sen, Iswar Chandra Gupta, Biharilal Chakraborty, Mahila Gitikabi, Bangla Upanyaser Suchana (Pyari Chand – Hutom etc.), Bankim Chandra Chattopadhyay (Novelist), Gauna Aoupanyasikbrinda, Rabindra Nath Tagore (Poet & Short Story Writer), Sarat Chandra Chattopadhyay (Novelist)

Course III : Bengali Literature: Socio-cultural Background Maximum Marks: 75 + 25

This paper attempts to locate Bengali literary tradition within the context of Socio-Cultural Studies. It discusses the various theoretical models available for the study of literary culture. It has five sections.

1. Geographic situation	15
2. Historical background	15
3. Religious background	15
4. Social background	15
5. Cultural background (Art, music and performing traditions)	15

Prescribed Text: Roy, Nihar Ranjan. *Bangalir Itihas*. Kolkata

2nd Chapter: Bharatiya Janatattwe bangalir Sthan (Page 31)

3rd Chapter: Seema Nirdesh (Page 67), Bhooprakriti O Jalabayu (Page 99)

6th Chapter: Barna Binyas (Page 209) Item Nos. 216, 233

12th Chapter: Dharma-Karma, Arya-Purba O Aryetar Dharma (Iokayata) – Page 478
Jaima Dharma (Page 493), Bouddha Dharma (Page 495)

14th Chapter: Shilpakala, Nrityageet (Page 633 to 637)

Reading: The abridged version of *Bangalir Itihas* by Subhas Mukhopadhyay).
Sanskritir Rupantar by Gopal Haldar, Manisha, Kolkata; 1986

Course IV : Prose: Fictional and Non- Fictional

Maximum Marks: 75 + 25

A brief introduction to Bengali Poetry and Drama

- Text - 1: 'Kabyabitan'; Ed. by Pramathanath Bishi & Tarapada Mukhopadhyay
(Selected Poems) Amar Sahitya Prakashan, Kolkata; 1965 (Marks: 30)
- (i) Baru Chandidas: Ken a banshi ba e Barayee
 - (ii) Bidyapati: Jab Godhuli Samaya Beli
 - (iii) Chandidas: Radhar Ki Hailo Antare Byatha
 - (iv) Jnadas: Manero Maramo Katha
 - (v) Gobindadas: Madhab Ki Kahaba Daiba Bipak
 - (vi) Bharatchandra: Annapurna Uttarila Ganginir Tire
 - (vii) Madhusudan Dutta: 'Bangabhumir Prati'
 - (viii) Bankim Ch. Chattopadhyay: 'Bandematararam'
 - (ix) Rabindra Nath Tagore: 'Ektimatra'
 - (x) Mankumari Basu: 'Shitkaler Patra'

- Text - 2: 'Adhunik Bangla Kabyu'; Ed. by Buddhadeb Basu (Selected Poems)
M.C. Sarkar & Sons, Kolkata; 1940 (Marks: 25)

- (i) Kazi Najrul Islam: 'Abhishap'
- (ii) Jibanananda Das: 'Banalata Sen'
- (iii) Sudhindranath Dutta: 'Shashwati'
- (iv) Jaseemuddin: 'Rakhali'
- (v) Bishnu De: 'Tappa Thungri'

- Text - 3: 'Ekei Ki Bale Sabhyata'; Micheal Madhusudan Dutta; Sahitya Sansad,
Kolkata. (Marks: 20)

Readings:

- 'Madhya Juger Kabi O Kabya' (2002); Shankari Prasad Basu; General Printer & Publisher, Kolkata
- 'Adhunik Kabitar Itihas' (1965); Alok Ranjan Dasgupta & Debi Prasad Bandopadhyay; Baak Sahitya, Kolkata
- 'Amar Kaler Kayekjan Kobi' (1999); Jagadish Bhattacharya; Bharabi, Kolkata
- 'Bangalir Madhusudan Charcha' (2009); Ed. by Tarun Kr. Mukhopadhyay; Tulsi, Kolkata

Course V : Prose (Fictional & Non-Fictional)

Maximum Marks: 75 + 25

A brief introduction to Bengali Essay, Novel & Short Shory

- Text - 1: 'Prachya O Pashchatya'; Swami Vivekananda (Marks: 25)
- Text - 2: 'Pratham Pratishruti' (1964); Ashapurna Debi; Mitra O Ghosh, (Marks: 25)
- Text - 3: 'Kathaguchcha' (Selected Stories) (Ed.) (Marks: 25)

- (i) Durasha: Rabindranath Tagore
- (ii) Abhagir Swarga: Sarat Ch. Chattopadhyay
- (iii) Bhushandir Mathe: Parashuram
- (iv) Puin Macha: Bibhuti Bhushan Bandyopadhyay

Readings:

- 'Rabindra Galpo'; Pramotha Nath Bishi
- 'Bangla Sahityer Chhoto Galpo O Galpokar'; Bhudeb Chowdhury; Modern Book Agency, Kolkata
- 'Bangla Chhotogalpo' (1966); Sisir Kr. Das, Dey's Publishing, Kolkata
- 'Bangla Sahitye Vivekananda'(1974); Chittaranjan Bandyopadhyay, Kolkata,

Course VI : Literature in Translation

Maximum Marks: 75 + 25

- Text – 1:** 'Pratichyer Sahityatattwa'; Tapodhir Bhattacharya; Amritalok Sahitya Parishad, Midnapore; 2002
Introduction to understand translation terminology (Marks: 10)
- Text – 2:** 'Bhrantibilas'; Iswar Ch. Bidyasagar (Marks: 20)
Bidyasagar Rachanabali – Part-1; Tulikalom, Kolkata; 1994
- Text – 3:** 'Unish Bigha Dui Katha Jami'; Phakir Mohan Senapati; Translated by Maitreyee Shukla; Sahitya Akademi (Marks: 25)
- Text – 4:** 'Edgar Ellanpor Rahasya Romancho'; Translated by Hiren Chattopadhyay; Book Stall, Kolkata, 1983 (Marks: 20)
- Readings:** 'Bangla Sahitye VidyaSagar'; Asit Kr. Bandyopadhyay; Dey's Publishing House, Kolkata; 1991

B.A. Programme/ Bengali Discipline/ 3 Year Programme

1 st Yr/1 st Semester/Course 1:	Text 1:	70	13	75
1 st Yr/2 nd Semester/Course 2:	Text 1:	70	13	75
2 nd Yr/3 rd Semester/Course 3:	Text 1:	70	13	75
2 nd Yr/4 th Semester/Course 4:	Text 1:	30	5	35
	Text 2:	20	4	20
	Text 3:	20	4	20
3 rd Yr/5 th Semester/Course 5:	Text 1:	20	3	25
	Text 2:	25	5	25
	Text 3:	25	5	25
3 rd Yr/6 th Semester/Course 6:	Text 1:	10	2	15
	Text 2:	20	4	20
	Text 3:	20	5	20
	Text 4:	20	5	20

B.A. Programme

Discipline

Course: 1

History of Gujarati Language

Marks: 75 + 25

The course provides a brief introduction to the history of Gujarati language. The beginning of writing system in Gujarati within the emergence of writing culture in Indian is addressed to start with. This is followed by a discussion on the language families of the Indian subcontinent. It also deals with the temporal, spatial and social variation and changes in the language and canonical literature.

	Marks	Lect.	Tut.
1. Introduction.			
(a) Language, script and writing cultures of India	15	10	2
(b) Language families in India			
(c) Aryan family of languages			
2. Early phase of Gujarati Language	20	20	4
(a) The beginnings of Gujarati language			
(b) Old Gujarati and its characteristics			
3. Medieval Gujarati and its characteristics	20	20	4
(a) Phonological, morphological changes			
(b) Sanskritic and devnagari impacts			
(c) Lexical changes			
4. Standard Gujarati and its characteristics.	20	20	4
(a) Modernization of Gujarati language			
(b) Language variation (temporal, spatial and social) and language change: Hybridity and code-mixing			
(c) Grammars, lexicons and metrical and poetics system of Gujarati			

Reference Texts:

Kothari Jayant, 2006, *Bhasha Parichaya Ane Gujarati Bhasahnu Swaroop*,
Gurjar Prakashan, Ahmedabad.

Vyas k.b.1978, *Bhashavignan*, N.M.Tripathi & Co., Mumbai.

Vyas k.b.1985, *Gujarati Bhasha: Udgam, Vikas Ane Swaroop*, Uni.G.N.Board, Ahmedabad

Course: 2

History of Gujarati Literature

Marks: 75 + 25

This paper provides an overview of ancient and medieval phases of Gujarati Literature within the theoretical framework of comparative literary historiography. It introduces the beginning of writing cultures in Gujarati. Subsequently a genre-wise and sectarian approach to different literary phases such as *prabandha*, *padayavarta* and *Rasa* literature is going to be provided.

1. Introduction.	15	10	2
(a) Devnagari script and the writing culture in Gujarati			
(b) Religious Background: Writing culture in jaina, swaminarayana and Brahminical Hinduism			
2. <i>prabandha</i> literature and Jaina literature	10	10	2
3. <i>sam sahitya</i> : Bhakti literature of the Hinduś.	10	10	2
4. <i>Rasa</i> and Jaina literature.	10	10	2
5. <i>pada</i> and vaishnava literature.	10	10	2
6. <i>swaminarayana</i> literature.	10	10	2
7. <i>Śāstra</i> literature: Knowledge-based texts.	10	10	2

Reference Texts:

Ramesh Trivedi, 1999, *Madhyakalin Gujarati sahityano itihās* aadarsh Prakashan, Ahmedabad.

Dhirubhai thakar, 2006, *Gujarati sahityani vikasrekha vol-1* gurjar Prakashan, Ahmedabad.

Gujarati sahityano itihās khand -1, 2005 pub.by Gujarati sahitya Parishad, Ahmedabad.

Course: 3

Socio-cultural Background to Gujarati Literature

Marks: 75 + 25

This paper attempts to locate Gujarati literary tradition within the context of pluriculturality on the one hand and cultural studies on the other. Accordingly it discusses the various theoretical models available for the study of literary culture. Subsequently the agency involved in the change and continuity of literary culture, such as the ecological, historical, religious, cultural, social and contemporality are discussed.

1. Introduction: Conceptual categories: change and continuity; Secular, religious and syncretism; hierarchical and coexisting systems.	15	10	2
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2. Ecological background: North gujarat, South gujarat and Saurashtra regions;	10	10	2
Rivers and mountains and soil types; natural resources; industries and products.			
Historical background: A brief sketch of the political dynasties:			
vaghelas, solankis and islami rulers	10	10	2
Religious background: Hindus Jaina, swaminarayana	10	10	2
3. Cultural background: Music, theatre, performing traditions, art and architecture.	10	10	2
4. Social background: Society, Caste and Family	10	10	2
5. Modernization, Globalization and Diaspora.	10	10	2

Reference Texts:

Panchal shirish 2001, *vismi sadinu gujarat*, samvad Prakashan, Vadodara

Usha nair, 2001, *gujaratni bhatigal zalak*, cebtral institute of Indian languages, mysore

Course: 4

Gujarati Literature: Fictional and Non-Fictional Prose

Marks: 75 + 25

This course takes a look at the development of gujarati prose in gujarati literature in a historical perspective. Medieval Gujarati literature was conspicuously verse oriented and with the emergence of modern Gujarati literature, a new diction in prose writing comes into existence. Taking a cue from prose writing in English, both in terms of genre and style, a new style of gujarati prose develops during the phase of modern gujarati literature. After giving a brief introduction to this development, the course dwells upon three texts that deal with fictional non-fictional prose writing in gujarati.

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|---|----|----|---|
| 1. Introduction. | 15 | 10 | 2 |
| (a) Verse in medieval gujarati literature | | | |
| (b) Colonial modernity, printing and modern prose writing. | | | |
| (c) A brief introduction to short story, novel, essay, travelogue, Biography/autobiography, literary criticism, sociological and historical writings. | | | |

2. Short story/Novel: <i>Gajvama gam</i> by manohar Trivedi, janpad Prakashan, dhasa, Gujarat.	20	20	4
3. Autobiography: <i>Bapa vishe, labhshankar thakar</i> , Rannade Prakashan, Ahmedabad, Criticism:	20	20	4
4. Chandrakant topiwala, 2003, <i>rachanavali</i> , parshv Prakashan, Ahmedabad	20	20	4

Reference Texts:

- Gohil j.r.2002, *sa vikhyate*, Parshv pub., Ahmedabad
 Pandya urvashi 2004, *poorvanirdesh, aadarsh* Prakashan, Ahmedabad
 Bart mehta 2008, *rekhanakit* Parshv pub., Ahmedabad

Course: 5

Gujarati Literature: Poetry and Drama

Marks: 75 + 25

This paper takes a look at poetry and drama written during the period of modern Gujarati literature. Taking a departure from the medieval metrical compositions and conventional themes of Bhakti literature, modern Gujarati poetry undertook several experimentations both in form and content taking cues from English Romantic poetry. modern drama emerged taking several elements from the European tradition, such as concept of tragedy, proscenium theatre and social themes etc. To start with, an introduction surveying the developments of modern gujarati poetry and drama is going to be provided. Subsequently, two anthologies, containing representative selections from poetry and plays written during this period will be taken for detailed discussion.

1. Introduction.	15	10	2
(a) On the emergence of new poetry in Gujarati.			
(b) Parasi theatre traditions and new drama in Gujarati.			
2. Historical Perspectives:	10	10	2
A brief introduction of modern Gujarati poetry: <i>pandityug, gandhiyug and aadhimukyug</i>			
A brief introduction to modern Gujarati drama: <i>Juni rangbhumi, navi rangbhumi and absurd theatre</i>			
3. Poetry Collection:	25	25	5
<i>Aagha pachha shwas</i> by irshad, Rannade Prakashan, 2006			
<i>Gazalsamhita</i> by Rajendra shukla, brahm prakashan, 2006			
<i>kavyachayan 2003</i> edited by ramnik someshwar, Gujarati sahitya Parishad, Ahmedabad.			

4. Drama collection: 25 25 5
Adyatan Gujarati ekankio edited by vinod adhvaryu, 1994,
Gujarati sahitya Parishad, Ahmedabad.

Reference Texts:

Chandrakant topiwala 1994, *Pratibhashanu kavach*
Parshv publication, Ahmedabad.

Suman shah 2002, *kavyapad* Parshv publication, Ahmedabad

Hasmukh baradi 1997, *Gujarati theatreno itihas*, national book trust, Delhi

Suman shah 1988, *Aadhunik Gujarati kavita ane sarjakchetana* Parshv pub. Ahmedabad

Course: 6

Literature in Translation

Marks: 75 + 25

This paper takes a look at the translation activity in modern Kannada literature. Despite there existed a long standing tradition of telling and renderings, translation as we understand today is certainly a product of modernity. A brief history of translation is provided to start with. Three anthologies of translations having representative selection of poetry, short story and drama are studied in detail.

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|---|----|----|---|
| 1. Introduction. | 15 | 10 | 2 |
| (a) A brief history of translation. | | | |
| (b) Understanding translation terminology: translation, transcreation, Rendering, telling etc. | | | |
| (c) A brief survey of translation activity in Gujarati | | | |
| 2. Anthology of poetry:
<i>Kavyavishva</i> edited by suresh dalal, image publications, Mumbai. | 20 | 20 | 4 |
| 3. Anthology of short stories from Indian languages:
<i>Vibhajanni vartao</i> edited by sharifa vijalivala,
Image publications, Mumbai. | 20 | 20 | 4 |
| 4. Drama. | 20 | 20 | 4 |
| <i>Bhasna ekankio</i> –parshv Prakashan, Ahmedabad | | | |

Reference Texts:

Ekanki ane gujarati ekanki edited by jayant Sothari, gurjar publication, Ahmedabad

Chandrakant topiwala 2003 *bahusamvad* Parshv Prakashan, Ahmedabad

Discipline Course 1

Kannada

Paper: 1

History of Kannada Language

Marks: 75+25

The course provides a brief introduction to the history of Kannada language. The beginning of writing system in Kannada within the emergence of writing culture in India is addressed to start with. This is followed by a discussion on the language families of the Indian subcontinent and the Dravidian family of languages, to which Kannada belongs to. The subsequent three parts deal with Old Kannada, Middle Kannada and Modern Kannada phases of the language. The last phase also deals with the temporal, spatial and social variation and changes in the language and canonical literature.

	Lectures	Tutorials	Marks
1. Introduction.	8	2	15
(a) Language, script and writing cultures of India			
(b) Language families in India			
(c) Dravidian family of languages			
2. Early phase of Kannada Language.	20	4	20
(a) The beginnings of Kannada language and early inscriptions			
(b) Early-old Kannada and its characteristics			
(c) Old Kannada and its characteristics			
3. Medieval Kannada and its characteristics	20	4	20
(a) Phonological, morphological changes			
(b) Sanskritic and Perso-Arabic impacts			
(c) Lexical changes			
4. Modern Kannada and its characteristics.	20	4	20
(a) Modernization of Kannada language			
(b) Language variation (temporal, spatial and social) and language change: hybridity and code-mixing			
(c) Grammars, lexicons and metrical and poetics system of Kannada			
(d)			

Reference Texts:

Krishnaiah, M.H. 1999. *Sankṣipta kannāḍa bhāṣeya caritre*. Bengaluru: Ankita Pustaka.

Marulayya. Sa. Shi., Rajeshvari Maheshvaraiah and Sabiha Bhumigowda. 2005. *Kannada bhāṣā pravēśa*. Bengaluru: Kannada Sahitya Parishattu.

Savadattimatha, S. 1985. *Kannada bhāṣāvyāsaṅga*. Gulbarga: Rupaashmi Prakashana.

Discipline Course 1

Kannada

Paper 2

History of Kannada Literature

Marks: 75+25

This paper provides an overview of ancient and medieval phases of Kannada Literature within the theoretical framework of comparative literary historiography. It introduces the beginning of writing cultures in Kannada within the context of literary activities in Prakrit, Sanskrit and Tamil on the one hand and the Buddhist, Jaina and Brahminical writings on the other. Subsequently a genre-wise and sectarian approach to different literary phases such as *Campū*, *Vacana*, *Kirtane*, *Ragaḷe* and *ṣaṭpadi*, *Sāṅgatyā* and *tripadi* and *Śāstra* literature is going to be provided.

	Lectures	Tutorials	Marks
1. Introduction.	8	2	15
(a) Brāhmi script and the writing culture in Prakrit, Sanskrit, Tamil and Kannada			
(b) Religious Background: Writing culture in Buddhist, Jaina and Brahminical Hinduism			
2. <i>Kāvya</i> literature and <i>Campū</i> : Jaina Brahminical and Virashaiva literature.	10	2	10
3. <i>Vacana</i> : Bhakti literature of the Virashaivas.	10	2	10
4. <i>Kirtane</i> : Bhakti literature of the Haridasas.	10	2	10
5. <i>Ragaḷe</i> and <i>ṣaṭpadi</i> : <i>kāvya</i> and hagiographic literature	10	2	10
6. <i>Sāṅgatyā</i> and <i>tripadi</i> literature.	10	2	10
7. <i>Śāstra</i> literature: Knowledge-base texts.	10	2	10

Reference Texts:

Mugali, R.S. 1974. *Kannada sāhitya caritre*. New Delhi: Sahitya Akademi.

Mugali, R.S. 1980. *Kannada sāhitya rūpaḡaḷu*. Mysore: Usha Sahitya Male.

Sāmānyarige sāhityacaritre, 8 volumes. Bangalore: Bangalore University. 1975.

Discipline Course 1

Kannada

Paper 3

Socio-cultural Background to Kannada Literature

Marks: 75+25

This paper attempts to locate Kannada literary tradition within the context of pluriculturality on the one hand and cultural studies on the other. Accordingly it discusses the various theoretical models available for the study of literary culture. Subsequently the agency involved in the change and continuity of literary culture, such as the ecological, historical, religious, cultural, social and contemporality are discussed.

	<i>Lectures</i>	<i>Tutorials</i>	<i>Marks</i>
1. Introduction: Conceptual categories: <i>Mārga</i> and <i>Dēsi</i> ; change and continuity Secular, religious and syncretism Hierarchical and coexisting systems	8	2	15
2. Ecological background: North Karnataka, South Karnataka and Malenāḡ regions Rivers and mountains and soil types Natural resources; industries and products	10	2	10
3. Historical background: A brief sketch of the political dynasties: Kadambas, Badami Chalukyas, Rashtrakutas, Kalyani Chalukyas, Hoysalas, Vijayanagara rulers, Adilshahis and Mysore Odeyars.	10	2	10
4. Religious background: Buddhist, Jaina, Brahminical, Virashaiva, Haridasa, Sufi and Mysticism.	10	2	10

	Lectures	Tutorials	Marks
5. Cultural background: Music, theatre, performing traditions, art and architecture.	10	2	10
6. Social background: Society, Caste and Family	10	2	10
7. Modernization, Globalization and Diaspora.	10	2	10

Reference Texts:

- Devudu. 1933. *Karnāṭaka samskṛti*. Bangalōre: Devudu Pratishtana.
 Krishnarao M.V. and . *Karnaṭka samskṛti*, 2 volumes. Bangalōre: Government of Karnataka.
 Kamat, Suryanath U. 2001. *A Concise History of Karnataka from Pre-historic Times to the Present*. Bangalōre: Jupiter books.
 Tipperudraswamy, H. 1969. *Karnaṭka samskṛti samikṣe*. Bangalōre: IBH Prakashana.

Discipline Course 1

Kannada

Paper 4

Kannada Literature: Fictional and Non-Fictional Prose

Marks: 75+25

This course takes a look at the development of Kannada prose in Kannada literature in a historical perspective. Ancient and medieval Kannada literature was conspicuously verse oriented and with the emergence of modern Kannada literature, a new diction in prose writing comes into existence. Taking a cue from prose writing in English, both in terms of genre and style, a new style of Kannada prose develops during the phase of modern Kannada literature. After giving a brief introduction to this development, the course dwells upon three texts that deal with fictional non-fictional prose writing in Kannada.

	Lectures	Tutorials	Marks
1. Introduction.	8	2	15
(a) Prose in ancient and medieval Kannada literature			
(b) Colonial modernity, printing and modern prose writing.			
(c) A brief introduction to short story, novel, essay, travelogue, biography/autobiography, literary criticism, sociological and historical writings.			
2. Short story/Novel:	20	4	20
Text: <i>samakālīna bhāratīya saṃśa kathegaḷu māle 2</i> , ed. By Bhabani Bhattacharya, tr. by H.R. Chandravadanarao. New Delhi: Sahitya Akademi, 2009.			
Selections:			
(a) <i>ambīga taraṇī</i> (Tarashankar Banerjee)			
(b) <i>innondu kōmīnavaru</i> (R.K. Narayan)			
(c) <i>seragina keṇḍa</i> (B.C. Ramachandra Sharma)			
(d) <i>janma dina</i> (vaikun Muhammad Bashir)			
(e) <i>mukṭī</i> (Pudumāi Pittan)			
3. Autobiography:	20	4	20
Karanta, Shivarama. <i>Huccumanassina hattu muhkagaḷu</i> . Bengaluru: Rajalakshmi Prakashana.			
4. Criticism:	20	4	20
Naryana, K.V. and Kalegowda Nagavara. 1980. eds. <i>Vicāra Sāhitya 2</i> . Bangalore: Bangalore University.			

Reference Texts:
Havanur, Srinivasa. 1974. *Hosagannaḍada aruṇōdaya*. Mysore: University of Mysore.
Kurtukoti, Kirtinatha. 1968. *Sāhitya mattu yugadharmā*. Bangalore: Kannada Pustaka Pradhikara.
Padikkal, Shivarama. 2000. *Kannada nāḍu, nuḍi mattu rāṣṭrīyate*. Mangalore: Mangalore University.
Sheshagirirao, L.S. 1999. *Hosagannaḍa sāhitya caritre*. Bangalore: Ankita Pustaka.

Discipline Course 1

Kannada

Paper 5

Kannada Literature: Poetry and Drama

Marks: 75+25

This paper takes a look at poetry and drama written during the period of modern Kannada literature. Towards the mid-nineteenth century colonial modernity started affecting the pre-colonial worldview resulting in a new sensibility in the writing of Kannada poetry. Taking a departure from the medieval metrical compositions and conventional themes of *Kāvya* literature, modern Kannada poetry undertook several experimentations both in form and content-taking cues from English Romantic poetry. This phase is designated as *Navodaya* phase, which eventually led to the *Navya* phase, the modernist trend. Similarly, ending the lacuna of drama in Kannada literary tradition, modern drama emerged taking several elements from the European tradition, such as concept of tragedy, proscenium theatre and social themes etc. To start with, an introduction surveying the developments of modern Kannada poetry and drama is going to be provided. Subsequently, two anthologies, containing representative selections from poetry and plays written during this period will be taken for detailed discussion.

	Lectures	Tutorials	Marks
1. Introduction.	8	2	10
(a) On the emergence of new poetry in Kannada			
(b) The lacuna of written plays and the emergence of new drama in Kannada			
2. Historical Perspectives:	10	2	15
(a) A brief introduction of modern Kannada poetry: Navodaya, Navya and Dalita-Bandāya phases.			
(b) A brief introduction to modern Kannada drama: <i>vṛtti rangabhūmi</i> , <i>amecūr nāṭaka maṇḍali</i> , <i>sāmājika nāṭaka</i> , <i>ādhunika nāṭaka</i> and <i>asangata nāṭaka</i> .			
3. Poetry Collection:	25	5	25
<i>Samakālīna Kannada kavite</i> . Chief ed. G.S. Shivarudrappa. Bengaluru: Bangalore University. 1978.			
Seleccions:			
(1) <i>dēvaru rujumāḍidanu</i> (Kuvempu)			
(2) <i>śrāvaṇa</i> (Ambikatanaya Datta)			

- (3) *bisilugudure* (Ambikatanaya Datta)
- (4) *mame tumbisuvudu* (V. Sitaramaiah)
- (5) *nalli tāv nam malli* (G.P. Rajaratnam)
- (6) *nī hīnga nōḍabyāda nama* (Ambikatanaya Datta)
- (7) *hīgāyitu* (K.S. Narasimhaswamy)
- (8) *kurudu kāncāna* (Ambikatanaya Datta)
- (9) *kalki* (Kuvempu)
- (10) *bhīmālāpa* (G.S. Shivarudrappa)
- (11) *amma acāra mattu nānu* (K.S. Nisar Ahmad)
- (12) *nānu gāndhi mattu nama mēstru* (P. Lankesh)
- (13) *bhūta* (Gopalakrishne Adiga)
- (14) *abhīhi* (V. Sitaramaiah)
- (15) *maneyinda manege* (K.S. Narasimhaswamy)

Lectures Tutorials Marks

<p>(16) <i>angula huluvina parākāya pravēśa</i> (A.K. Ramanujan)</p> <p>4. Drama collection: <i>Adhunika kannada nāṭaka</i>. ed. by K. Marulasiddappa. Bengaluru: Bangalore University. 1978.</p> <p>Selections: <i>Kattale belaku</i> by Sriranga, in <i>Kannada nāṭaka vimarśe</i>, ed. by K. Marulasiddappa. Bengaluru: Bangalore University. 1978.</p>	25	5	25
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Reference Texts:

- Marulasiddappa, K. 1978. *Kannada nāṭakasamīkṣe*. Bengaluru: Bangalore University.
- Shamaraya, Ta. Su. 1963. *Kannada nāṭaka*. Mysore: University of Mysore.
- Ranganath, H.K. 1968. *Kannada rangabhūmi*. Mysore: University of Mysore.
- Prabhushankara. 1968. *Kannadalli bhāvagīte*. Mysore: Mysore University.

Discipline Course 1

Kannada

Paper 6

Marks: 75

... tak ... the ... city in modern Kannada literature. Despite t ...
... stand ... rendering ... stand toda ...
Certainly a product of ... of transition ...
Sub ... the activit ... translation ...
... es of translation ... ing repre ntative ... of poetry, sh ... and dra ... are
... a detail, ...

				Marks
Introduction				15
... translation.				
... translation terminology:				
... translation ... ing, tel ... etc.				
... Kannada.				
2. Anthology of poetry:				
Text:	20	4		20
<i>kannaḍada bāvuṭa</i> , by B.M. Srikanthaiah.				
3. Anthology of short stories from Indian languages:	20	4		20
Text:				
<i>Samakālīna bhāratīya saṅga kathagaḷu</i> 1.				
ed. by Mahabani Bhattacharya, tr. by				
R. Vijayaraghavan. New Delhi: Sahitya Akademi.				
2009.				
4. Drama.	20	4		20
Text:				
<i>Idipas dore</i> , tr. by P. Lankesh. Dharwar:				
Manohara Granthamale.				

Reference Texts:

Arora, Lakshminarayana. *Bhāṣāntara saurabha*. Mysore.

Tharakeshwara, V.B. 2006. *Vasāhatuṣāhi mattu bhāṣāntara*. Hampi: Kannada University.

**MANIPURI
Discipline Course**

Course I : History of Manipuri Language
Original development of Manipuri Language

Maximum Marks: 75 + 25

The course provides a brief introduction to the history of Manipuri language. The beginning of writing system in Manipuri within the emergence of writing culture in Indian is addressed to start with. This followed by a discussion on the language families of the Indian sub-continent and the Indo-Aryan family of languages to which Manipuri belongs to. The subsequent three phases of the language. The last phase deals with the regional varieties of Manipuri.

	Marks	Lect.	Tutorials
i. Evolution of Manipuri Script and Old Manipuri language	15	10	4
ii. Medieval Manipuri language	15	15	3
iii. Modern Manipuri language	15	15	3
iv. Regional varieties in Manipuri language (Southern, Northern, Eastern and Western)	30	30	6

Prescribed texts:

1. Glimpses of Manipuri Language and Literature, Culture published by Sahitya Parishad, Imphal, Manipur, 1987 by Nanda Lal Sharma
2. Manipuri Grammar, Imphal, 1987
3. History of Manipuri (Reprint), Calcutta, 1973

Reading Lists:

1. Notes on the Early History of Manipur, Calcutta, 1923, Ali, AFM. Abdul
2. Kirata-Jana-Kirti, Calcutta, 1974 by Sumit Kumar Chatterjee
3. Gazetteer of Manipur (Reprint), Delhi 1981
4. Manipuri Language, Status, Importance, Imphal (1975) – by Pandit N. Khelchandra

Course II : History of Manipuri Literature

Maximum Marks: 75 + 25

This paper provides an overview of ancient, medieval and modern phases of Manipuri literature. Since the modern Manipuri literature is more than a century old now, it is restricted till the pre-Independence period of Manipuri literature.

	Marks	Lect.	Tutorials
i. Ancient Manipuri Literature	20	20	4
ii. Medieval Manipuri Literature	25	20	4
iii. Modern Manipuri Literature up to Indian independence	30	30	6

Prescribed Texts:

1. Manipuri Sahityagi Itihas by Kalachand Sastri
Chingangbab, Kalachand Shastri, Manipuri Sahitya Itihas, Published at Imphal
2. Jhalajit, R.K. History of Manipuri Literature, published at Imphal

3. Prof. Manihar Chongtham, History of Manipuri Literature, published at Imphal

Course III : Manipuri Literature: Socio-cultural Background Maximum Marks: 75 + 25
Socio-Cultural History of Manipuri People

This paper attempts to locate Manipuri literary tradition within the context of pluriculturalism on one hand and cultural studies on the other. Accordingly it discusses the various theoretical models available for the study of literary culture. Subsequently, the agency involved in the change and continuity of literary culture, such as the geographical, historical, religious, cultural and social backgrounds are discussed. It has five sections.

	Marks	Lect.	Tutorials
1. Geographic situation	15	10	2
2. Historical background	15	15	3
3. Religious background	15	15	3
4. Social background	15	15	3
5. Cultural background (Art, music and performing traditions)	15	15	3

Prescribed Text:

- i) R. K. Shitaljit: Rasleela. Imphal, Manipur, 1981
- ii) Surchand Sharma: Sri Krishna Rasleela. Imphal, Manipur, 1980
- iii) Meitei Gogoi: Published by State Kala Academy

Course IV : Study of Literary Texts - I Maximum Marks: 75 + 25
Fiction: Modern Poetry and Drama

This course takes a look at the development of prose in Manipuri literature in a historical perspective. Ancient and medieval Manipuri literature was conspicuously verse oriented and with the emergence of modern Manipuri literature, a new diction in prose writing comes into existence. After giving a brief introduction to this development, the course dwells upon three texts that deal with fictional and non-fictional prose writing in Manipuri.

Prescribed Texts:	(Poem)	25	25	5
i)	Kanchi Sheireng: Published by Manipur University, Canchipur, Imphal			

Selected pieces:

- a) Kamal: Biswa Prem
 - b) Chaoba: Loktak Mapalda
 - c) Irabot: Telegraph
 - d) Nwadwipchandra: Takpiri Nahakna Khudamna Uttuna
- | | | | | |
|-----|--|----|----|---|
| ii) | Khamba Thoibi Sheireng by H. Anganghal Singh | 25 | 25 | 5 |
|-----|--|----|----|---|

- iii) Play : *Manipur Leelamacha*, Published by Cultural Forum 25 20 4
Manipur, Imphal.

Four Plays:

- a) Tamnalai: Kanhailal
- b) Bus Stop: Tomchau
- c) Hingbatai Karigumba Upaiama: G. C. Tongbra

Course V : Study of Literary Texts - II
Modern Manipuri Poetry and Drama

Maximum Marks: 75 + 25

This paper takes a look at poetry and drama in Manipuri literature. Taking a departure from the medieval metrical composition and conventional themes of *kavya* literature, modern Manipuri poetry undertook several experimentations, both in form and content. Manipuri literary tradition, modern drama emerged taking several elements from the European traditions. To start with, an introduction surveying the developments of Manipuri poetry and drama is going to be provided. Subsequently, one anthology and a play written will be taken for detailed discussion.

Prescribed Texts: Short Story 40 40 8

1. Kanchi Warimacha, published by Manipur University,
Canchipur, Imphal

Selected pieces:

- a) Brajendragi Luhongba: Dr. Kamal
- b) Kamla Kamla: R. K. Shitaljit
- c) Nunbgairakta Chandramukhi: M. K. Binodini
- d) Hajam Takisno: E. Dinamani Singh
- e) Nongdi Tarakkhidre: K. Priokumar
- f) Nungshiba: N. Biren Singh

2. Matric Pass, G. C. Tongbra. Published at Imphal, Manipur 35 30 6

Course VI : Study of Literary Texts in Translation
Classical Modern Poetry and Drama

Maximum Marks: 75 + 25

This paper takes a look at the translation activity in Manipuri literature. Despite there existed a long standing tradition of telling and renderings, translations as we understand today, is certainly a product of modernity. A brief introduction of understanding translation terminology (translation, transcreations, rendering, telling etc.) is given.

Prescribed Texts:

1. Novel – Parineeta (Tr.) Haobam Iboyaima published at Imphal, 25 25 5
Manipur/ Naothingkhong Phambal Kaba(Tr.),Imphal, 1983
: By Prof. Ch. Manihar
2. Autobiography – Jayadev (Tr.) by E. Nilakanta Singh, 25 25 5
3. Drama – Sakharam Binder (Tr.) by L. Damodar 25 20 4
Published in 1986, Imphal, Manipur

ORIYA
Discipline Course

Course I : History of Oriya Language

Maximum Marks: 75 + 25

The course provides a brief introduction to the history of Oriya language. The beginning of writing system in Oriya within the emergence of writing culture in India is addressed to start with. This followed by a discussion on the language families of the Indian sub-continent and the Indo-Aryan family of languages to which Oriya belongs to. The subsequent three parts deal with Old Oriya, Middle Oriya and Modern Oriya phases of the language. The last phase deals with the regional varieties of Oriya.

	<u>Lectures</u>	<u>Tutorials</u>	<u>Marks</u>
i. Evolution of Oriya Script and Old Oriya language	10	2	15
ii. Middle Oriya language	15	3	15
iii. Modern Oriya language	15	3	15
iv. Regional varieties in Oriya language (Southern, Northern and Western)	30	6	30

Readings:

Mohanty, Bansidhar. *Odia bhasara bhumi O bhumika*, Cuttack: Friends Publishers, 1995
Sahu, Basudev. *Odia bhasara unmesha O bikasha*, Cuttack: Friends Publishers, 2008.

Course II : History of Oriya Literature

Maximum Marks: 75 + 25

This paper provides an overview of ancient, medieval and modern phases of Oriya literature. Since the modern Oriya literature is more than a century old now, it is restricted till the pre-Independence period of Oriya literature.

	<u>Lectures</u>	<u>Tutorials</u>	<u>Marks</u>
i. Ancient Oriya Literature	15	3	20
ii. Medieval Oriya Literature	20	4	20
iii. Modern Oriya Literature up to Indian independence	30	6	35

Prescribed Texts:
Odia sahityara itihasa - Krushan Charan Pradhan
Bidyapuri, Cuttack, 2004.

Readings:

Acharaya, Brindabana. *Odia sahityara samkhipta parichaya*, Cuttack: Bidyapuri, 2003.
Kar, Bauribandhu. *Odia sahityara itihasa*, Rev. ed. Cuttack: Friends Publisher, 2007.
Samantaray, Natabara. *Odia sahityara itihasa (1803 - 1920)*, Bhubaneswar: Granthalaya, 1983.

Course III : Oriya Literature: Socio-cultural Background

Maximum Marks: 75 + 25

This paper attempts to locate Oriya literary tradition within the context of pluriculturalism on one hand and cultural studies on the other. Accordingly it discusses the various theoretical models available for the study of literary culture. Subsequently, the agency involved in the change and continuity of literary culture, such as the geographical, historical, religious, cultural and social backgrounds are discussed. It has five sections.

	<u>Lectures</u>	<u>Tutorials</u>	<u>Marks</u>
1. Geographic situation	10	2	15
2. Historical background	15	3	15
3. Religious background	15	3	15
4. Social background	15	3	15
5. Cultural background (Art, music and performing traditions)	15	3	15

Prescribed Text: *Odia sahitayara sanskrutka bkiashadhara*, by Chittaranajan Das,
Bhubaneswar: Text Book Beuro, 1995.

Readings:

Das, Manmathanath. *Odisha Itihasa*, Cuttack; Bidyapuri, 2000.

Mahatab, Harekrishna. *Odisha Itihasa*. Cuttack: Prajatantra Prachara Samiti, 2003.

Course IV : Prose: Fictional and Non- Fictional

Maximum Marks: 75 + 25

This course takes a look at the development of prose in Oriya literature in a historical perspective. Ancient and medieval Oriya literature was conspicuously verse oriented and with the emergence of modern Oriya literature, a new diction in prose writing comes onto existence. After giving a brief introduction to this development, the course dwells upon three texts that deal with fictional and non-fictional prose writing in Oriya.

1. A brief introduction to Oriya short story, novel and essay	10	2	15
Prescribed Texts:			
1. <i>Galpa ejuga sejuga</i> (Short story) - Ed. by Nityananda Nayak	15	3	20
i. Headmaster - Bibhutibhusan Tripathi			
ii. Kritadasa - Rabi Pattanayk			
iii. Sei lokata - Akhila Mohan Pattanayak			
2. <i>Paraja</i> (Novel)- Gopinath Mohanty	20	4	20

3. <i>Prabandha chayana</i> (2 nd Part), 2009 Bhubaneswar: Utkal University,	20	4	20
i. Bhasa O jatiyata - Gopabandhu Das			
ii. Ananta prema - Biswanath Kar			
iii. Chhota katha tie - Gobind Tripathy			
iv. Chandranisha – Mahapatra Nilamani Sahu			

Readings:

- Kar, Bauribandhu. *Swadhinata parabarti Odia upanyasa*, Cuttack: Bidyapuri, 2000.
Satpathy, Bijoy Kumar. *Gopinath katha sahityara byapti O dyuti*, Cuttack: Prachi sahitya Pratisthana, 2007.
Kar, Bauribandhu. *Odia prabandha Sahitya*, Bhubaneswar: Mahabir Prakashan, 2005.

Course V : Poetry and Drama

Maximum Marks: 75 + 25

This paper takes a look at poetry and drama in Oriya literature. Taking a departure from the medieval metrical composition and conventional themes of *kavya* literature, modern Oriya poetry undertook several experimentations, both in form and content. Oriya literary tradition, modern drama emerged taking several elements from the European traditions. To start with, an introduction surveying the developments of Oriya poetry and drama is going to be provided. Subsequently, one anthology and a play written will be taken for detailed discussion.

1. A brief introduction to Oriya poetry and drama	10	2	15
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Prescribed Texts:

2. <i>Kabita Chayana</i> (2 nd Part) Published by Utkal University, Bhubaneswar 2009.	30	6	35
i. Kabira byatha – Dinakrushna Das			
ii. Sarpa janana – Baladev Rath			
iii. Akasha parti – Madhusudan Rao			
iv. Yatra samgeeta – Baikunthanath Pattanayak			
v. Chitra pratima – Ramakanta Rath			
3. <i>Nandika keshari</i> (Play) by Manoranjan Das Nalanda, Cuttack, 1990.	25	5	25

Readings:

- Sahu, Narayan. *Mancha natakara Kala kaushala*, Bhubaneswar: Text Book Beuro, 2007.
Sahu, Narayan. Ed. *Manoranjan Das: natya diganta*, Cuttack: Nalanda, 1995.
Satpathy, Nityananda. *Shabuja ru sampratika*, Cuttack:

This paper takes a look at the translation activity in Oriya literature. Despite there existed a long standing tradition of telling and renderings, translations as we understand today, is certainly a product of modernity. A brief introduction of understanding translation terminology (translation, transcreations, rendering, telling etc.) is given.

	<u>Lectures</u>	<u>Tutorials</u>	<u>Marks</u>
1. Introduction to understand translation terminology	10	2	15
Prescribed Texts:			
1. <i>Ananda Matha</i> (Novel), Tr. by Jugal Kishore Dutta, 20 Cuttack: Orissa Book Store, 2001	20	4	20
2. <i>Adhalekha dastabej</i> (Autobiography) tr. by Sukrutii Tanaya Samantray, Cuttack: New Age Publication, 2005.	20	4	20
3. <i>Basabdatta</i> (Play), tr. by Saswati Ray, Cuttack Students Store, Cuttack, 2006:	20	4	20

SINDHI
Discipline Course

Course I : History of Sindhi Language

Maximum Marks: 75 + 25

The course provides a brief introduction to the history of Sindhi language. The beginning of writing system in Sindhi within the emergence of writing culture in India is addressed to start with. This followed by a discussion on the language families of the Indian sub-continent and the Indo-Aryan family of languages to which Sindhi belongs to. The subsequent three parts deal with Old Sindhi, Middle Sindhi and Modern Sindhi phases of the language. The last phase deals with the regional varieties of Sindhi.

	Marks	Lectures	Tutorials
i. Origin and Development of Old Sindhi language	15	15	3
ii. Middle Sindhi language	15	15	3
iii. Modern Sindhi language	15	15	3
iv. Regional varieties in Sindhi language	15	15	3
v. Scripts of Sindhi Language	15	10	2

Readings:

1. Adwani Bherumal Mahirchand, "Sindhi Bolia ji Tarikh", University of Delhi, 1963
2. Rohra Satish, Sindhi Bolia ji Aastamkatha, Bhasha Prakashan, Adipur
3. Jetley M.K. Sindhi Bolia ji Likhawat, Sindhi Sahitya Vidwat Parishad, Delhi
4. Hiranandani Popti, Boli Muhinji Mau, Sindhu Art Press, Bombay

Course II : History of Sindhi Literature

Maximum Marks: 75 + 25

This paper provides an overview of ancient, medieval and modern phases of Sindhi literature. Modern Sindhi Literature is distributed into two parts: first is upto Indian independence and second is after partition of India. This course has four sections:

	Marks	Lectures	Tutorials
i. Ancient Sindhi Literature	15	10	2
ii. Medieval Sindhi Literature	20	20	4
iii. Modern Sindhi Literature up to Indian independence	20	20	4
iv. Modern Sindhi Literature in India after Partition	20	20	4

Readings:

1. Jetley M.K. Sindhi Sahitya Jo Itihas, Sindhi Book Trust, India, 2006
2. Malkani Mangharam, Sindhi Nasurji Tarikh, Bombay
3. Ajwari L.H., Sindhi Sahitya Jo Itihas, Sahitya Akademy, New Delhi
4. Lachhari Jagdish, Sindhi Kahania-ji-Osar, Ulhas Nagar - 3

Course III : Sindhi Literature: Socio-cultural Background Maximum Marks: 75 + 25

This paper attempts to locate Sindhi literary tradition within the context of pluriculturality on the one hand and cultural studies on the other. Accordingly it discusses the various theoretical models available for the study of literary culture. Subsequently, the agency involved in the change and continuity of literary culture, such as the geographical, historical, religious, cultural and social backgrounds are discussed. It has five sections.

	Marks	Lectures	Tutorials
1. Geographical background	15	10	2
2. Historical background	15	15	3
3. Religious background	15	15	3
4. Social background	15	15	3
5. Cultural background	15	15	3

Readings:

1. Malkani K.R., *Sindh Story*, Sindhi Academy, Delhi
2. Thakur U.T., *Sindhi Culture*, Sindhi Academy, Delhi
3. Pt. Jetley Kishinchand, *Sindhi Dina*, Indian Institute of Sindhology, Adipur (Kutch), 1994
4. Rohra Satish, *Cultural By-pass Surgery*, Bhasha Prakashan, Adipur (Kutch), 1994
5. Tekchandani, Ravi Prakash, *Sindhi Pahuka: Linguistic, Socio-Cultural Study*, Sindhi Book Trust, India, 2005

Course IV : Prose: Fictional and Non- Fictional Maximum Marks: 75 + 25

This course takes a look at the development of prose in Sindhi literature in a historical perspective. Ancient and medieval Sindhi literature was conspicuously verse oriented and with the emergence of modern Sindhi literature, a new diction in prose writing comes into existence. After giving a brief introduction to this development, the course dwells upon three texts that deal with fictional and non-fictional prose writing in Sindhi.

	Marks	Lectures	Tutorials
1. A brief introduction to Sindhi novel, travelogue and literary criticism	30	25	5

Prescribed Texts:

1. Mirchandani Tara, <i>Hathyogi</i> , Sindhi Academy Delhi	15	15	3
2. Chawla Thakur, <i>Tu Sindh Me Rahi Pau</i> , Amrita Anand Publication, Mumbai, 2001	15	15	3
3. Khemani Anand, <i>Badiljandar Daur Ain Tanqueed</i> , Delhi	15	15	3

Reading:

1. Jetley M.K. (Ed.), *Sindhu Jot No. 25*, Sindhi Academy, Delhi
2. Khemani Anand (Ed.), *Chetna*, Sahit Dhara Publications, Delhi

This paper takes a look at poetry and drama in Modern Sindhi literature. Taking a departure from the medieval metrical compositions and conventional themes of *ksvya* literature, modern Sindhi poetry undertook several experimentations, both in form and content. Similarly, Modern Sindhi Drama emerged taking elements from European tradition, such as concept of tragedy and social themes etc. To start with, an introduction surveying the developments of Modern Sindhi poetry and Modern Sindhi drama is going to be provided. Subsequently, one *khand ksvya* and two anthologies, containing representative selections from poetry and plays written during modern period will be taken for detailed discussion.

1. A brief introduction of Modern Sindhi poetry and Modern Sindhi Drama	Marks 20	Lect. 20	Tutorials 4
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Prescribed Texts:

1. Narayan Shyam, <i>Roop Maya</i> , Sindhi Book Trust, Delhi	15	10	2
2. Moti Prakash (Ed.) <i>Pirah Khan Poi</i> , National Book Trust, Delhi	20	10	4
Selected Poems:			
a) <i>Zindagi Khe Maut San Takraibo-Hundraj Dukhaya</i>			
b) <i>Mehran Ji Mauj-Hari Dilgir</i>			
c) <i>Sachu-Prabhu Vafa</i>			
d) <i>Sasta Ya Mahanga-Maya Rahi</i>			
3. Bhambhani Laxman, <i>Sindhi Ekanki</i> , Sahitya Academy, Delhi	20	20	4
Selected Ekanki:			
a) <i>Sunahri Mauko – M. Kamal</i>			
b) <i>Agni Sanskar – Sunder Agnani</i>			
c) <i>Zalzalo – Shyam Jaisinghani</i>			
d) <i>Peeria Jo Ishq – Prem Prakash</i>			

Readings:

1. Goklani Kamla, *Sindhi Shair Me Kudrat Jo Chito*, Satya Kishan Publication, Ajmer
2. Prem Prakash, *Sindhi Natak Ji Osar*, Institute of Sindhology, Kutch

Course VI : Literature in Translation

Maximum Marks: 75 + 25

This paper takes a look at the translation activity in Sindhi literature. Despite there existed a long standing tradition of telling and renderings, translations as we understand today, is certainly a product of modernity. A brief introduction of understanding translation terminology (translation, transliteration, transcreations, rendering, telling etc.) is provided to start with. Subsequently, the activity of literary translation in Sindhi is looked into in detail. Two texts of translations are studied here.

Marks Lect. Tutorial
30 30 6

1. Introduction:

- a) A brief history of translation
- b) Understanding translation terminology
- c) A brief survey of translation/ transliteration activity in Sindhi

Prescribed Texts:

- | | | | | |
|----|---|----|----|---|
| 1. | Vishu Bellani (Tr.), Agnisakshi (from Malayalam by N. Lalithambika Antharjanam), Sahitya Akademy, New Delhi, 2004 | 25 | 20 | 4 |
| 2. | Khatwani Kishin (Tr.), Akhaar Jo Hiku Dinhun, (from Hindi by Mohan Rakesh), Sahitya Academy, 1999 | 20 | 20 | 4 |

Readings:

1. Jetley M.K., Sindhi Sahitya Ke Vividh Aayaam, Sindhi Sahitya Vidwat Parishad, New Delhi
2. Malkani Mangharam, Sindhi-Nasur Ji Tarikh, Bombay

Syllabus of Discipline Course in Tamil

Discipline: I

Paper - I

Origin and Development of Tamil Language

This course aims at introducing the history of Tamil language beginning from the origin of the Tamil script available from the cave inscriptions and archeological excavations to the modern developments of 20th century. The earliest available literature of Tamil, the *Sangam Anthology* and *Tolkapiyam* are taken as the source to discuss the structure of ancient Tamil. The latter texts of grammatical treatises, epics, commentaries etc., stand as the resource for the study of evolution of Tamil during the medieval period. It discusses phonological, morphological, semantic, and syntactic changes taken place in the language. This course also explains the place of Tamil in Dravidian family of languages, various dialects of Tamil and the impact of Sanskrit and other languages in Tamil.

75+25

	Marks	Lectures	Tutorials
1. Dravidian Languages and Tamil	(10)	(10)	(02)
2. History of Tamil Script	(10)	(10)	(02)
3. Sources of Tamil Language History	(10)	(10)	(02)
4. Phonological, Morphological, and syntactic changes	(15)	(10)	(02)
5. Semantic changes	(10)	(10)	(02)
6. Dialects of Tamil	(10)	(09)	(02)
7. Other languages in Tamil Lexicon	(10)	(09)	(02)

Prescribed Text:

Moli Varalarril Tamil, 2005, Pe. Suyambu, Chennai: Visalakshi Nilaiyam.

Reading List:

1. T.P. Meenakshi Sundaram (Translation: S. Jeyaprakasam), 1982, *Tamilmoli Varalaru*, Madurai: Sarvodaya Ilakkiyap Pannai.
2. Suriya Narayana Sastri, 2003, *Tamilmoltyin Varalaru*, Chennai: International Institute of Tamil Studies.
3. S. Saktivel, 1991, *Tamilmoli Varalaru*, Chennai: Manivacagar Nulagam.

Paper - II

History of Tamil Literature

The aim of the course is to give a complete survey of Tamil literature in chronological order. Since Tamil has a vast collection of literature from the ancient to modern time, it is necessary to introduce to the students of language and literature with literary texts in historical background. This course explains the types of Tamil literature, their social and historical background from *Sangam* to modern period. It deals with ancient, medieval, and modern literary history in a comprehensive method. The evolution, changes, and transition in literary production, emergence, and development of various literary genres are discussed with specific examples.

75+25

	Marks	Lectures	Tutorials
1. Sangam Literature	(10)	(10)	(02)
2. Epic Literature	(10)	(10)	(02)
3. Ethical Literature	(10)	(10)	(02)
4. Bhakti Literature	(10)	(10)	(02)
5. Minor Literature	(10)	(10)	(02)
6. Modern Literature	(25)	(18)	(04)

Prescribed Text:

Tamil Ilakkiya Varalaru, 2008, S. Subash Chandra Bose, Chennai: Pawai Publication.

Reading List

1. C. Jesudasan and Hebhzhbah Jesudasan, 1961, *A History of Tamil Literature*, Calcutta: YMCA Publishing House.
2. Varadarajan, M., 1972, *Tamil Ilakkiya Varalaru*, New Delhi: Sahitya Akademi.
3. T.P. Meenakshi Sundaram, 1965, *History of Tamil Literature*, Annamalai Nagar: Annamalai University.

Paper - III

Social and Cultural History of the Tamils

This course aims to impart the knowledge of social, cultural, and political history of Tamil Nadu. This course covers the following areas: Origin, History, Culture and Civilization of Tamils from the ancient period to contemporary period - five divisions of land and life of

people - sources from history, anthropology, sociology, culture etc. - history of early Colas, Pandiyas, Ceras, Pallavas, and Kalabhras - the period of later Colas, Ceras, Pandiyas and Nayaka rulers - advent of European and their contributions - history of modern Tamil Nadu.

75+25

	Marks	Lectures	Tutorials
1. Geographical Location and natural resources	(10)	(09)	(02)
2. Ancient Tamil Literature	(10)	(09)	(02)
3. Emperors and Rulers of Ancient Tamil Land	(10)	(10)	(02)
4. Religions and Arts of Tamil Land	(10)	(10)	(02)
5. Social Structure of Medieval Tamil Nadu	(10)	(10)	(02)
6. Tamil Nadu during Colonial period	(10)	(10)	(02)
7. Modern Tamil Nadu	(15)	(10)	(02)

Prescribed Text:

Tamilaga Varalaru: Makkalum Panpadum, 2000, K.K. Pillai, Chennai: International Institute of Tamil Studies.

Reading List:

1. Ramakrishnan, V., 1983, *Tamilaga Varalarum Tamilar Panpadum*, Madurai: Saravana Padippagam.
2. Subramanian, N., 1997, *Tamil Social History, Vol. I & II*, Chennai: Institute of Asian Studies.
3. Dakshinamurthy, 1999, *Tamilar Nagarihamum Panpadum*, Chennai: Aintinai Padippagam
4. Singaravelu, S., 2001, *Social Life of the Tamils*, Chennai: International Institute of Tamil Studies.

Paper - IV

Tamil Fiction

Introduction of European thoughts in Tamil land - impact of missionaries and European administration - introduction of print medium and modern education - emergence of modernity in Tamil - development of new literary genres: prose, non-fiction, novel, short story and modern poetry - development of novel and short stories as narratives in Tamil - Tamil literary heritage of story telling - socio-political issues in fiction writings - emergence of various genres in novel - representation of novels from the first Tamil novel to contemporary novels - trends and various approaches in fiction writing.

75+25

Marks	Lectures	Tutorials
(15)	(10)	(02)

Prescribed Texts:

1. <i>Puttam Vidu</i> by Hebhzhibah Jesudasan, 2010, Nagercoil: Kalachuvadu.	Marks (20)	Lectures (20)	Tutorials (04)
2. <i>Abitha</i> by La.Sa. Ramamirtham 2010, <i>Abitha</i> , Nagercoil: Kalachuvadu.	Marks (20)	Lectures (19)	Tutorials (04)
3. <i>Camibattiya Tamilic Cirukadaigal</i> , by Vallik-Kannan & A. Subramanian, 1996, New Delhi: National Book Trust.	Marks (20)	Lectures (19)	Tutorials (04)

Reading List:

1. Sundara Rajan, P.K. & Sivapada Sundaram, 1977, *Tamil Navai: Nurandu Varalarum Valarcciyum*, Chennai: Christian Literature Society.
2. Sundara Rajan, P.K. & Sivapada Sundaram, 1989, *Tamilil Cirukadai Varalarum Valarcciyum*, Chennai: Cre:A.
3. Sivattambi, K., 1967, *Tamilil Cirukadaiyin Torramum Valarcciyum*, Chennai: Pari Nilaiyam.
4. Kailasapathy, K., 1987, *Tamil Naval Ilakkiyam*, Chennai: New Century Book House.

Paper - V

Modern Tamil Poetry & Drama

Emergence of modernity in Tamil - development of new literary genres - prose, non-fiction, novel, short story and modern poetry - emergence and development of modern poetry - earlier attempts and various schools of modern poetry - major poets and their contribution - contemporary developments.

Ancient forms of Tamil Drama - *Kuttu* as a traditional Tamil Theatre - Tamil theatre tradition - European drama and Tamil dramatists - emergence of new theatre performance - dramatic works in modern period - post independent Tamil drama - emergence of new theatre movements - reading and analysis of modern plays.

Marks (15) Lectures (10) Tutorials (02)

Prescribed Texts:

1. <i>Alagin Cirippu</i> by Bharatidasan, 1980, Chennai: Pari Nilaiyam.	Marks (20)	Lectures (20)	Tutorials (02)
2. <i>Konguter Valkkai</i> , Vol. II (1-139 Pages only), by Rajamarthandan (Ed.), 2000, Chennai: United Writers.	Marks (20)	Lectures (19)	Tutorials (04)
3. <i>Tamilil Codanai Nadagangal</i> by M. Ramasamy (Ed.), 2001, Delhi: Sahitya Akademi.	Marks (20)	Lectures (19)	Tutorials (04)

Reading List:

1. Mannar Mannan, 1985, *Karupuk Kuyilin Nerupuk Kural*, Viluppuram: Muthu Padippagam.
2. Vallik Kannan, 1977, *Pudu-k-kavidaiyin Torramum Valarcctiyum*, Chennai: Eluthup Piracuram.
3. Karikalan, 2005, *Navina Tamil-k-kavidaiyin Pokkugal*, Chennai: Marutha Publications.
4. Rangarajan, 1998, *Tarkalat Tamil Nadagangal*, Chennai: Kavya Publications.
5. -----, 1996, *Tamilil Navina Nadakam*, Chennai: International Institute of Tamil Studies.

Paper - VI

Classical Tamil Poetry

Emergence of *Canga Ilakkiyam* - concept of *Sangam* literature; *Agam* and *Puram* - anthologies of *Ettutokai* and *Pattupaattu* - types and varieties of *Cangam* poems - relationship between kings, poets, and people - selected poems from *Agam* and *Puram* poems.

75+25

Marks	Lectures	Tutorials
(15)	(10)	(02)

Prescribed Texts:

1. <i>Kuruntogai</i> (1 - 50 Poems), 1977, Chennai: South India Saiva Siddhanta Works Publishing House.)	Marks (20)	Lectures (20)	Tutorials (04)
2. <i>Purananuru</i> (200 - 250 Poems), 1978, Chennai: South India Saiva Siddhanta Works Publishing House.)	Marks (20)	Lectures (19)	Tutorials (04)
3. <i>Cirupan Arruppada</i> , 1968, Chennai: South India Saiva Siddhanta Works Publishing House.	Marks (20)	Lectures (19)	Tutorials (04)

Reading List:

1. Manickam, V.Sp., 1962, *Tamilk Kadal*, Chennai: Pari Nilaiyam.
2. Manickam, V.Sp. 1987, *Canga Neri*, Chennai: Manivacagar Nulagam.
3. Tamilannal, 2003, *Canga Ilakkiya Oppidu - Ilakkiyak Kolgaigal*, Madurai: Meenakshi Puttaga Nilaiyam.
4. Shanmugam Pillai, M., (Pub), *Kuruntogai*, Tanjavur: Tamil University.
5. Balasubramanian, K.V., 1986, *Canga Ilakkiyattil Purapporull*, Pudukkottai: Meera Padippagam.

DISCIPLINE - I
PAPER-I

ORIGIN AND DEVELOPMENT OF TELUGU LANGUAGE

Maximum Marks: 75 +25

The course intends to furnish a hermeneutic poem to the origin and development of Telugu language in the light of organismic studies during modern times. The history of the language can be broadly classified into three main periods: (i) influence of Prakrit and Dravidian languages up to A.D. 1100 (ii) influence of Sanskrit from A.D. 1100 to 1900 and (iii) European influence and modern trends from A.D. 1900. It is generally believed that the earliest rulers of the Telugu region were Prakrit speaking Andhra Satavahana's. But the recently found early inscriptions confirm Telugu was in vogue then. During the next phase Sanskrit has considerably influenced its phonology, morphology, syntactic structure and grammatical system. The reign of Mohammadan rulers and later the Europeans further enriched the language and, favoured the use of the living language as spoken by people instead of the old classical style. The course purposes an exegetic study of Telugu in the Dravidian family of languages, its linguistic structure, various dialects and the present day language movements.

	Marks	Lectures + Tutorials	
1. Origin of Telugu, Tenugu and Andhramu.	15	10	2
2. History of Telugu Script.	10	10	2
3. Evolution of Telugu Language (B.C. 200 – A.D. 1100).	10	10	2
4. Phonological, Morphological and Syntactic changes (A.D. 1100-1900).	10	10	2
5. Semantic changes.	10	10	2
6. Dialects of Telugu.	10	9	2
7. Language Movements in Telugu.	10	9	2

Prescribed Text:

Telugu Bhasha Charitra – (Ed.) Bh. Krishnamurthy, 2004: PS Telugu University, Public Gardens, Hyderabad – 500 004.

Reading List:

1. Dr. V. Simmanna, 2004: *Telugu Bhasha Charitra*, Dalita Sahitya Peetham, 4-39-12/3, Munsiff St., Peda Waltair, Visakhapatnam – 530 017.
2. Sphoortisree, 1972, *Telugu Bhasha Charitra*, Prasanthi Publishers, Pattabhi St. Gandhi Nagar, Kakinada – 533 004.
3. Somayaji, G. J., 1969: *Andhra Bhasha Vikasamu*, Triveni Publishers, Machilipatnam.
4. Subrahmanyam, P.S. 1997: *Dravida Bhashalu*, PS Telugu University, Public Gardens, Hyderabad – 500 004.

PAPER-II

HISTORY OF TELUGU LITERATURE

Maximum Marks: 75 + 25

The object of the course is to put in sight that Telugu literature is ancient and continuous, rich and varied in all its manifestations. The sememic formulations, emergence of script, metrical compositions and literary artistry in the inscriptions during its early period are introduced. The preeminent Age of the Poetic Trinity spreading over three centuries is studied with events influencing Andhra history and literature. The Era of Siva Kavi-s, Srinatha and Potana saw the genesis of devotional poetry, personal hagiographies and gave first place to the indigenous element in regard to theme, language and metre. The epoch of translation also brought into existence various new forms and activity in poetic composition. The course offers a comprehensive survey of literary history during ancient, medieval and modern periods with an eye on detail and critical exegesis.

	Marks	Lectures + Tutorials	
1. Pre-Nannaya Period (before A.D. 1100)	15	10	2
2. The Age of Poetic Trinity. and the Siva Kavi's.	10	10	2
3. Purana, Kavya and Didactic literature.	10	10	2
4. Literary Forms: Prabandha, Sataka, Yakshagana etc.	10	10	2
5. Folk literature.	10	10	2
6. Advent of Modernism: Sampradaya, Bhava, Abhyudaya etc.	10	9	2
7. Contemporary trends in literature.	10	9	2

Prescribed Text:

Andhra Sahitya Charitra Sangrahamu, Prof. Khandavalli Lakshmiranjanam.
(Prof. Khandavalli Lakshmiranjanam, 1995, Andhra Sahitya Charitra Sangrahamu,
Venakatramu & Co., Eluru)

Reading List

1. Prof. Nagaiyah, G, 1996, Telugu Sahitya Sameeksha, Navya Parishodhaka
Pracuranalu, 18-1-699, Bhavaninagar, Tirupati.

2. Dr. Dwa. Na Sastry, 1998, Telugu Sahitya Charitra, Vishalandhra Publishing House, Hyderabad-500001.
3. Sujata Reddy, Mudiganti, 1996, Charitraka Samajika Nepathyamlo Telugu Sahitya Charitra, Navodaya Book House, 3-3-865, Opp. Arya Samaj, Kachiguda, Hyderabad, -500027.
4. Arudra, 2002, Samagra Andhra Sahityam, Telugu Academi, Himayat Nagar, Hyderabad-500044.

PAPER - III

SOCIAL AND CULTURAL HISTORY OF ANDHRA-S

Maximum Marks: 75 + 25

The course proffers a glimpse into the social, economic and cultural life of a people who are now called the Andhra-s, right from the Old Stone Age to the growth of what we term as Feudalism, up to the 12th century and, changes that have taken place within the womb of Asiatic society until recent times. The plan of study is divided into following parts: the geographical location, early history, social fabric and the state of economy, village organization and customs and manners; Andhra society, their province, language, institutions of administration, religious practices, festivities and socio-cultural activities from Satavahana Age to Kakatiya Rule; from subservience to Sovereignty during Kakatiya-s, the role of feudatories, industry and trade, religion, cast and society, literature and art; the Vijayanagara Empire, the Golconda kingdom, South Indian spread of Andhra-s and, socio-cultural changes during English rule are taken up for elucidation. Andhra State formation and the latent identity politics are to be viewed in the light of the present academic engagement.

	Marks	Lectures + Tutorials	
1. Geographical Location and Natural Resources	15	10	2
2. History of Ancient Andhra, Land and People	10	40	2
3. From Satavahana-s to Nayaka Rules	10	10	2
4. The Invaders: Deccan Rules and the European	10	10	2
5. Administrative Institutions, Trade and Religion, Literature and Art	10	10	2
6. Social Reforms and Modernization during Colonial Rule	10	9	2
7. Andhra State formation and Identity politics	10	9	2

Prescribed Texts:

Lakshmiranjanam, K & Balendusekharam, K, 1951, *Andhrula Charitra - Samskriti*, Balasaraswathi Book Depot, Madras - 600 001.

Reading List:

1. Pratapa Reddy Suravaram, 1950: *Andhrula Sanghika Charitra*, Andhra Saraswata Parishat, Hyderabad - 500 001
2. Somasekhara Sarma, M. 1991: *Andhradesa Caritra Sangrahamu*, Deluxe Publications, Karl Marx Rd. Vijayawada - 520 002
3. Ramaraju, Biruduraju (Ed.), 1988: *Vijnana Sarvasvamu : Telugu Samskriti Volume 2, 3 and 5*. PS Telugu University, Hyderabad - 500 004
4. Vedavati, C., 1983: *Telugu Velugulu*, Visalandhra Publishing House, Hyderabad - 1

PAPER-IV
TELUGU FICTION

Maximum Marks: 75 + 25

Introduction of European thoughts in Telugu - impact of missionaries and European administration - introduction of print medium and modern education - emergence of modernity in Andhra - development of new literary genres: prose, non-fiction, novel, short story and modern poetry - development of novel and short stories as narratives in Telugu - Telugu literary heritage of story telling - socio-political issues in fiction writings - emergence of various genres in novel - representation of novels from first Telugu novel to contemporary novels - trends and various approaches in fiction writing.

Prescribed Texts:

	Marks	Lectures + Tutorials	
NOVEL:			
<i>Caduvu</i> - by Kodavatiganti Kutumba Rao (Kodavatiganti Kutumba Rao, 2010: <i>Caduvu</i> , Visalandhra Publishing House, Hyderabad - 500 001)	35	33	6
SHORT STORIES:			
(i) <i>Mee Peremiti</i> by Gurajada Appa Rao	40	35	8
(ii) <i>Bharya</i> by Gudipati Venkata Chalam			
(iii) <i>Kotta Cheppulu</i> by Karunakumara			
(iv) <i>Nyayam</i> by Ra. Vi. Sastry			
(v) <i>Bonsai Bratukulu</i> by Abburi Chaya Devi			
(vi) <i>Galivana</i> by Palagummi Padma Raju			
(vii) <i>Vendi Kancham</i> by Munimanikyam Narasimha Rao (Selected from <i>Telugu Katha</i> , 2006: Visalandhra Publishing House, Hyderabad - 500 001)			

Reading List:

1. Madhurantakam Rajaram, & Singamaneni Narayana, (4 Volumes), 2004, *Telugu Kathalu: Kathana Reetulu*, Visalandhra Publishing House, Hyderabad-500001.
2. Koduri Srirama Murthy, 2005, *Telugu Katha: Nadu-Nedu*, D-5, Akhil Apartments, Danavayi Pet, Rajahmundry - 3.
3. Kutumbaraya Sarma, B., *Telugu Navala Parinamam*, Visalandhra Publishing House, Hyderabad - 500 001.

PAPER-V

MODERN TELUGU POETRY AND DRAMA

Maximum Marks: 75 + 25

Emergence of modernity in Telugu - Development of new literary genres- Advent of Modernism and development of Modern Poetry - Earlier attempts and various schools of Modern Poetry - Major Poets and their contribution- Contemporary developments.

Ancient forms of Telugu Drama - *Veethi* as a traditional Telugu theatre - European Drama and Telugu dramatists - Emergence of New Theatre performance - Dramatic works in modern period - Post independent Telugu drama - Emergence of new theatre movements - Reading and analysis of Modern Plays.

Prescribed Texts:

	Marks	Lectures + Tutorials
I. MODERN POETRY:	40	35 8
Selected from <i>Telugu Kavyamala</i> , Katuri Venkateswara Rao (Ed.) Central Sahitya Akademi, New Delhi:		
(i) <i>Kanyaka</i> - Gurajada		
(ii) <i>Janmabhoomi</i> - Rayaprolu Venkata Subba Rao		
(iii) <i>Anugjna</i> - Pingali & Katuri		
(iv) <i>Smasaanavaati</i> - Jashuya		
(v) <i>Daasabodha</i> - Gadiyaram Venkata Sesha Sastry		
(vi) <i>Mahaprasthanam</i> - Sri Sri		
(vii) <i>Sankranti</i> - Tummala Sitaramamurthy		
(viii) <i>Adviteeya</i> - Balagangadhara Tilak		
II. MODERN DRAMA:	35	33 6
<i>N.G.O</i> by Acarya Atreya, 1987: Manasvini Charitable Trust, Chennai - 600 017.		

Reading List:

1. Ramana, *Telugu Samghika Natakam: Parinamam, Vikasam*, 1985, Visalandhra Publishing House, Hyderabad-500001.
2. Subbarami Reddy, G., *Adhunika Telugu Natakam*, 1997: Visalandhra Publishing House, Hyderabad-500001.

PAPER-VI
CLASSICAL TELUGU POETRY

Maximum Marks: 75 + 25

Emergence of Telugu poetry during religious strife and political unrest – Purana – Kavya and didactic literature – Bhakti movement – The Age of Poet Trinity – Siva Kavi-s – Srinatha & Potana – Prabandha – Sataka – Genres during South Indian School of literature.

Prescribed Texts:

	Marks	Lectures + Tutorials	
I. CLASSICAL POETRY: <i>Telugu Kavyamala,</i> Venkateswara Rao, K., (Ed), Central Sahitya Akademi, New Delhi.			
(a) The Age of Poet Trinity:	25	23	5
(i) <i>Kumarastravidya Sandarsanamu</i> by Nannaya			
(ii) <i>Panchali Bheemasenulu</i> by Tikkana			
(iii) <i>Saisavamu</i> by Erra Praggada			
(b) The Age of Kavya and Prabandha:	25	23	5
(i) <i>Vindhya garvabhangamu</i> by Srinatha			
(ii) <i>Bheeshma stavamu</i> by Bamma Potana			
(iii) <i>Bhujanga Matangamulu</i> by Dhurjati			
(iv) <i>Satya Santvanamu</i> by Nandi Timmana			
(v) <i>Subhadrarjunulu</i> by Cemakura Venkata Kavi			
(c) Dvipada, Sataka & Kirtana:	25	22	4
(i) <i>Rudra Pasupati</i> by Palkuriki Somana			
(ii) <i>Dushtula Vadhimpu Narasimha</i> by Gogulapati Kuramanatha Kavi			
(iii) <i>Vinura Vema</i> by Vemana			
(iv) <i>Raama Namaamritam</i> by Tyagaraju			

Reading List:

1. Veeresalingam, K., 2005: *Andhra Kavula Caritramu*, Visalandhra Publishing House, Hyderabad-500001.
2. Arudra, 2002: *Samagrandhra Sahityam*, Telugu Academi, Himayat Nagar, Hyderabad.
3. Dwa. Na. Sastry, 1998: *Andhra Sahitya Caritra*, Visalandhra Publishing House, Hyderabad-500001.
