

Choice Based Credit System (CBCS)

# UNIVERSITY OF DELHI

DEPARTMENT OF MODERN INDIAN  
LANGUAGES AND LITERARY STUDIES  
(Assamese, Bengali, Gujarati, Manipuri, Odia, Sindhi, Tamil,  
Telugu)

UNDERGRADUATE PROGRAMME  
(Courses effective from Academic Year 2015-16)



SYLLABUS OF COURSES TO BE OFFERED  
Core Courses, Elective Courses & Ability Enhancement Courses

**Disclaimer:** The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

## **Preamble**

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

## **CHOICE BASED CREDIT SYSTEM (CBCS):**

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

### **Outline of Choice Based Credit System:**

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
  - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
  - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
  - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
  - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
  - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

**Project work/Dissertation** is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

**Details of Courses Under Undergraduate Programme (B.A./ B.Com.)**

Course	*Credits	
	Paper+ Practical	Paper + Tutorial
<b><u>I. Core Course</u></b> (12 Papers)	12X4= 48	12X5=60
Two papers – English		
Two papers – MIL		
Four papers – Discipline 1.		
Four papers – Discipline 2.		
<b>Core Course Practical / Tutorial*</b> (12 Practicals)	12X2=24	12X1=12
<b><u>II. Elective Course</u></b> (6 Papers)	6x4=24	6X5=30
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Inter disciplinary		
Two papers from each discipline of choice and two papers of interdisciplinary nature.		
<b>Elective Course Practical / Tutorials*</b> (6 Practical/ Tutorials*)	6 X 2=12	6X1=6
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Generic (Inter disciplinary)		
Two papers from each discipline of choice including papers of interdisciplinary nature.		
<ul style="list-style-type: none"> <li>• <b>Optional Dissertation or project work in place of one elective paper (6 credits) in 6<sup>th</sup> Semester</b></li> </ul>		
<b><u>III. Ability Enhancement Courses</u></b>		
<b>1. Ability Enhancement Compulsory</b> (2 Papers of 2 credits each)	2 X 2=4	2 X 2=4
<b>Environmental Science</b>		
<b>English Communication/MIL</b>		
<b>2. Ability Enhancement Elective</b> (Skill Based)	4 X 2=8	4 X 2=8
(4 Papers of 2 credits each)		
	<hr/> Total credit= 120	<hr/> Total = 120

**Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.**

**\*wherever there is a practical there will be no tutorial and vice-versa.**

**DEPARTMENT OF MODERN INDIAN LANGUAGES  
AND LITERARY STUDIES  
UNIVERSITY OF DELHI, DELHI – 110007**

**SYLLABUS  
UNDER CHOICE BASED CREDIT SYSTEM**

**B. A. PROGRAMME**

**Languages:**

- **Assamese**
- **Bengali**
- **Gujarati**
- **Manipuri**
- **Odia**
- **Sindhi**
- **Tamil**
- **Telugu**

## ASSAMESE

<b>Total Credits</b>	<b>: 120</b>
<b>Core Courses</b>	<b>: 72</b>
<b>Elective</b>	<b>: 36</b>
<b>Ability Enhancement</b>	<b>: 04</b>
<b>Skill Enhancement</b>	<b>: 08</b>

### CORE COURSES

Credits-72

#### **COURSE I: History of Assamese Language and Script**

**Credits: 5+1**

This course intends to trace the history of Assamese language and its script starting from the origin. In this paper, how Assamese is derived from the original Indo-Aryan language and developed through various phases is discussed thoroughly. The significant prose of the chronicles and the *charit puthi* is also discussed to know the history of Assamese language. Apart from these, this paper puts emphasis on discussing the evolution of Assamese script that started with the ancient stone inscriptions found in different places of Assam. With an intention to study the present status of the language, this paper discusses further the morphology, phonology, syntax and semantics of Assamese.

#### **Unit of the course**

1. Indo Aryan Languages and Assamese language
2. Origin and development of Assamese Script.
3. Assamese language in the medieval period (prose of the *charit puthi* and the chronicles)
4. Phonology, Morphology and Syntax of Assamese language
5. Semantic changes

**Prescribed Text**

- Goswami, Upendranath. *Asomiya bhasar Udbhav, samriddhi aru bikash*. Guwahati: Baruah Agency, 1991.
- Goswami, Upendranath. *Asomiya lipi*. Guwahati: Asom Prakashan Parishad. 1989.

**Reading list**

- Bora, M. *The Evolution of Assamese Script*. Assam sahitya Sabha. 1981.
- Das, Narayan. *Bishwalipir bhumika*. 1997.
- Kataki, Sarbeswar. *Asomiya prachin lipi*, 1979.
- Barua, Bhimkanta. *Asamiya Bhasa*. Dibrugrah: Banalata, 1997.
- Bharali, Debananda. *Asamiya bhasar moulik bicar*. Guwahati: Lawyers' Book Stall, 1993.
- Pathak, Ramesh. *Asomiya bhasar itihis*. Guwahati: Ashok Book Stall, 2008.

**Course II: Language Varieties****Credits: 5+1**

This course aims at discussing language, language varieties of Assamese and the use of the Assamese language varieties in modern Assamese literature and also in Assamese audio-visual media. Because of the geographical situation of Assam, Assamese language is spoken differently in different parts of the state. The two such major varieties of the language can be divided into two broad varieties according to their regions, such as; *ujani* and *namoni*. Again, these two sectors can be divided into more sub categories. Now a days, the term 'dialect' is not accepted and the 'dialects' are seen being used extensively in modern literature and audio-visual media. An intensive study of these language varieties is the aim of this paper.

**Unit of the course**

1. Definition of language, Idiolect, First language, State language, National language, Regional language, Standard language, 'Dialect', Perler, Patois, Lingua frankca, Pidgin etc.
2. Language varieties of Assamese
3. Grammar and vocabulary of the language varieties of Assamese
4. Use of language varieties in modern Assamese literature
5. Use of language varieties in audio-visual media

**Prescribed Text:**

Maral, Dipankar. *Upabhasa bijnan*. Guwahati: Banalata, 2007.

Hakacham, Upen. *Asamiya aru Asamar bhasa-upabhasa*. Guwahati: Jyoti Prakashan, 2009.

**Reading list:**

Barua, Bhimkanta. *Asamar Bhasa*. 4<sup>th</sup> ed. Dibrugrah: Banalata, 2003.

Goswami, Upendranath. *Asamiya bhasa aru upabhasa*. Guwahati: Mani-Manik Prakash, 1986.

Patgiri, Dipti Phukan. *Upabhasa aru Asamr upabhasa*. Ed. Guwahati: Gauhati University, 2010

**Course III: Functional Grammar of Assamese****Credits: 5+1**

Functional grammar has a number of features which makes it suitable for studying language variation. It looks closely at the different contribution made by clause, phrase and word structure to a group. The primary objective of this Paper is to provide essential principles of Assamese grammar with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative features of forms and structures of words (morphology) with their customary arrangement in phrases and sentences; and, to serve as a reference for consolidating the grasp of the language.

**Unit of the course**

1. Parts of Speech
2. Semantic Properties
3. Sentence Structure
4. Vocabulary
5. Correction of Sentences/ Application of Grammar

**Reading list**

Barua, Hemchandra. *Asamiya byakaran*. Guwahati: Hemkosh PrakashanKakati, Banikanta. *Asomiya bhasar gathan aru bikash*. Trans. Bishweshwar Hazarika. Guwahati: Bina Library. 2002.

Medhi, Kaliram. *Asamiya bhasar byakaran aru bhasatatva*.



## **Course IV: Cultural Behavior of the Assamese**

**Credits: 5+1**

The aim of the course is to acquaint the students with the meaning of culture and the various manifestations of culture such as social customs, clan traditions, family customs, rituals, festivals, belief on omen etc. The study will enable the students to understand the social, religious and cultural significance of the behavioral patterns exhibited by the people in the society, based on cultural beliefs. . Further, the study will enable the students to know the evolution of culture and to understand the various cultural issues facing the present society.

### **Units of the course**

1. Meaning and definition of Culture
2. Behavioral Pattern of society
3. Festivals and Rituals
4. Cultural issues
5. History of Culture

### **Reading List**

Saikia, Nagen. *Asomiya manuhor itihās*.

Sharma, Nabinchandra. *Asomiya loka-sanskritir abhas*. Guwahati: Bani Prakash Private Ltd.,2007.

Gogoi, Leela. *Asomiya loka-sahityar ruprekha*. 4<sup>th</sup> ed. Dibrugarh: Students' Emporium, 1991.

\_\_\_\_\_. *Asamiya sanskriti*, Guwahati: Bina Library,1990.

\_\_\_\_\_. *Bihugeet aru banghosha*. 3<sup>rd</sup> ed. New Delhi: Asian Publishing Company, 1985.

Rajbanshi, Paramananda. *Asamiya sanskritir kanika*

*Bharatar uttar purbanchalar loka-sansriti*. Guwahati: Bani Prakash, 2000.

Sarma, Hemanta Kumar. *Asamiya sahityat drishtipat*. &the d, Guwahati: Bina Library. 1997.

## **Course V: Oral Traditions: Folk tales, Folk songs and myths**

**Credits: 5+1**

The course is designed to introduce the students to the concept of oral tradition in general and Assamese oral tradition in particular. The teaching method of this course includes the identification of texts which contains the elements of Folklore and Culture in Assamese. The intense study of select texts will equip the students to understand the particular field of knowledge in Assamese and inculcate an ability to write on these disciplines. This study shall explain the role of literature to understand Folklore and Culture and the need of these disciplines in understanding and production of literary texts.

### **Units of the Course**

1. Meaning, Definition and Sectors of Folklore
2. Folk songs and its Varieties
3. Folk tales and its Varieties
4. Folk tales, folk songs and myths of Assam
5. Folk elements in Assamese literature

### **Reading List**

- Saikia, Nagen. *Asomiya manuhor itihās*.
- Sharma, Nabinchandra. *Asomiya loka-sanskritir abhas*. Guwahati: Bani Prakash Private Ltd., 2007.
- Gogoi, Leela. *Asomiya loka-sahityar ruprekha*. 4<sup>th</sup> ed. Dibrugarh: Students' Emporium, 1991.
- \_\_\_\_\_. *Asamiya sanskriti*, Guwahati: Bina Library, 1990.
- \_\_\_\_\_. *Bihugeet aru banghoshā*. 3<sup>rd</sup> ed. New Delhi: Asian Publishing Company, 1985.
- Rajbanshi, Paramananda. *Asamiya sanskritir kanika Bharatar uttar purbanchalar loka-sansriti*. Guwahati: Bani Prakash, 2000.
- Sarma, Hemanta Kumar. *Asamiya sahityat drishtipat*. &the d, Guwahati: Bina Library. 1997.

### **Course VI: Folk and Performing Art**

**Credits: 5+1**

The aim of the course is to enable the students to study the folk and performing art, which is in consonance with nature, forming integral part of religion and society, which gives expression to the aesthetic nature of human beings and the society. The study will further enable the students to understand the origin and significant features of various folk and performing art of Assam. In addition, the students will be able to appreciate the religious sentiments of the people, their social life, beliefs, customs and ethos, relationships and emotional components, associated with these performing arts.

### **Units of the Course:**

1. An introduction to Performing Art
2. Material Culture involved in Performing Art: making of musical instruments, mask, dress material, accessories etc.
3. Performing Art and staging
4. Satra Institute of Assam and its role in preserving performing art
5. Elements of folk and performing art in modern performances and literature

### **Reading List**

- Dev Goswami, Keshavananda. *Satriya Sanskritir Ruprekha*. Dibrugarh, Banalata 2000
- Sharma, Nabinchandra. *Asomiya loka-sanskritir abhas*. Guwahati: Bani Prakash Private Ltd.,2007.
- Gogoi, Leela. *Asomiya loka-sahityar ruprekha*. 4<sup>th</sup> ed. Dibrugarh: Students' Emporium, 1991.
- \_\_\_\_\_. *Asamiya sanskriti*, Guwahati: Bina Library,1990.
- \_\_\_\_\_. *Bihugeet aru banghosh*. 3<sup>rd</sup> ed. New Delhi: Asian Publishing Company, 1985.
- Neog, Maheswar, *Satriya Nritya aru Satriya Nrityar Taal*. Guwahati: Assam Prakashan Parishad, 2008
- Rajbanshi, Paramananda. *Asamiya sanskritir kanika*
- Sarma, S. N. (1966). *The Neo Vaisnavite Movement and The Satra Institution of Assam*. Guwahati: Gauhati University.

### **Course VII: History of Assamese Literature (Ancient to Medieval period)**

**Credits: 5+1**

The aim of the course is to give a complete survey of Assamese literature in chronological order. Since Assam 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 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.

### **Units of the Course**

1. Classification of Assamese literature
2. Oral literature, Charyapada etc.
3. Pre-Sankarite period (1300AD to 1490AD)
4. Sankarite period (1490AD-1700AD)
5. Post Sankarite Period (1700AD to 1830AD)

### **Prescribed Text**

Sarma, Satyendranath. *Asamiya sahityar samikshatmak itibritta*. Guwahati, 2000.

### **Reading list**

Neog, Maheswar. *Asamiya sahityar ruprekha*. Guwahati: Chandra Prakash, 2000.

Sarma, Hemanta Kumar. *Asamiya sahityat drishtipat*. &the d, Guwahati: Bina Library. 1997.

### **Course VIII: History of Assamese Literature (Modern to Contemporary)**

#### **Credits: 5+1**

The aim of the course is to introduce Assamese literature from modern to contemporary period that starts with advent of the American Baptist missionaries in the year of 1826. The western influence on Assamese literature is also discussed in this paper to understand the modern trend in Assamese literature. Discussion on the role of literary magazines, starting from *Arunodoi* and *Jonaki* would help students learn the import of various literary movements in literary history. An attempt has been made to include recent literary scenario of Assam in the while discussing contemporary Assamese literature. This course would look at the concept of modernity in Assamese literature.

### **Units of the Course**

1. Socio-cultural background of Assam in the 19<sup>th</sup> Century
2. Missionary literature (1826-1830)
3. The period of Hemchandra and Gunabhiram (1870-1890)
4. The romantic period, the era of Bezbarooah (1890-1940)
5. Contemporary period (1940 to present day)

**Prescribed Text**

Borgohain, Homen. Ed. *Asamiya sahityar buranji, sastha khanda*. Guwahat: Anundoram Borooah Institute Institute of Language, Art & Culture, 1993.

**Reading list**

Neog, Maheswar. *Asamiya sahityar ruprekha*. 9<sup>th</sup> ed. Guwahati: Chandra Prakash, 2000.  
Sarma, Satyendranath. *Asamiya sahityar samikshatmak itibritta*. 9<sup>th</sup> ed. Guwahati, 2000.  
Sarma, Hemanta Kumar. *Asamiya sahityat drishtipat.*, Guwahati: Bina Library. 1997.

**Course IX: Study of an Important Author****Credits: 5+1**

The study of an important author will enable the students to understand the significant contribution made by the author to the society, the impact of his philosophy and writings on the society and the far reaching changes brought out by his path breaking and revolutionary ideas. This will enable the students to critically examine his life and works in a focused manner and to understand the underlying forces that shaped his life and philosophy and such an analysis will be a source of inspiration for the students.

**Units of the Course:**

1. Narration and Narrator
2. Life and works of the author
3. Literary contribution of the author
4. Narrative style of Author
5. Significance of the author in present day Assam

**Prescribed text and Reading list**

Books and articles written on *Srimanta Sankaradeva*

**Course X: Study of an Important Text**

**Credits: 5+1**

The aim of the course is to enable the students to analyze the work of an author intensively so that the students can have a deep insight into the period in which the work was written, the life styles of the people, historical information such as kings, forts and palaces, description of nature, knowledge of fauna and flora, various forms of love and above all the message of the author as embodied in the work. The study will motivate the students to develop their literary interests, tastes and creative abilities.

**Units of the Course:**

1. Madhab Kandali and his *Ramayana*: An Introduction
2. Language of the text
3. Localization and creative touch of the author in the text
4. Depiction of Nature and Social scenario of Assam in Kandali's *Ramayana*

**Prescribed text**

Duttabarua, Harinarayan (Ed.): Madhab Kandalir *Saptakanda Ramayana*

**Reading list**

Sharmah, Sashi. *Madhav Kandalir Ramayan*, Nalbari, Journal Emporium, 2001  
Goswami, Mamoni Raisom. *Ramayana from Ganga to Brahmaputra*, Delhi, 1996

**Course XI: Selected Texts: Novels and Short Stories****Credits: 5+1**

The novels and short stories are two major genres of modern times, expressing the regional nuances, keeping intact the essence of national literature as well. The novels and short stories, inevitably, participate in the construction of the modern thinking of the nation and bring various cultures closer. The objective of the Paper is to introduce the influence of European thought during modern times, impact of print medium and modern education and, the emergence of new forms in Assamese. A celebrated novel and a few short stories are to be studied to understand the vividness and vibrancy in modern Telugu literature.

### **Units of the Course:**

1. Definition, characteristics and classification of novels
2. Definition and characteristics of short story
3. Reading of the novel *Manomati* by Rajanikanta Bardoloi and *Astaraag* by Homen Borgohain
4. Reading of the selected short stories of Lakshminath Bezbarua, Syed Abdul Malik, Bhabendranath Saikia, Sourabh Kumar Saliha, Nirupama Bogohain
5. Characteristics of a novel or a short story as reflected in the prescribed texts and character analysis of the major characters

### **Prescribed Texts:**

Bardoloi, Rajanikanta, *Manomati*

Borgohain, Homen. *Astarag*, Guwahati: Students' Stores. 1997

Borgohain, Homen (Ed.) *Nirbachito Golpo Samkalan*

### **Reading List:**

Thakur, Nagen (Ed.) *Esha Basarar Asomiya Upanyash*

Gogoi, Hridayananda, ed. *Galpa aru Shilpa*

### **Course XII: Selected Texts: Poetry and Plays**

#### **Credits: 5+1**

This course intends to introduce the students to poetry and play in general and Assamese poetry and Assamese play in particular. It is designed to have a glimpse of Assamese lays and poems that represent medieval, modern and contemporary period.

## Units of the Course:

1. Definition and characteristics of a play
2. Poetry and Assamese poetry: An Introduction
3. Reading of the play *Parijat harana* by Srimanta Sankaradeva and *Karengar ligiri* by Jyotiprasad Agarwala
4. Characteristics of a play in the prescribed texts and character analysis of the major characters
5. Reading of the selected poems of Madhabvdev, Hemchandra Goswami Raghunath Chaudhary, Nalinibala Devi, Amulya Barua, Hem Barua, Nirmalprabha Bordoloi, Nilamani Phukan, Nabakanta Barua

## Prescribed texts

*Parijat harana* by Srimanta Sankaradeva and *Karengar ligiri* by Jyotiprasad Agarwala  
Neog, Maheswar (Ed.): *Sanchayan*

## Reading list

Bharali, Sailen. *Asomiya Natak: Swarajottar kal*. Guwahati: Chandra Prakash, 2008.  
Das, Rajbanshi Paramananda. Ed. *Asomiya natak: parampara aru paribartan*. Guwahati: Chandra Prakash, 2008.  
Medhi, Kaliram. *Ankavali*. Guwahati: Lawyers' Book Stall, 1997.  
Sarma, Satyendranath. *Asomiya natya sahitya*, Guwahati: New Book Stall, 1965.  
\_\_\_\_\_. *Asamiya sahityar samikshatmak itibritta*. 9<sup>th</sup> ed. Guwahati, 2000.  
Talukder, Nanda, *Kabi aru Kabita*  
Deka Hazarika, Karabi, *Asamiya Kabita*  
\_\_\_\_\_. *Asomiya Kabi aru Kabita*  
Neog, M. *Bhaona : The Ritual Play of Assam*. New Delhi: Sangeet Natak Akademi.

## Elective Courses

Assamese  
(Any six course to be chosen)

**Credits: 36 (6×6)**

**Course I: Cultural History of the Assamese**



This course aims to impart the knowledge of social, cultural, and political history of Assam. This course covers the following areas: The geographical locations, origin, early history, social fabric and the state of economy, Culture and Civilization of Assamese from the ancient period to contemporary period - divisions of land and life of people - sources from history, anthropology, sociology, culture etc.

### **Units of the Course:**

1. Geographical Location and natural resources
2. History of Assamese and Society
3. Emperors and Rulers of Ancient Assam
4. Religions, Trade, Literature and Arts of Assam
5. Social Reforms and Modernization during Colonial period

### **Reading list:**

1. Saikia, Nagen, (2013), *Asamiya Manuhar Itishas*.
2. Gogoi, Lila, 1991, *The History of the System of Ahom Administration*.

### **Course II: Literary Terms**

This course offers a glimpse into the exciting world of literary terms, critical theories and points of view that are commonly used in East and West to classify, analyze, interpret, and write the history of works of literature. The purpose of the study is to help students identify and absorb the essential terms and devices used by authors to gain a thorough understanding of the works and to keep them current with the rapid and incessant changes in the literary and critical scene and to take into account new publications in literature, criticism, and scholarship.

### **Units of the Course:**

1. Definition, Identification and Usage of Literary Techniques in Assamese Literature.
2. Essential Terms: Metaphor, Simile, Analogy, Hyperbole, Allusion, Satire, Irony etc.
3. Critical Theories and Perspectives: Introduction to aesthetic theories of Rasa, Alamkara; and critical perspectives of Feminism, Marxism and Psychoanalysis.
4. Literary Forms: Poetry, Novel, Short Story, Drama, Autobiography.

**Reading lists:**

1. Baruah, Dilip. *Kabitar bhabishyat: panchadashakra sahityar parampara*. Guwahati: Students' Stores, 1991.
2. Debasarma, Sonapati. *Asomiya sahityar saj (Rhetoric and Prosody in Assamese)*. Guwahati: Bani Prakash Private Ltd., 2<sup>nd</sup> ed. 1990.
3. Sarma, Tirthanath. *Sahitya bidya parikrama*. Guwahati: Bani Prakash Private Ltd., 2001.
4. Bora, Mahendra. *Sahitya upakramanika*.

**Course III: Science Fiction and Fantasy**

This course intends to train students to critically analyze the structure of scientific fiction dealing with imaginative content such as futuristic settings, futuristic science technology and the related genre of fantasy and its imaginary elements within the scientifically established context of the story. It offers the critical apparatus to identify all the main ideas of science fiction that often explore the potential consequences of scientific and other innovations and prepare them to understand the literature of ideas. This course is to enable the students to incorporate the indigenous and traditional knowledge into contemporary knowledge system with the help of literature.

**Units of the Course:**

1. Science fiction as serious literature: Recent studies.
2. Themes in science fiction: Time travel, Space travel, Superhuman, Cyberpunk, Climate fiction, Comic science fiction etc.
3. Science fiction for children.
4. Authors of science fiction and fantasy.

**Prescribed Texts:**

1. Bora Lakshminandan, 2008, *Kaykalpa*
2. Phukan Bandita, 2011, *Sandhan*
3. Goswami, Dinesh Chandra, *Manuh aru Mahakash*
4. Goswami, Dinesh Chandra, *Dinesh Chandra Goswami Swanirbachito Golpo*.

**Reading lists:**

1. Berman Michael (2008), *The Everyday Fantastic: Essays on Science Fiction and Human Being*

#### **Course IV: Essay Writing**

The purpose of the course is to train students to write a good essay with a focused subject of discussion in eminently readable Assamese. Fashioning a coherent set of ideas into an argument, analyzing the facts and figures collected, raising counterarguments and preparing a conclusion are intended to be explained through some of the best writings of celebrated essayists.

#### **Units of the Course:**

1. Writing Essay: Developing an argument that encapsulates the response to the question-creating a logical sequence of ideas- introducing the subject-providing supporting evidence for the main body of the essay-summarizing the ideas- editing the draft and preparing the final copy.
2. Types of Essays: Expository, Persuasive, analytical and argumentative.
3. Academic and Professional writing: Critical Essay and Research Article.
4. The Art of Essay writing: Technical aspects.

#### **Reading lists:**

1. Deka, Dharmasimha, *Rachana Bichitra*
2. Barua, Tultul, *Asomiya Rachana Samkalan*

#### **Course V: Autobiography**

The aim of the course is to enable the students to know the history of the author, his struggles and significant achievements, the conditions and various forces of his period that shaped him and his everlasting contribution to the society. As the author portrays his life truthfully with an emotional and personal appeal, the study will enable the students to establish a personal rapport with the life and philosophy of the author as reflected in the autobiographical work. The study of

autobiographical works will guide the students to appreciate the higher ideals that need to be followed and the pitfalls that need to be avoided in their own lives.

**Units of the Course:**

1. Biography and Autobiography
2. Journey of self-experience
3. Issues in social Challenges
4. Literary Works

**Prescribed Texts:**

1. Bezbarooah, Lakshminath, *Mor Jeevan Sonwaran*
2. Goswami, Mamoni Raisom, *Adha Likha Dastabez*

**Reading Lists:**

1. Sarma, Satyendra Nath, *Asomiya Sahityar Samikshatmak Itibritta*
2. Neog, Maheswar, *Asomiya Sahityar Ruprekha*

**Course VI: Children's Literature**

The aim of the course is to understand more about the innocent world of the children, their mind-set, expectations, limits etc. as reflected in the Children's Literature. The reading of Children Literature serve as an exercise to the mind and body of the children and infuse them with self-confidence, develop their critical ability, promote communication skills, lead to understanding of the aesthetics, develop imagination etc. The study will enable the students to better understand the psychology of children, to deal with them sensitively avoiding conflicts which create mental stress, so that the children become good citizens and leaders in the future.

**Units of the Course:**

1. Defining of Children Literature
2. Characteristics of Children's literature
3. Role of Children's Magazine's in Assamese Literature
4. Children's Songs and selected fictions
5. Motivate the talents of children

**Prescribed Texts:**

1. Saikia, Bhabendra Nath (1991) *Moromor Deuta*
2. Saikia, Bhabendra Nath (1997) *Santa, Sista, Hrista-Pusta, Mahadusta*
3. Barua, Nabakanta, *Siyali Palegoi Ratanpur*

**Reading List:**

1. Tamuli, Santanu, *Asomiya Sishu Sahitya Samikksha*
2. Bardoloi, Nirmalprabha, *Sishu Geeti-Natya Samkalan*
3. Barua, Nabakanta, *Sishu Sahitya Samagra*
4. Deka Hazarika, Karabi, *Bharatiya Sahityar Mouchaque*

### **Course VII: Lexicography: Dictionary and Encyclopedia**

The objective of the course is to introduce basic concepts and issues connected with the theory and practice of dictionary making. The lectures and prescribed texts will cover differences between Dictionary and Encyclopedia, various category dictionaries in Assamese Language. It will also focus on online dictionaries and Encyclopedias, which are available in Assamese.

#### **Units of the Course:**

1. An Introduction to Lexicography
2. Various Types and use of dictionaries in Assamese language
3. Structure of General Dictionaries
4. Encyclopedias: General Structure, types and uses

#### **Reference:**

1. Barua, Hemchandra: Hemkosh
2. <http://dsal.uchicago.edu/dictionaries/candrakanta/>

### **Course VIII: Language and its use in Computer**

The aim of the course is to enable the students to acquire a basic understanding of the history of computers, important accessories of computers, functions and uses of computers, Assamese language usage in computers, resources in the form of Assamese software-word processors, browsers, search engines, fonts, spell checker, grammar checker etc. This will further enable the students to acquaint themselves with internet, official web-sites, Assamese libraries, e-mail, e-groups, chatting, e-journals, Assamese music/Radio stations in web, Assamese social web sites, e-commerce, blogs etc.

#### **Units of course:**

1. Computer: An introduction, functions and usages.
2. Assamese language usage in Computer. Assamese fonts-Assamese Key-boards-Assamese software-Word processors in Assamese: spell checkers and grammar checkers

3. Internet and Assamese Language: Web journals, blogs etc
4. Assamese Music/ Radio stations in web- Assamese Social Websites- E-commerce

**Reference:**

1. [www.xahitya.org](http://www.xahitya.org)
2. [www.enajori.com](http://www.enajori.com)
3. [www.xukhdukh.com/](http://www.xukhdukh.com/)

**Reading lists:**

1. Sinha, P.K. (2004) *Computer Fundamentals*

**Course IX: Editing and compiling:**

The aim of the course is to acquaint the students with the various steps and processes that need to be undertaken before publication such as copying of text, preparation of explanation of the text, bringing out textual variations, preparation of word meaning index etc. The students will be able to know about the role of an editor and publisher, techniques of printing, and usage of proof reading symbols. The students will also acquire basic knowledge on the role of author, publisher and book seller, besides acquiring an understanding of copy right act, contract between the author and the publisher and the legal requirements that need to be complied with such as registration with the Registrar of Publications and sending free copies of the book to national libraries etc.

**Units of course:**

1. Preparations of editing stages
2. Necessity of editing and compiling
3. Roll of Editor
4. Copy rights

**Reading list:**

1. Rao, Visweswara (2003): *News Editing, Progressive Communications.*
2. Smith, Brady, (2003): *Proof Reading, Revising & Editing Skills Success*

**Course X: Language use and Registers:**

The aim of the course is to enable the students to understand the meaning of various types of registers, their meaning and functions with a view to promote a better use of the language by the

students. The students will be able to know the principles of grammar to use appropriate words at the appropriate context as sanctioned by usage over a long period of time, which will promote the aesthetic beauty of the language. It would certainly be inappropriate to use language and vocabulary.

**Units of course:**

1. Definition and meaning of Registers
2. Functions of Registers in the society
3. Relation between Language and Registers
4. Types Registers (Static Registers, Formal Registers, Consultative Registers, Casual Registers, and Intimate Registers)

**Reading lists:**

1. Morris Mano. 2007: *Computer System Architecture*, Pearson India, New Delhi.
2. Anita Goyal. 2010: *Computer Fundamentals*, Pearson India, New Delhi.

**II: Skill Enhancement Courses (Any Four)**

**Credits: 4×2**

**Course I: Language in Advertisement**

This course is created for students interested in marketing and advertising to understand the emotive power of the words they use and to train them in employing Assamese precisely and more effectively. The lessons emphasize the fact that while the visual content and design has a huge impact on the consumer, it is the language that makes it possible to identify a product and remember it. This will enable the students to use the advertisements as effective and attractive instruments with better indelibility and spread of communication for promotion of economic, commerce, business and social interests.

**Units of the Course:**

1. Meaning , Definition of Advertisement
2. History of Advertisement and theories of communication
3. Aims and kinds of Advertisement- Merits and demerits of Advertisement- usage of Advertisement

4. Materials of Advertisement - Advertisement Institutions- structure of Advertisement- History of Indian Advertisement Institutions.
5. Techniques of Advertisement – Negative effects of Advertisement
6. Advertisement and Laws- Banned Advertisement- Technical Terms of Advertisement.

**Reading lists:**

Aaker, A. D., Myers, J.G, (1977): *Advertising Management*

**Course II: Language in Film**

The aim of the course is to teach the correlation between Language literature and film and to impart the basic knowledge of film narrative and literary narratives. The intertextuality of film and literary texts is the pivotal concept of this study to train the students to understand the various mode of adaptation of literary works like Novels, Short Stories and other wings in film.

**Units of the Course:**

1. Introduction of film and its structural composition
2. Language of film and the language in film
3. Identification, Analysis and comparison of theme, plot, characters, dialogues and poetical expressions in a literary work and a narrative film.
4. Intense study a literary work and its film version
5. Study of a classical text in film version to explain the adaptation, contextualization and modification of literary text to film.

**Reading lists:**

- 1.Saikia, Bhabendranath (1986): *Antarip*
2. Goswami, Mamoni Raisom: *Datal Hatir Unwe Khowa Haodah*
3. Borgohain, Homen: *Halodhiya Soraye Baudhan Khai*
4. Dutta, Utpal(Ed.): *Chalachtra Katha*
5. Dutta, Utpal: *CHALACHITRA - Samoi-Samaj-Nandanttwa*
6. Nayan Prasad: *Close Up*

**Reference:**

1. Saikia, Bhabendranath (Dir.) *Agnisnaan*
2. Barua, Santana (Dir.) *Adahjya*
3. Baniya, Indra (Dir.) *Halodhiya Soraye Baudhan Khai*



### **Course III: Language of Printing and Publishing**

The aim of the course is to equip the students with the basic knowledge of the essential elements of publication such as drafting, editing, proof-reading and captioning and preparation of print copy through the use of computer, besides acquainting them with the background information on reputed publications, journals, magazines, periodicals, publishing houses and their contribution to society. The students will be able to gather all technical details regarding desk-top publishing, so that they can independently prepare the print copy of their work and publish it, without outside assistance.

#### **Units of course:**

1. Introduction: Publication information- reputed publications-Journals/ Magazines/ Periodicals- Contribution of publishing houses
2. Publication: Drafting-Editing- Proof reading-Captioning
3. Computer typing: Use of fonts (fonts available)-Typing-Type setting/ DTP- Formatting and making print copy ready
4. Assignment on above

#### **Reference:**

1. [www.xahitya.org](http://www.xahitya.org)
2. [www.enajori.com](http://www.enajori.com)
3. [www.xukhdukh.com/](http://www.xukhdukh.com/)

#### **Reading lists:**

1. Sinha, P.K. (2004) *Computer Fundamentals*
2. Smith, Brady, (2003): *Proof Reading, Revising & Editing Skills Success*

### **Course IV: Language of speech (Preparation of Speech)**

The aim of the course is to make the students understand the importance of speech, essential elements of effective speech and how to prepare an effective speech and presentation, so that they can improve their communication skills relating to speech to become successful leaders, motivators and trend setters in their field or profession. This will enable them to systematically prepare their speech, which is precise, clear, emotionally appealing and logically sound, which makes a positive impact on the listeners.

**Units of course:**

1. Definition and meaning of speech
2. Effective speech presentation
3. Composition of speech
4. Writing of speech

**Course V: Dialogue writing for plays and film**

The aim of the course is to enable the students to prepare dialogue writing for plays and films, covering situations which involve removing obstacles or barriers or resolving problems or facing conflicts or removing puzzles in life. The course will also enable them to acquaint themselves with the techniques of effective presentation. This will give an opportunity to students to give expression to their creative ability and to use the language according to a specific situation.

**Units of course:**

1. Meaning and Definition of Dialogue and conversation
2. Effective dialogue preparation and presentation
3. Composition of dialogue
4. Play writings

**Reading lists:**

1. Dutta, Utpal (Ed.): *Chalachtra Katha*
2. Dutta, Utpal: *CHALACHITRA - Samoi-Samaj-Nandantwa*
3. Nayan Prasad: *Close Up*
4. Kempo, Gloria (2014): *Dialogue: Techniques and Exercises for Crafting Effective Dialogue*

**Course VI: Art of Translation/ Practical Translation**

The aim of the course is to enable the students to understand the process and nuances of translation from one language to another to not only develop their skills of translation but also to create an interest to read great translated works in other languages, so that they have a wider perspective of world literature. The course will equip them with the theories of translation as Techniques of translation well as practical aspects of translation.

**Units of course:**

1. Translation and Theory of Translation: An Introduction
2. Kinds of translation: Word by word translation/literal translation- Extensive Translation- Adaptation- Abridged translation- Transcreation/ transcription
3. Purpose of Translation: Religious purpose -Literary Purpose
4. Translation in Assamese Language: from Sanskrit to Assamese, from other language to Assamese language. Problems in Translation: Problems in translating Poems- Problems in Translating technical/scientific-Terminologies-Problems in translating Cultural specific words- Problems in Translating Proverbs, Idioms and Phrases.

**Prescribed Texts:**

1. Duttabarua, Harinarayan (Ed.): *Madhav Kandalir Saptakanda Ramayan*
2. Silabhadra: *Rip Van Winkle aru anyanyo keitaman golpo*
3. Goswami, Mamoni Raisom (Ed.) *Kalam: A collection of translated short stories*

**Reading lists:**

1. Singh, Avadesh (1996): *Translation, Its Theory And Practice*

## BENGALI

<b>Total Credits</b>	<b>: 120</b>
<b>Core Courses</b>	<b>: 72</b>
<b>Elective</b>	<b>: 36</b>
<b>Ability Enhancement</b>	<b>: 04</b>
<b>Skill Enhancement</b>	<b>: 08</b>

### CORE COURSES

**Credits-72**

**Course: I**

**Credit – 5+1**

#### **History of Indian Language (Bengali):**

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 India is addressed to start with. The followed by a discussion on the language family of the Indian sub-continent and Indo-Aryan family of languages to which Bengali belongs to. The subsequent three parts deal with Old Bengali, Middle Bengali & Modern Bengali phases of the language. Rather than discussing the features only, we plan to introduce some texts of the said periods.

Texts--

Old Bengali –Charjyapad

Middle Bengali- Shrikrishnakritan , Annadamangal

Modern Bengali - HutamPechrNakxa by KaliprasannaSingha,,Chelebelaby Rabindranath Thakur (Selected), BuddhdebBasu, Annadasankar Ray

**Workshops would be conducted to select particular padas or pieces /portions**

Reading Lists:

Sukumar Sen, 2000, *BhasharItibritto*, Kolkata: Ananda.

Rameshara Shaw, 1984, *Sadharanbhashabigan O banglaBhasha*, Kolkata: PustakBipani.

Abdul KalamManjurMorshed, 1997, *AdhunikBshashatattwa*, Kolkata: NayaUdyog.

**Workshop will be conducted to select the above mentioned text- portions.**

## **Course : II**

**Credit – 5+1**

### **Language Varities :**

The spoken language is very different in various geographical locations. Also there are dissimilarities in various social groups within a language – community. We tend to present before the students various dialects spoken in various parts of Bengal and surrounding areas. Also we will discuss different language styles in various social groups in this course.

Text-

Rameshara Shaw, 1984, *SadharanBhashabigan O Bangla Bhasha*, Kolkata: PustakBipani.

Moniruzzaman, 1994, *UpabhashaCharcharBhumika*, Dhaka: Bangla Akademi.

Reading Lists:

Abdul KalamManjurMorshed, 1997, *AdhunikBhashatattwa*, Kolkata: NayaUdyog.

Sukumar Sen, 2000, *BhasharItibritto*, Kolkata: Ananda.

Suniti Kumar Chattopadhyay, 2011, *Bhasha Prakash O Bangla Byakaran*, Kolkata: Prakash Bhaban.

## **Course : III**

**Credits: 5+1**

### **Functional Grammar of the Language (Skill in Language Use)**

Grammar is the basic component of a language. This paper will focus upon Bengali grammar (Mainly descriptive grammar)

- I) Grammar:
  - a. Barna O Dhvani
  - b. DhvaniParibartan: Apinihiti, Avishruti, Svarasangati, Samibhaban

- c. Pad: Shrenibibhag, Karak O Bibhakti
- d. Shabda: Shrenibibhag, Artho O ShabdaSambhar (Jati)
- e. Idom&use of proverbs

Skill in Language :

Comprehension, Paragraph & Letter Writing

Reading list—

Suniti Kumar Chattopadhyay, 2011, *Bhasha Prakash O Bangla Byakaran*,

Kolkata: Prakash Bhaban

Abdul KalamManjurMorshed, 1997, *AdhunikBhashatattwa*, Kolkata: NayaUdyog.

SabitaDattaManjumdar, 2004, *PrabadPrabachan*, Kolkata: Thema.

.

**Course : IV**

**Credits: 5+1**

**Cultural Behavior of the language community**

Here the students will get to know the behavior of this cultural community called Bengalis. Both the historical and descriptive approach will be taken into account.

Text:

Gopal Halder, 1419 Bengali Era, *SanskritirRupantar*, Kolkata: Pragyabikash.

(Selected Portion).

Niharranjan Ray, 1412 Bengali Era, *BangalirItihas: Adiparba*, Kolkata: Dey's

Publishing.(Selected Portion).

Reading Lists:

Barun Chakraborty(Ed), 1995, *BandiyaLoksanskritikosh*, Kolkata: Aparna Book Distributers.

GolamMurshid, 2006, *HajarBacharerBangalirSanskriti*, Dhaka: Abasar

## Course : V

### Oral Tradition : Folktales Songs & Myth

Bengali has a rich oral tradition from the olden days. Objective of this paper is to focus upon various oral traditions like Folktales, Folklore/Songs and Myths and proverbs of Bengali and to make the students familiar to that abundance of beliefs and practices which had been a source of energy for our everyday life and had been passed down from earlier generations to us.

#### Unit – I

Bratakatha: PunyiPukur, KojagoriLakhibratakatha, NalaiChandir Katha

#### Unit – II

Songs: BaulGaan, Bhatiyali, Jhumur

#### Unit – III

Myth: Taray - Taray

Texts--

Prof. Sisirkumar Das, 1960, *Taray-Taray*, Kolkata: Abhodaya Prakash Mandir(selected pieces).

AshutoshMajumdar, 1999, *MeyederBratakatha*, Kolkata:DebsahityaKutir.(selected)

.Reading List--

Ashutosh Bhattacharjee, 1982, *BanglarLoksanskriti*, New Delhi: NBT.(selected portion)

Sheela Basak, 2000, *BanglarBrataparban*, Kolkata: PustakBipani

Selected Songs: [www.youtube.com](http://www.youtube.com)

[Students will be shown various performances either by inviting folk artists or through projecting DVD on folk tradition.](#)

## Course : VI

### Folk and Performing Art

#### Credit – 5+1

To enhance students' knowledge to words Bengali culture, folk elements are most important component. In this paper, students will be acquainted with some of the performing arts of Bengal.

Unit – I

Theoretical Part of Folk- Tradition & Performing Art.

Unit – II

Displaying of folk-dances / folk songs through projection (Source: youtube or performing these arts)

Texts--:

Wakil Ahmed, 1997, *Bangla Loksangeet: Bhatiyali Gaan*, Dhaka: Bangladesh Shilpokala Akademi.

Barun Chakraborty (Ed), 1995, *Bangiya Loksanskritikosh*, Kolkata: Aparna Book Distributers.

Sudhir Chakraborty, 2002, *Baul-Fakir Katha*, Kolkata: Loksanskriti O Adibasisanskriti Kendro .

**Chapters will be selected in the workshop**

**Course : VII**

**Credits – 5+1**

**History of Literature**

In this paper two stages of History of Bengali Literature are to be taught Old & Medieval period.

Unit – I

Old Bengali Literature: Charyas

Unit – II

Medieval Bengali Literature: Srikrishnakirtan

Manasamangal– Chandimangal – Dharmamangal

Anubad Sahitya: Ramayan, Mahabharat, Shrikrishna Bijay

Baisnav Padabali: Bidyapati, Chandidas, Jnandas, Gabindadas

Jibani Sahitya : Chaitanya Bhagbat

Unit – III

Arakan Rajsabha Poets (Alaol, Doulat Kaji)



Annadamangal – ShaktaPadabali

Reading Lists:

Asit Kumar Bandopadhyay, 2009-10, *Bangla SahityerSampurnoItibrritta*, Kolkata: Modern Book Agency PVT. LTD.

Debesh Acharya, 2004, *Bangla SahityerItihas(Adi O Madyayug )*, Kolkata:United Book Agency.

**Course : VIII**

**History of Literature (Modern & Contemporary)**

**Credits – 5+1**

This paper will survey the literary History from modern period to contemporary. Trends in these periods are to be discussed.

Unit – I

Serrampore Mission, Fort Wililiam College, Raja Rammohan Roy, Ishwar Chandra Bidyasagar, AkhhaykumarDatta, Debendranath Thakur, Hutam&AlalerGhoreDulal.

Unit – II

Ishwar Chandra Gupta, MadhusudanDatta(Poet & Play Writer), RangalalBandopadhyay, DinabandhuMitra, HemchandraBandopadhyay, Nabin Chandra Sen, Biharilal Chakraborty, GirindraMohini, Kamini Roy, Bankim Chandra Chattopadhyay, Swarnokumari Devi, Rabindranath Tagore, Sarat Chandra Chattopadhyay, TarashankarBandopadhyay, BibhutibhushanBandopadhyay, ManikBandopadhyay.

Reading Lists:

Asit Kumar Bandopadhyay, 2009-10, *Bangla SahityerSampurnoItibrritta*, Kolkata: Modern Book Agency PVT. LTD.

Debesh Acharya, 2004, *Bangla SahityerItihas(Adhunikyug )*, Kolkata:United Book Agency.

**Course : IX**

**Credits – 5+1**

**Study of an Important Author**

Rabindranath Tagore is the first recipient of Nobel prize in Literature in the Asia continent. So, we tend to introduce some of his literary works in this paper.

Unit – I

Rabindranath Tagore, 1964, *RabindraRachanaboli: Jogajog*, Kolkata: BiswaBharati.

Unit – II

Rabindranath Tagore, 1967, *Galpaguchchho, (Postmaster, Atithi, Kabuliwala)*, Kolkata: BiswaBharati.

Unit – III

Rabindranath Tagore, 1409 Bengali era, *Sanchayita (Badhu, ParashPathar, Dui Bigha Jami, DebatarGrash, Sekal)*, Kolkata : Viswabharati Granthanbibhag

**Course : X**

**Credits – 5+1**

**Study of an Important Text**

A Text of collected Essays by important Authors to be studied in this course. There will be ten essays to be studied in the whole semester.

Prescribed Text :

Alok Ray, Pabitra Sarkar, Avro Ghosh (Ed), 2004,  
*Dusho Bacharer Bangla Prabandha Sahitya, (Selected Essay)* New Delhi: Sahitya Akademi.

**Essays will be selected in the workshop**

**Course : XI**

**Credits – 5+1**

**Selected Text: Novel & Short Stories:**

The objective of this course is to introduce great works of literature to the students in Bengali.

Unit – I

Bankimchandra Chattopadhyay, 1963 Rajani, Kolkata: Modern Book Agency PVT. LTD.

Unit – II

SharatchandraChattopadhyay – *Mahesh*

BibhutibhushanBandyopadhyay - *Puinmacha*

TarashankarBandopadhyay–*TariniMajhi*

ManikBandopadhyay- *HaranerNatjamai*

Subadh Ghosh- *Fosil*

SayadMujtaba Ali - *Nonajal*

Text:

SamareshMajumdar, 1401 Bengali Era, *EkhoBacharer Sera Galpa*, Kolkata: Mitra O Ghosh.

Reading List:

SubadhchandraSengupta, *Bankimchandra*, Kolkata: S. N. Mukherjee Co. PVT. LTD.

BirendraDatta, 1985, *Bangla ChatoGalpo O Prasanga*, Kolkata: Ratnaboli.

**Course : XII**

**Credits – 5+1**

**Selected Texts: Poetry & Plays**

In this paper the students would be introduced to Bengali poetry & play.

Unit – I

Poetry:

Bidyapati – *Shakhi He HamarDukhakNahi Or*

Chandidas – *Joto Nibariye Chai Nibaro Na Jaiye*

Janadas – *Rup LagiAnkhiJhureGune Mon Vor*

Gobindadas – *GaganahiNimagonoDinomoniKanti*

Bharatchandra – *Surjya Jay OstogiriAiseJamini*

MadusudanDatta – *Atmobilap*

Rabindranath Thakur – *Ektimatro*

SatyendranathDatta – Champa

JatindranathSengupta–Dukkobadi

Jibananda Das – Hai Chil

Dinesh Das – Kaste

SukantoBhattacharyay – EktiMorogerKahini

SubhashMukhopadhyay – JataDure jai

Shakti Chattopadhyay – Abani Bari Acho

Sunil Gangyopadhyay – NirarJanyoKabitarBhumika

Text:

PramathanathBishi&TarapadaMukhopadhyay, 1372 Bengali Era,*Kabyabitan*, Kolkata: Amar SahityaPrakashan.

BuddhadebBasu(Ed),1998,*Adhunik Bangla Kabita*,Kolkata: M.C. Sarkar & Sons PVT. LTD.

Reading List :

DiptiTripathi, 2007, *Adhunik Bangla KabyaParichay*, Kolkata :Dey’s Pub.

AshrukumarShikdar, 1999, *AdhunikKabitarDikbalay*, Kolkata: Dey’s Pub.

Unit – II

Play:

ManajMitra, 1994, *NatokSamagro:Vol 2,SajanoBagan*,Kolkata: Mitra O Ghosh PVT. LTD.

### **Elective Courses**

#### **1. History of Culture of the Linguistic Community**

**Credits – 5+1**

This paper will highlight the cultural background and history of Bengali Culture. (No unit division required)

Prescribed Books:

SubhashMukhopadhyay, *BangalirItihas*,Kolkata.

Reading Lists:

GapalHalder, 1419 Bengali Era, *SanskritirRupantar*, Kolkata: Pragyabikash.

Niharranjan Ray, 1412 Bengali Era, *BangalirItihas: Adiparba*, Kolkata: Dey's Publishing.

### **Editing & Compiling:**

#### **Credits – 5+1**

This course will introduce some practical approach to the Bengali language. Editing & Compiling are two basic needs for any publication procedure.

Text:

SubhashBhattacharyay(Ed), 1997, *Lekhak O SampadokerAvidhan (AnandabazarpatrikaByabaharbidhiGranthamala)*, Kolkata : Ananda Pub.

Reading Lists:

D. KalpanaBhoumik, 1992, *PandulipiPathanSahiyika*, Dhaka: Mowla Brothers.

Md. Abdul Kayum, 2008, *Pandulipi Path O Path Samalochana*, Dhaka :Gatidhara.

### **2. Science Fiction & Fantasy:**

#### **Credits – 5+1**

Our Science fiction is to be studied in this course. So that they can improve their imaginary vision & creative mind.

Text:

LeelaMajumdar, *Sab-Bhuture*,

Sukamar Ray, *Ha-Ja-Ba-Ra-La*,

ShirshendhuMukhopadhyay, *BhutureGhori*,

### **3. Essay Writing**

Three Essays Creative / Critical will be written by the students in this course.

#### 4. Autobiography / Biography

Unit – I

Shankar, 2007, *AchenaOjana Vivekananda*, Kolkata: UdbodhanKarjalaya. (Selected Portion)

Unit – II

Abanindranath Thakur, *Apan Katha*,

**Portion to be selected would be decided in the workshop.**

#### 5. Children’s Literature

Children’s Literature is an essential part of Bengali Literature. This course will be dealing with some major C.L in Bengali.

Texts:

LeelaMajumdar -2007,*PodipishirBormiBaksho*, Kolkata : Lalmati

Abanindranath Thakur -*Nalok.er Kshore Rachanasamagra*,.2013, Kolkata :Punashcha

DakkhinaranjanMitraMajumdar, 1376 Bengali Era, *ThakumarJhuli: BangalaRupkatha: (Kiranmala, Sat Bhai ,SukhuarDhuku,)* Kolkata: Mitra O Ghosh .

#### 6. Editing & Compiling

In this course Students will be taught the practical use of the language i.e. how editing and compiling is done while publishing articals and books.

Texts:

SubhashBhattacharjee, 1997, *Lekhak O SampadakerAvidhan*,Kolkata: Ananda.

Nirendranath Chakraborty, 2005, *Bangla Ki Likhben Keno Likhben*, Kolkata: Ananda Pub.

**Selected Portions will be decided in Workshop**

Reading List:

Md. Abdul Kaium, 2008, *Pandulipi Path O Path Samalochona*, Dhaka: Gatidhara.

## **SKILL ENHANCEMENT**

**Course : I**

**Credit – 5+1**

### **Language in Advertisement**

Another approach to the practical use of the language is to know and try to work with the world of advertisement. This course will be dealing with the what-s and how-s of the language used in advertisements.

Texts-

Baidyanath Bandopadhyay, 2006, *SekalEkaler Sangbad Paribeshaner Dhara O Bichitra Sangbad*, Kolkata: AnandaPrakashan

ParthaChattopadhyay, 2012, *Ganagyapan: Tattwa O Prayoge*, Kolkata: Dey's Publishing.

[R. Fatihi](#), 1991, [The Language of Advertising and T.V. Commercials](#), Mumbai: Bahri Publications

**Portions will be selected in the workshop**

**Course : II**

**Credit – 5+1**

### **Language in Film**

DhimanDasgupta, 1996, *Cinemat A AA K Kh*, Kolkata: Banishilpo.

DhimanDasgupta(Ed), 2006, *ChalachitrerAbhidhan*, Kolkata: Banishilpo.

Satyajit Ray, 1999, *BishoyChalachitra*, Kolkata: Ananda.

ChidanandaDasgupta, 1991, *BoiNoyChobi*, Kolkata: Ananda.

SameswarBhaumik, 1986, *CinematBhaloMando*, Kolkata: Anushtup

### **Course III**

**Credit – 5+1**

#### **Language Printing & Publishing**

Study materials will be provided by the department after organizing workshop.

### **Course IV**

**Credit – 5+1**

#### **Art of Translation / Practical Translation**

Student will be provided with passages from science journals / passages from social sciences (Journals) / newspapers and others important articles to and from Bengali / English to translate.

Text :

TapadhirBhattacharchaya, 2006, *PratichyerSahityatattwa*,Medinipur: AmritolokSahityaParishad.



# **GUJARATI**

## **Core Course**

### **Course 1. History of Gujarati Language**

**This course offers basic information and background knowledge of the development of Gujarati script and language**

**Total Credits: 120**

<b>Core Courses</b>	<b>: 72</b>
<b>Elective</b>	<b>: 36</b>
<b>Ability Enhancement</b>	<b>: 04</b>
<b>Skill Enhancement</b>	<b>: 08</b>

## **Core Courses**

**Credits: 72**

### **Course-I: History of Gujarati Language**

**Credits: 5+1**

**Preamble:** This course aims at introducing the history of Gujarati language beginning from the origin of the Gujarati script. The latter texts of grammatical treatises, epics, commentaries etc., stand as the resource for the study of evolution of Gujarati during the medieval period. It discusses phonological, morphological, semantic, and syntactic changes taken place in the language. This course also explains the place of Gujarati in the indo Aryan languages, various dialects of Gujarati and the impact of Sanskrit and other languages in Gujarati.

#### **Unit of the course**

1. Indo Aryan Languages and Gujarati
2. History of Gujarati Script.
3. Sources of Gujarati Language History
4. Phonological, Morphological, and syntactic changes
5. Semantic changes
6. Dialects of Gujarati

**Prescribed Texts:**

Kothari Jayant, *Dhvani Parichay Ane Gujarati Bhashanu Swaroop*, Ahmedabad, Gurjar Prakashan, 2009

Bhayani. Harivallabh *Vyutpattivichar*. University Granth Nirman Board, Ahmedabad. 1975.

Bhayani ,Harivallabh. *Gujarati Bhasha-nu Aitihāsik Vyākran*. Parshva Prakashan, Amdavad. 1996.

Parikh, Pravinchandra C. *Gujarat-man Brahmi-thi Nagari sudhi-no Lipivikas: 1500 sudhi*. Ahmedabad: Gujarat University. 1974.

Reading list:

Vyas K.B. *Bhashavignan*, Ahmedabad, University Book Production Board, 1985

**Course II. Language Varieties: Gujarati****Credits: 5+1**

**Preamble:** he course aims at creating an awareness of varieties in linguistic usage and their successful application in creative literature. It looks at various aspects of high literary language and rules of grammar in Gujarati alongside the common conversational/colloquial language. The language of early commentaries and prose books in Gujarati and the language of poetry in terms of the choice of words and the grammatical forms would be enunciated in detail.

**Unit of the course**

1. Origin and development of Written and Spoken Gujarati
2. Standard and Non Standard Gujarati
3. Regional and Social Dialects
4. Administrative and Scientific Gujarati
5. Language Varieties in modern Gujarati literature
6. The emergence of colloquial language movement and its impact on literature.

Prescribed Text:

Vyas, Yogendra. *Bolivignan ane Gujarati Bolio*, Ahmadabad, University Granth Nirman Board, 1999

Reading Lists:

Acharya, Shantilal, *Bolivignan: ketalak prashno*. Amdavad: Gujarati Sahitya Parishad. 1984.

Pandit, Prabodh. *Pachrangī Samaj-ma Bhasha*. Surat: Center for Social Studies. 1983.

Pandit, Prabodh. *India as a Sociolinguistic Area*. Poona: Poona University. 1972.

**Course III. Functional Gujarati Grammar****Credits: 5+1**

**Preamble:** Functional grammar has a number of features which makes it suitable for studying language Variation. The primary objective of this Paper is to provide essential principles of Gujarati grammar with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative features of forms and structures of words (morphology) with their customary arrangement in phrases and

sentences; and, to serve as a reference for consolidating the grasp of the language.

**Unit of the course**

1. Gujarati Syntax
2. Gujarati Grammar

**Prescribed Text:**

[Bhayani, Harivallabh Chunilal](#), *Thodok Vyakarvichar*, Ahmedabad, Vora, 1979

Reading list:

Bhayani. Harivallabh *Vyutpattivichar*. University Granth Nirman Board, Ahmedabad. 1975.

Bhayani ,Harivallabh. *Gujarati Bhasha-nu Aitihāsik Vyakran*. Parshva Prakashan, Ahmedabad. 1996.

Parikh, Pravinchandra C. *Gujarat-man Brahmi-thi Nagari sudhi-no Lipivikas: 1500 sudhi*. Ahmedabad: Gujarat University. 1974.

**Course IV: Culture of the Gujarat:**

**Credits: 5+1**

**Preamble:**

The aim of the course is to acquaint the students with the meaning of culture and the various Manifestations of culture such as social customs, clan traditions, family customs, rituals, festivals, belief on omen etc. The study will enable the students to understand the social, religious and cultural significance of the behavioral patterns exhibited by the people in the society, based on cultural beliefs. Further, the study will enable the students to know the Evolution of culture and to understand the various cultural issues facing the present society.

**Units of the course**

1. Meaning and definition of Culture
2. Behavioral Pattern of society
3. Festivals and Rituals
4. Cultural issues
5. History of Culture

**Reading List:**

1. Darshak, Apno Vaibhav ane Varso, Ahmedabad, Rangdwar Prakashan, 2012
2. Mehta, Makarand, Gujarat ane Dariyo, Ahmedabad, Rangdwar Prakashan, 2012

**Course V: Oral Traditions in Gujarati Language: Folktales, Songs and Myths**

**Credits: 5+1**

**Preamble:**

The aim of the course is to teach the students to read literature as the source to understand and Explain the Folklore, songs and myths of a society. It will train the students to write on the specialized subject of Folklore and Culture with the help of literary texts and to incorporate this knowledge in understanding of literature and other studies. This course will enhance the ability in language usage by developing the technical terminology of the specific fields of knowledge. The teaching method of this course includes the identification of texts which contains the elements of Folklore and Culture in Gujarati.

**Units of the Course:**

1. Meaning and Definition: Folk tale, Folk songs and myth.
2. Folklore and Culture of Gujarat
3. Analysis of Gujarati Literary text through Folk tale, Folk songs and myth.
4. Folk songs and its Varieties
5. Folk tales and its Varieties

**Prescribed Texts:**

Yagnik, Hasu, *Loksahtya Vimarsh*, Gandhinagar, Gujarat Sahitya Akademi, 2001.  
Yagnik, Hasu. *Lokvidya*. New Delhi: National Book Trust. 2000.  
Yagnik, Hasu. *Gujarati Loksahtya*. Gandhinagar, Gujarat Sahitya Akademi 1995.  
Jani, Kanubhai. *Lokvangmay*. Rajkot: Saurashtra University, 2001

## Reading list :

1. *Gujarati Lok-sahitya* (series). Gujarat Sahitya Academy, Gandhinagar, 2001
2. Meghani, Jhaverchand. *Saurashtra-ni Rasdhar*. (Various editions are available)

**Course VI: Folk and Performing Art****Credits: 5+1****Preamble:**

The aim of the course is to enable the students to study the folk and performing art, which is in Consonance with nature, forming integral part of religion and society, which gives expression to the aesthetic nature of human beings and the society. The study will further enable the students to understand the origin and significant features of various folk and performing art of Gujarat.

**Units of the Course:**

1. Definition of Performing Art
2. Nature of Performing Artists
3. Socio-Economic Status of Folk Artists
4. Material Culture of Performing Artists
5. Performing Artists and staging

**Prescribed Text:**

Yagnik, Hasu. *Gujarati Loksahitya*. Gandhinagar, Gujarat Sahitya Akademi 1995.

**Reading List:**

1. Jadav, Joravarsinh, Lokjivanna Moti, Ahmedabad, Gujarat Lokkala Foundation, 2009
2. Jadav, Joravarsinh, *Gujarati Loksankruti*, Gandhinagar, 1976
3. Jadav, Joravarsinh, *Kala A ne Kasab*, Ahmedabad, Gujarat Lokkala Foundation, 2004

**Course VII: History of Gujarati Literature (Medieval)**

**Credits: 5+1**

**Preamble:**

The aim of the course is to give a complete survey of Gujarati literature in chronological order. Since Gujarati has a vast collection of literature from the medieval 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 Gujarati literature, their social and historical background. It deals with medieval and modern literary history in a comprehensive method.

**Units of the Course:**

1. Medieval Literature
2. Swaminarayan Literature
3. Jaina Literature
4. Nirgun Literature
5. Sagun Literature

**Prescribed Text:**

Joshi, Umashankar, and others. *Gujarati Sahitya-no itihās*, (Vol.I) Ahmedabad, Gujarati Sahitya Parishad, 2001

**Reading list:**

1. Trivedi, Ramesh, Arvachin *Gujarati Sahitya-no Itihās*, Ahmedabad, Adarsh Prakashan, 2008.
2. Raval Anantray, *Madhyakalin Gujarati Sahitya-no Itihās*, Gujarati Sahitya Parishad, 1986.
3. Munshi, K. M. *Gujarat and Its Literature*. Mumbai, Bharatiya Vidyabhavan. 3rd Ed. 1967.

**Course VIII. History of Gujarati Literature (Modern)**

**Credits: 5+1**

**Preamble:** The aim of the course is to give a complete survey of Modern Gujarati literature in chronological order. Since Gujarati has an immense anthology 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.

**Units of the Course:**

1. Outline of 19<sup>th</sup> Century
2. Sudharak Yug
3. Pandit Yug
4. Gandhi Yug
5. Anugandhi Yug
6. Adhunik Yug
7. Uttar Adhunik Yug

**Prescribed Texts:**

1. Joshi, Umashankar, and others *Gujarati Sahitya-no Itihas* (Vol.I-VI) Ahmedabad, Gujarati Sahitya Parishad, 2001
2. Thakar, Dhirubhai, *Gujarati Sahitya-no Itihas*, (Vol.I-VI) Ahmadabad, Gurjar Prakashan, 2005.

(Various Editions are available on the History of Gujarati Literature)

**Course IX. Gujarati Literature: Study of Important Author****Credits: 5+1****Preamble:**

The study of an important author will enable the students to understand the significant Contribution made by the author to the society, the impact of his philosophy and writings on the Society and the far reaching changes brought out by his path breaking and revolutionary ideas. This will enable the students to critically examine his life and works in a focused manner and to understand the underlying forces that shaped his life and philosophy and such an analysis will be a source of inspiration for the students.

**Units of the Course:**

1. Narration and Narrator
2. Verse used by Author
3. Diction of Author
4. Social Message

Akho (Poet and social reformer)

**Prescribed Text:**

Parikh Dhuru, (Edtd.) *Anubhavbindu*, Viramgam, Kruti Prakashna, 1988

Reading List:

Joshi, Umashankar, *Akho: Ek adhyanan*, Ahmedabad, Gujarat Vidyasabha, 1973

(Various Editions are available on the History of Medieval Gujarati Literature and the writers of Medieval Era)

### **Course X .Gujarati Literature: Study of an Important Text**

**Preamble:** The aim of the course is to enable the students to analyze the work of an author intensively so that the students can have a deep insight into the period in which the work was written, the life styles of the people, historical information such as kings, forts and palaces, description of nature, knowledge of fauna and flora, various forms of love and above all the message of the author as embodied in the work. The study will motivate the students to develop their literary interests, tastes and creative abilities.

#### **Units of the Course:**

1. Introduction of the Author
2. Intention and Motive of the Author
3. Description of the Reformation Movement
4. Satire
5. Message

#### **Prescribed Text:**

Nilakanth, Ramanbhai, *Bhadrambhadr*, Ahmedabad, Adarsh Prakashan, 2001

#### **Reading List:**

1. Jhaveri, Bipinchandra, Ramanbhai Nilkanth, Ahmedabad, Gujarat Vidyasabha, 1958

2. Vyas, Champoo, Ramanbhai Nilkanth, Ahmedabad, Kumkum Prakashan, 1978

(Various Editions are available of Classical Novel)

### **Course XI. Novel and Short Story: Selected Texts**

**Credits: 5+1**

#### **Preamble:**

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

#### **Units of the Course:**

1. Role of Fiction in Gujarati Literature
2. Folk Elements in Fiction
3. Representation of Sociological Perspectives

#### 4. Cultural Reflections of Society in Fiction

**Prescribed Text:**

*Sarasvatichandra*

Tripathi Govardhanram, Mumbai, N.M.Tripathi & Sons, 1969

Reading List:

1. Trivedi, Ramesh, Arvachin *Gujarati Sahitya-no Itihas*, Ahmedabad, Adarsh Prakashan, 2008.
2. Raval Anantray, *Gujarati Sahitya-no Itihas*, Ahmedabad, Gujarati Sahitya Parishad, 1986.
3. Munshi, K. M. *Gujarat and Its Literature*. Mumbai, Bharatiya Vidyabhavan. 3rd Ed. 1967. (Various Editions are available of Classical Novel)

Short story:

**Prescribed Text:**

aam thaki javu kirit

Doodhat, Kirit, Mumbai. Image Publications, 2009

#### **Course XII. Play: Selected Play**

**Preamble:**

Emergence of modernity in Gujarati Drama. Bhavai - a traditional Gujarati Theatre - Parsi theatre tradition - - emergence of new theatre performance - dramatic works in modern period - post independent Gujarati drama - emergence of new theatre movements - reading and analysis of modern plays.

**Units of the Course.**

1. History of Modern Drama
2. Language in Gujarati Drama
3. Poetry in Gujarati Drama

**Prescribed text:**

*Chinu Modina pratinidhi ekanki*

Vyas, Satish (Edtd) Ahmadabad, Adarsh Prakashan, 2001

Reading List :

1. Vyas, Satish, *Pratimukh*, Ahmedabad, Adarsh Prakashan, 1994
2. Mehta, Rajendra, *Apvarya*, Ahmedabad, Rannade Prakashan, 1994



## ELECTIVE COURSES

### GUJARATI (Any six courses have to be opted)

Credits: 36 (6×6)

#### 1. Course 1: Functional Grammar of the Language

##### Preamble:

Functional grammar has a number of features which makes it suitable for studying language Variation. The primary objective of this Paper is to provide essential principles of Gujarati grammar with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative features of forms and structures of words (morphology) with their customary arrangement in phrases and sentences; and, to serve as a reference for consolidating the grasp of the language.

##### Units of the Course:

1. Gujarati Syntax
2. Gujarati Grammar

##### Prescribed Text:

[Bhayani, Harivallabh Chunilal](#), *Thodok Vyakarvichar*, Ahmedabad, Vora, 1978

##### List of Reading Materials:

1. Bhayani, Harivallabh, *Thodok Vyakaranvichar* Ahmadabad, Vora Prakashan, 1972.
2. Cardona, George. A Gujarati Reference Grammar. Philadelphia: University of Pennsylvania Press. 1965.
3. Vyas, Yogendra. Gujarati Bhasha-nun Vyakran. Ahmedabad: GujaraUniversity. 1977

#### Course 2: Research Methodology and Report Writing (Project Work)

##### Units of the Course:

1. Research Methodology
2. Report Writing: Introduction

##### Preamble:

This course offers practical module of Research Methodology and Report Writing In Gujarati language. This course will provide a guideline to work cyber, print and Electronic media.

##### Reading list:

Dalal, Yasin, *Akhbari lekhan*, Rajkot, Pravin Prakashan, 1997  
(Various Editions of popular books are available on this subject)

### **Course 3: Different Poetical forms:**

#### **Units of the Course:**

1. Introduction of literary forms
2. Poetical forms
3. fictions and tales

#### **Preamble:**

The aim of this course is to provide the basic information about the emergence of various literary/poetical forms of Gujarati literature. It will also cover the brief history as well as the origin and development of various literary forms of contemporary Gujarati literature. Many forms in Gujarati literature came from European and Persian literature which are developed and modified by Gujarati authors. interesting details will be incorporated in this course.

#### **Prescribed Text:**

Mehta, Kunjvihari, *Sahityaswaroopo*, Surat, Popular Prakashan, 1991

#### **Reading list:**

1. Trivedi, Ramesh, *Arvachin Gujarati Sahitya-no Itihas*, Ahmedabad, Adarsh Prakashan, 2008.
2. Raval Anantray, *Madhyakalin Gujarati Sahitya-no Itihas*, Ahmedabad, Gujarati Sahitya Parishad, 1986.
3. Munshi, K. M. *Gujarat and Its Literature*. Mumbai, Bharatiya Vidyabhavan. 3rd Ed. 1967.

### **Course 4: Fictions: Historical/Social**

#### **Units of the Course:**

1. Introduction of Fictions in Gujarati
2. Historical Novels in Gujarati
3. Social Novels in Gujarati

**Preamble:** Gujarati fiction has a long history begins from 1887. there are various trends and currents of fiction. A particular group of writers have written historical novels on one hand and a group has written social novels on the other. This course will cover a brief history with special reference to select works.

#### **Prescribed text:**

Munshi K.M. *Patan-ni Prabhuta*, Ahmedabad, Gurjar Prakashan, 2001  
Joshi, Umashankar, and others. *Gujarati Sahitya-no itihas*, (Vol.I) Ahmedabad, Gujarati Sahitya Parishad, 2001

#### **Reading list:**

Trivedi, Ramesh, *Arvachin Gujarati Sahitya-no Itihas*, Ahmedabad, Adarsh Prakashan, 2008.

### **Course 5: Science Fiction:**

#### **Units of the Course:**

1. Introduction of Fictions in Gujarati
2. Sciences writings in Gujarati.

#### **Preamble:**

Gujarati fiction has a long history begins from 1887. there are various trends and currents of fiction. A particular group of writers have written historical novels on one hand and a group has written social novels on the other. This course will cover a brief history with special reference to selected novel written by an eminent Diaspora writer.

**Prescribed text:**

Ray, Madhu, *Kalptaru*, Ahmedabad, Vora Prakashan, 1987

Reading List :

Mehata, Bharat, *Char Navalkathakaro*, Ahmedabad, Devine Publications, 2006

**Course 6: Analytical Techniques in Literature**

**Units of the Course:**

1. Introduction of Literary Terms
2. Trends in Gujarati Criticism

**Preamble:** Gujarati Literary criticism is very important in the context of the study, evaluation, and interpretation of entire [literature](#). Modern Gujarati literary criticism is influenced by [literary theory](#), which is the philosophical discussion of its methods and goals. Though the two activities are closely related, literary [critics](#) are not always, and have not always been, theorists. Some critics consider literary criticism a practical application of literary theory, because criticism always deals directly with particular literary works, while theory may be more general or abstract. The aim of this particular course is to provide in-depth study of Gujarati Literary criticism with its trends and types.

**Prescribed text:**

Shah, Suman, *Sahityik Sanshodhan Vishe*, Ahmedabad, Parshv Prakashan, 2001

Reading list:

Patel, Promadkumar, *Kala, Sahitya Ane Vivechan*, Ahmedabad, Gujarati Sahitya Parishad, 2000

(Various Editions of popular books are available on this subject)

**Course 7: Essay/Critical Essay Writing**

**Units of the Course:**

1. Introduction of Literary essays
2. Criticism in Gujarati literature: Tactics and trends

**Preamble:**

This particular course offers a study of General essay writing and critical essay writing. General essay could be on any subject of the life whereas critical essay means the evaluation or interpretation of a literary text. In this course; the students will learn how to interpret a literary work with the help of some good models of criticism.

**Prescribed text:**

Pathak, Jayant, *Sahityik Nibandho*, Surat Popular Prakashan, 1997

**Reading List:**

(Various Editions of popular books are available on this subject)

**Course 8: Regional Literature**

**Units of the Course:**

- 1 Literary trend in Gujarati

2. Usage of dialects in Gujarati literature.
3. Representation of the terrain and topography of Gujarat

**Preamble:** Local colour or regional literature is fiction and poetry that focuses on the characters, dialect, customs, topography, and other features particular to a specific region. In local-colour literature one finds the dual influence of romanticism and realism, since the author frequently looks away from ordinary life to distant lands, strange customs, or exotic scenes, but retains through minute detail a sense of fidelity and accuracy of description. Its weaknesses may include nostalgia or sentimentality. Its customary form is the sketch or short story. Regional literature incorporates the broader concept of sectional differences. This particular course offers a study of local regional writers.

**Prescribed Text:**

Patel,Pannalal,Manvini Bhavai,Ahmedabad, Sadhana Prakashan,1999

**Course 9: Exclusive Literary Terms**

1. Introduction of Literary criticism and practice
2. Criticism in Gujarati literature: Tactics, trends and usage of terms

**Preamble:**

In this course, the students will learn about various literary terms and key words Of literary criticism. It covers the topics such as literary *devices* and *literary terms* with definitions, examples, and usage tips.

**Prescribed text:**

Topiwala,Chandrakant,*Sahitya Sangna Kosh*,Ahmedabad,Gujarati Sahitya Parishad,2001

Reading list:

Shah,Suman,Sahityik Sanshodhan Vishe,Ahmedabad,Parshv Prakashan,2001

(More choices may be given)

## Skill Enhancement Courses

**Credit: 2X2**

1. Language in Advertisement
  2. Language in Film
  3. Language Requirement in Printing and Publishing
  4. Dialogue Writing for Plays and Film
- (More choices may be given)

### I: LANGUAGE IN ADVERTISEMENT

**Preamble:**

This course is created for students interested in marketing and advertising to understand the emotive power of the words they use and to train them in employing Gujarati precisely and more effectively. The lessons emphasize the fact that while the visual content and design has a huge impact on the consumer, it is the language that makes it possible to identify a product and remember it.

**Units of the Course:**

1. History of Advertising and theories of communication.
2. Exploring language effects in Advertising: A sociolinguistic perspective.
3. The elements of communication: Source credibility, Characteristics of a message, Constructing an Argument, Comparative Advertising, Types of Message Appeals, The Message as an art form: Allegory, Metaphor, Resonance and forms of story presentation.
4. Effects of Visual and Verbal components of Advertisements on Brand Attitudes.

**List of Reading Materials:**

Books written by various writers and published by various publications are easily available.

**II: LANGUAGE IN FILMS**

**Preamble:**

The course will examine the use of Gujarati language in select films and focuses on a multitude of changes in course of time. Students would be trained to critically examine available movie scripts and look at the screen adaptations of novels and short stories. This is purposed to understand and identify the refined use of language to initiate successful expression of aesthetic emotions on screen and how the culture and society influence its various manifestations.

**Units of the Course:**

1. Introduction to Gujarati Language in films.
2. Chronicling language variations.
3. Representation of Kathiyawadi, Pattani and Daxin Gujarati dialects.
4. A linguistic purview of recent films.
5. Character and Dialogue writing.
6. Film Song: Poetic use of language in films.

**III: LANGUAGE PRINTING AND PUBLISHING**

**Preamble:**

The course provides students an understanding of Gujarati in Printing and Publishing. It will discuss how the Gujarati Language is using differently in Print media. This course gives an outline of Gujarati Language in Print from beginning days to till the date. After reading the prescribed text, student will acquire knowledge of Gujarati Printing

and Publishing Language.

**Units of the Course:**

1. Brief history of printing technology in Gujarat
2. Publication houses of Gujarat
3. Publication and Gujarati language

**Reading List:** Books are available on this subject

**COURSE - IV: ART OF TRANSLATION / PRACTICAL TRANSLATION**

**Preamble:**

The course offers an assortment of factors that a translator should take into consideration to produce in the minds of the readers the same effect as the original.

**Units of the Course:**

1. Attainment of clarity in translation.
2. Naturalness in translation.
3. Mirroring the original: Accuracy in translation
4. Readers and cultural appropriateness.

## Elective Courses

### **1. History of Culture of the Linguistic Community**

#### **Preamble:**

The course offers an in-depth study of the background of the history of Gujarat and Gujarati speaking community.

#### **Units of the Course:**

1. Introduction to the culture of Gujarat
2. Introduction to the salient features of Gujarati language

#### **Prescribed text:**

Parmar, Uttam, *Asmita, Kim*, Kim Education Society, 2010

### **2. Specific Literary Terms (East & West)**

Commonly, the term *Literary Term* refers to the typical structures used by writers in their works to convey his or her message(s) in a simple manner to his or her readers. When employed properly, the different literary devices help readers to appreciate, interpret and analyze a literary work. Literary Elements have an inherent existence in literary piece and are extensively employed by writers to develop a literary piece. Writers simply cannot create his desired work without including Literary Elements in a thoroughly professional manner.

This course will provide the definitions and usage of literary terms.

#### **Prescribed text:**

Panchal, Shirish, Vivechanpothi, Vadodara, Samvad Prakashan, 2005  
Topiwala, Chandrakant, *Aadhunik Sahitya sangnakosh*, Ahmedabad, Gujarati Sahitya Parishad, 2001

### **3. Science Fiction and Fantasy**

**Preamble:** Gujarati fiction has a long history begins from 1887. there are various trends and currents of fiction. A particular group of writers have written historical novels on one hand and a group has written social novels on the other. This course will cover a brief history with special reference to selected novel written by an eminent Diaspora writer.

#### **Units of the Course:**

1. Introduction to the history of Gujarati fiction
2. Introduction to the salient features of Gujarati novels
3. Introduction to the writer and his work

#### **Prescribed text:**

Ray, Madhu, *Kalpataru*, Ahmedabad, Vora Prakashan, 1987

### **4. Essay/Critical Essay Writing**

#### **Units of the Course:**

1. Introduction of Literary essays
2. Criticism in Gujarati literature: Tactics and trends

**Preamble:** This particular course offers a study of General essay writing and critical essay writing. General essay could be on any subject of the life whereas critical essay means the evaluation or interpretation of a literary text. In this course; the students

will learn how to interpret a literary work with the help of some good models of criticism.

**Prescribed text:**

Pathak, Jayant, *Sahityik Nibandho*, Surat Popular Prakashan, 1997

**Reading List:**

(Various Editions of popular books are available on this subject)

## 5. Autobiography/Biography

**Preamble:** When you write the story of your own life, you write an autobiography; but when you write the story of someone else's life, it's just a plain old biography. Gujarati

Literature has a vast collection of both Autobiography and Biography. This course offers

An interesting study of these all time great genres.

**Units of the Course:**

1. Introduction of Gujarati autobiographies
2. Introduction of Gujarati biographies.
3. Comparative study of both genres

**Prescribed text:**

Vyas, Satish, *Atmakatha*, Ahmedabad, Parshv Prakashan, 1992

Mehta, Bahrat, *Sandarbh Sanket*, Patan, Raval Prakashan, 2001

## 6. Children's Literature

**Preamble:** Children's literature or juvenile literature includes stories, books, magazines, and poems that are enjoyed by children. Modern children's literature is classified in two different ways: genre or the intended age of the reader. Children's literature can be traced to stories and songs, part of a wider oral tradition that adults shared with children before publishing existed. The development of early children's literature, before printing was invented, is difficult to trace. Even after printing became widespread, many classic "children's" tales were originally created for adults and later adapted for a younger audience. This course offers an interesting study of Gujarati Children's Literature

**Units of the Course:**

1. Introduction of Gujarati Children's Literature
2. Introduction of writers of Gujarati Children's Literature
3. Important writers and texts of Gujarati Children's Literature

**Prescribed text:**

*Ramanlal soni-ni shreshth balvartao*

Parekh, Madhusudan, Ahmedabad, Renuka Sreeram Soni, 2010.

## 7. Lexicography: Dictionary and Encyclopaedia

**Preamble:** General lexicography focuses on the design, compilation, use and evaluation of general dictionaries, i.e. dictionaries that provide a description of the language in general use. Such a dictionary is usually called a general dictionary or LGP dictionary (Language for General Purpose). This course offers a study of Lexicography, Dictionary and Encyclopaedia.

**Units of the Course:**



1. Introduction of Gujarati Lexicography,
2. Introduction of writers of Gujarati Dictionary
3. Important writers and texts of Gujarati Encyclopaedia.

**Prescribed text:**

Prescribed Text:

Vyas, Yogendra, *Samajik bhashavignan*, Ahmedabad, Gujarati University, 2001

**8. Language and its use in Computer**

**Preamble:** computer became as essential instrument in all the avenues of life.

Language and literature is some of those avenues. This course provides an opportunity to assess the importance and the role of computer in the development of language and literature.

**Units of the Course:**

1. Introduction to the basics of computer use
2. Compatibility of Gujarati language

**9. Editing and Compiling**

**Preamble:** editing and compilation is very important in any literary activities. In this course, students will learn how to edit and compile literary writings

1. Introduction to the basics of literary editing.
2. Art of editing and compilation

**10. Language Use and Registers**

**Preamble:**

The aim of the course is to enable the students to understand the meaning of various types of registers and their functions with a view to promote better use of the language. The students will be able to know the principles of grammar to use appropriate words at the appropriate context, as sanctioned by usage.

**Units of course**

1. Definition and meaning of Registers.
2. Functions of Registers in the society.
3. Relation between Language and Registers.
4. Types of Registers (Static Registers, Formal Registers, Consultative Registers, Casual Registers and Intimate Registers).

**Reading List:**

Books are available in a huge number

*(More choices may be given)*

## MANIPURI

**Total Credits: 120**

<b>Core Courses</b>	<b>: 72</b>
<b>Elective</b>	<b>: 36</b>
<b>Ability Enhancement</b>	<b>: 04</b>
<b>Skill Enhancement</b>	<b>: 08</b>

### **CORE COURSES**

**Credits – 72**

#### **COURSE I: HISTORY OF MANIPURI LANGUAGE**

**Credits: 5 + 1**

##### **Preamble:**

The course intends to discuss the history of the origin and development of Manipuri language and its script. Emphasis will be given on the trajectory of Manipuri language from Medieval to Modern period. With an intention to study the present status of the language, this paper discusses further the phonology, morphology, syntax and semantics of Manipuri.

##### **Units of the Course:**

1. An Introduction to Tibeto-Burman Family of Indian Languages with special reference to Manipuri
2. Origin and Development of Manipuri Script
3. Manipuri Language in the Medieval Period
4. Phonology, Morphology and Syntax of Manipuri Language

##### **Reading Lists:**

1. Grierson, GA. *Linguistic Survey of India, Vol.I. Pt. i.* Delhi: Motilal Banarasidas. 1903
2. Grierson, GA. *Linguistic Survey of India, Vol.III. Pt. iii.* Delhi: Motilal Banarasidas. 1903
3. Hodson, TC. *The Meitheis.* Delhi: 1981
4. Singh, N. Khelchandra. *Manipuri Language, Status and Importance.* Imphal: 1975
5. Thoudam, P.C. *Remedial Manipuri Grammar.* Imphal: Aman Enterprise. 1991
6. Singh, Ch. Yashawanta. *Manipuri Grammar.* New Delhi: Rajesh Publication. 2000

#### **COURSE II: LANGUAGE VARIETIES**

**Credits: 5 + 1**

**Preamble:**

The course aims at creating an awareness of varieties in linguistic usage and their successful application in creative Manipuri literature. It looks at various aspects of literary language and rules of grammar in Manipuri along with the common conversational/colloquial language of Manipuri. The language of early chronicles and prose books in Manipuri and the language of poetry in terms of the choice of words and the grammatical forms would be enunciated in detail.

**Units of the Course:**

1. Origin and Development of Chronicles, Written and Spoken Manipuri
2. Regional Varieties of Manipuri Language
3. Regional and Social Dialects
4. Influence of Aryan Language towards Manipuri
5. Language Varieties in Modern Manipuri Literature

**Reading Lists:**

1. Sharma, Nandalal. *Meiteilon*. Imphal: 1969
2. Singh, N. Khelchandra (ed). *Ariba Manipuri Longei*. Imphal: 1978
3. Hodson, TC. *The Meitheis*. Delhi: 1981
4. Jhalajit, RK. *A History of Manipuri Literature*. Imphal: OK Store. 1976
5. Manihar, Ch. *A History of Manipuri Literature*. New Delhi: Sahitya Akademi. 2003

**COURSE III: FUNCTIONAL MANIPURI GRAMMAR****Credits: 5 + 1****Preamble:**

This main aim of this course is to provide the basic principles of Manipuri grammar with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative features of forms and structures of words (morphology) with their customary arrangement in phrases and sentences; and, to serve as a reference for consolidating the grasp of the language.

**Units of the Course:**

1. Phonology, Morphology and Syntax

2. Phonology: Vowels, Consonants, Clusters, Sequence of Phonemes, Syllable, Juncture, Tone
3. Morphology: Morph, Morphemes, Roots and Affixes (Prefix, Suffix).
4. Word Formation: derivational Process- Affixation and Compounding
5. Parts of Speech
6. Tense, Number, Gender, Persons and Voices

**Reading Lists:**

1. Thoudam, P.C. *Remedial Manipuri Grammar*. Imphal: Aman Enterprise. 1991
2. Singh, Ch. Yashawanta. *Manipuri Grammar*. New Delhi: Rajesh Publication. 2000
3. Tomchou, W. *A Study of Meitei Phonology*. Imphal: The Students Store. 1998
4. Ningomba, M. S. *Meitei Lonmit*. Imphal: Saraswati Book House. 1992
5. Hockett, Charles F. *A Course in Modern Linguistics*. New York: The Macmillan Company. 1958
6. Bloomfield, Leonard. *Language*. New York: Henry Holt. 1933.

**COURSE IV: CULTURAL BEHAVIOUR OF MANIPURI SPEAKING PEOPLE**

**Credits: 5 + 1**

**Preamble:**

The aim of the course is to acquaint the students with the meaning of culture and the various manifestations of culture such as social customs, clan traditions, family customs, rituals, festivals, belief, omen etc. The study will enable the students to understand the social, religious and cultural significance of the behavioral patterns exhibited by the people in the society, based on cultural beliefs. Further, the study will enable the students to know the evolution of culture and to understand the various cultural issues facing the present society.

**Units of the Course:**

1. Meaning and Definition of Culture
2. Behavioral Pattern of Society
3. Festivals and Rituals
4. Cultural Issues
5. History of Culture

**Reading Lists:**

1. *Glimpses of Manipuri Language, Literature and Culture*. Imphal: Manipuri Sahitya Parishad. 1987
2. Sanajaoba, Naorem. *Manipur, Past and Present: The Heritage and Ordeals of a Civilization, Volume 4 (ed)* New Delhi: Mittal Publications. 2003

3. Nilakanta, E. *Fragments of Manipuri Culture*. New Delhi: Omsons Publications. 1993
4. Mangidevi, N. *Festivals of Manipur*. Canchipur: 2008
5. Devi, Jamini. *Sija Laioibi Amasung Maharas: A Cultural Study on the Culture of Manipur*. Imphal: Raipravina Brothers. 2006
6. Chandrasekhar, K. *Enatki Harao Kummei*. Imphal: Meitei Mayak Organization and Research Association. 1998

## **COURSE V: ORAL TRADITIONS: FOLKTALES, FOLKSONGS AND MYTHS**

**Credits: 5 + 1**

### **Preamble:**

The course is designed to introduce the students to the concept of oral tradition in general and Manipuri oral tradition in particular. The teaching method of this course includes the identification of texts which contain elements of Folklore and Culture in Manipuri. The intense study of select texts on folktales, folksongs and myths will equip the students to understand the particular field of knowledge in Manipuri and inculcate an ability to write on these disciplines. This study shall explain the role of literature to understand Folklore and Culture and the need of these disciplines in understanding and production of literary texts.

### **Units of the Course:**

1. Meaning, Definition and Sectors of Folklore
2. Folksongs and its varieties
3. Folktales and its varieties
4. Myths of Manipur
5. Folk Games
6. Folk elements in Manipuri Literature

### **Reading Lists:**

1. Singh, M. Kirti, *Folk Culture of Manipur*. Delhi: Manas Publications. 1993
2. Singh, O. Ibochaoba. *Folklore Bigyan (Part 1)*. Imphal: Institute of Manipuri Folklore. 1993
3. Dorson, Richard M. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press. 1982
4. Singh, Birendra Kumar (ed.). *Manipuri Khunning Esei Khomjinba*. New Delhi: Sahitya Akademi. 1993
5. Singh, I.R. Babu, *Manipuri Phunga Wari*. New Delhi: Sahitya Akademi. 2011

6. Bormani, Sarangthem. *Phunga Wari*

## **COURSE VI: FOLK AND PERFORMING ART**

**Credits: 5 + 1**

### **Preamble:**

The aim of the course is to enable the students to study the folk and performing art, which is in consonance with nature, forming integral part of religion and society, which gives expression to the aesthetic nature of human beings and the society. The study will further enable the students to understand the origin and significant features of various folk performing art of Manipur. In addition, the students will be able to appreciate and understand their social life, beliefs, customs and ethos, relationships and emotional components, associated with these performing arts.

### **Units of the Course:**

1. An Introduction to Folk and Performing Arts in Manipur
2. Manipuri Folk Music: Origin and Development
3. Manipuri Folk Dance: Features and Forms
4. Manipuri Folk Play: Characteristics and Themes
5. Elements of Folk and Performing Art in Modern Performances and Literature
6. History of Folk Performing Arts in Manipuri Speaking Area

### **Reading Lists:**

1. *Meitei Laiharoaba*. State Kala Akademi
2. Kulachandra, Ng, *Meitei Laiharoaba*, Imphal: 1963
3. Parrat, S.N. and Parrat, J. *The Pleasing of the Gods: Meitei Lai Haraoba*. New Delhi: 1997
4. Mangidevi, N. *Festivals of Manipur*. Canchipur: 2008

## **COURSE VII: HISTORY OF MANIPURI LITERATURE (ANCIENT AND MEDIEVAL PERIOD)**

**Credits: 5 + 1**

### **Preamble:**

The aim of the course is to give a complete survey of Manipuri literature in chronological order from its beginning. This course deals with ancient and medieval literary history of Manipur in a comprehensive method. The evolution, changes, and transition in literary production, emergence, and development of various literary genres are discussed with

specific examples. The course will also look into the aspect of periodization of the literary history of Manipur.

**Units of the Course:**

1. Periodization and Classification of Manipuri Literature
2. Ancient/ Old Literature up to 1708 AD
3. Medieval Period (1709 to 1890 AD)

**Prescribed Texts:**

1. Shastri, Kalachand. *Asamba Manipuri Sahitya Itihas*. Imphal: 1997
2. Singh, N. Khelchandra, *Ariba Manipuri Sahityagi Itihas*. Imphal. 1967
3. Jhalajit, RK. *A History of Manipuri Literature*. Imphal: OK Store. 1976
4. Manihar, Ch. *A History of Manipuri Literature*. New Delhi: Sahitya Akademi. 2003

**COURSE VIII: HISTORY OF MANIPURI LITERATURE (MODERN AND CONTEMPORARY PERIOD)**

**Credits: 5 + 1**

**Preamble:**

The aim of the course is to introduce Manipuri literature from modern to contemporary period that starts with the defeat of the Manipuris by the British in the year 1891. The wave of change on the Manipuri literary field with respect to social, political and economic change is also discussed in this paper to understand the modern trend in Manipuri literature. An attempt has been made to include recent literary scenario of Manipur while discussing contemporary Manipuri literature.

**Units of the Course:**

1. Socio-cultural background of Manipur in the 19<sup>th</sup> and 20<sup>th</sup> century
2. Modern Manipuri Drama and Play
3. Modern Manipuri Prose
4. Modern Manipuri Poetry

**Reading Lists:**

1. Shastri, Kalachand. *Asamba Manipuri Sahitya Itihas*. Imphal: 1997
2. Jhalajit, RK. *A History of Manipuri Literature*. Imphal: OK Store. 1976
3. Manihar, Ch. *A History of Manipuri Literature*. New Delhi: Sahitya Akademi. 2003
4. Singh, A. Shyamsunder. *Manipuri Shumang Leela Amasung Theatre*. Imphal. 1977
5. *Kanchi Wareng*. Manipur University, Imphal. 1996

6. *Manipuri Wareng*. Imphal: Cultural Forum. 1999.

## **COURSE IX: STUDY OF IMPORTANT AUTHORS**

**Credits: 5 + 1**

### **Preamble:**

The study of an important author will enable the students to understand the significant contribution made by the author to the society, the impact of his philosophy and writings on the society and the far reaching changes brought out by his path breaking and revolutionary ideas. This will enable the students to critically examine his life and works in a focused manner and to understand the underlying forces that shaped his life and philosophy and such an analysis will be a source of inspiration for the students.

### **Units of the Course:**

1. Narration and Narrator
2. Life and Works of Authors
3. Creative Style of Authors
4. Art and Ideology of Authors

**Important authors-** Hijam Anganghal/ Khwairakpam Chaoba/ Lamabam Kamal/ MK Binodini/ Sri Biren

### **Prescribed Texts:**

Dinamani, Elangbam. *Dr. Kamal: Punshi Amasung Sahitya*. Imphal: 1981

## **COURSE X: STUDY OF AN IMPORTANT TEXT**

**Credits: 5 + 1**

### **Preamble:**

The aim of the course is to enable the students to analyze the work of an author intensively so that the students can have a deep insight into the period in which the work was written, the life styles of the people, historical information such as kings, forts and palaces, description of nature, knowledge of fauna and flora, various forms of love and above all the message of the author as embodied in the work. The study will motivate the students to develop their literary interests, tastes and creative abilities.

### **Units of the Course:**

1. Hijam Anganghal and his Khamba Thoiba Seireng: An Introduction



2. Language of the Text
3. Creative art of the Author in the Text
4. Depiction of the nature and social scenario of Manipur in the text

**Prescribed Text:**

Khamba Thoibi- San Senba (Part I) by Hijam Anganghal  
**or**  
Khamba Thoibi- Kao (Part III) by Hijam Anganghal

**Reading Lists:**

1. Boramani, Sarangthem. *Khamba Thoibi ( Vol I and Vol. II)*
- 2 Boramani, Sarangthem, *Lammit Lon*

**COURSE XI: SELECTED TEXTS: NOVELS AND SHORT STORIES**

**Credits: 5 + 1**

**Preamble:**

The novels and short stories are two major genres of modern times, expressing the regional nuances, keeping intact the essence of national literature as well. The novels and short stories, inevitably, participate in the construction of the modern thinking of the nation and bring various cultures closer. The objective of the Paper is to introduce the influence of European thought during modern times, impact of print medium and modern education and, the emergence of new forms in Manipuri. A celebrated novel and a few short stories are to be studied to understand the vividness and vibrancy in modern Manipuri literature.

**Units of the Course:**

1. Definition, Characteristics and Classifications of Novels
2. Definition and Characteristics of Short Story
3. Reading of the Novel *Madhabi* by Lamabam Kamal/ *Imphal Amasung Magi Ishing Nungshit ki Phibam* by Pacha Meitei
4. Reading of Selected Short Stories of E. Dinamani, Keisham Priyokumar and Nongthombam Kunjamohan

**Prescribed Texts:**

1. *Madhabi* by Lamabam Kamal
2. *Imphal Amasung Magi Ishing Nungshit ki Phibam* by Pacha Meitei
3. *Pistol Ama Kundalei Ama* by E. Dinamani

### **Reading Lists:**

1. Kamal, Lamabam. *Madhabi*. Imphal: 1930
2. Meitei, Pacha. *Imphal Amasung Magi Ishing Nungshit ki Phibam*. Imphal:
3. Dinamani, E. *Pistol Ama Kundalei Ama*. Imphal: Bobi Publications. 2007
4. Priyokumar, Keisham, *Nongdi Tarakkhedare*. Nambol: Raj Publication. 1999
5. Kunjamohan, Nongthombam, *Elisha Amagi Mahao*.
6. *Kanchi Warimacha*, Kanchipur: Manipur University. 1996

## **COURSE XII: SELECTED TEXTS: POETRY AND PLAYS**

**Credits: 5 + 1**

### **Preamble:**

This course intends to introduce the students to poetry and play in general and Manipuri poetry and Manipuri play in particular. It is designed to have a glimpse of Manipuri lays and poems that represent medieval, modern and contemporary period.

### **Units of the Course:**

#### **Poetry:**

1. *Kanchi Seireng* published by Manipur University, Kanchipur
2. *Manipuri Seireng* published by Manipuri Sahitya Parishad, Imphal

#### **Plays:**

1. *Asangba Nongjabi* written by MK. Binodini, 1967
2. *Judge Sahebki Emung* written by Arambam Samarendra
3. *Matric Pass* written by G.C. Tongra

### **Reading Lists:**

1. Singh, Soroikhabam Saratchandra. *Kavi Chaoba*. Imphal: Rinda Publications. 2014
1. Singh, Ayekpam Shyamsunder. *Manipurgi Sumang Lila Amasung Theatre*. Imphal: Manipur Sahitya Parishad. 1980
2. Ibotombi, Sanakhya, *Manipurda Theatre Amasung Drama*. Imphal: National Theatre Studies Publication. 1987
3. Damodar, Leimapokpam. *Sahitya Amasung Theatre*. Imphal: 2010

## **ELECTIVE COURSES**

### **MANIPURI**

(Any Six Course to be Chosen)

**Credits – 36 (6X6)**

### **COURSE I: CULTURAL HISTORY OF THE MANIPURIS**

#### **Preamble:**

This course aims to impart the knowledge of social, cultural, and political history of Manipur. This course covers the following areas: The geographical locations, origin, early history, social fabric and the state of economy, Culture and Civilization of the Manipuri from the ancient period to contemporary period - divisions of land and life of people - sources from history, anthropology, sociology, culture etc.

#### **Units of the Course:**

1. History of Manipur, Land and People
2. Geographical Location and natural resources
3. History of Manipuri Society
4. Kings and Rulers of Ancient Manipur
5. Religions, Trade, Literature and Arts of Manipur
6. Social Reforms and Modernization during Colonial period

#### **Reading Lists:**

1. Singh, R.K. Jhalajit. *A Short History of Manipur*. Imphal: 1975
2. Kabui, Gangmumei. *History of Manipur (Vol. 1)*. New Delhi: National Publishing House. 2003
3. Singh, N Tombi. *Manipur, The Mainstream*. Imphal: 1978
4. Singh, M Kirti Singh. *Religion and Culture of Manipur*. Delhi: Manas Publications. 1998
5. Parratt, Saroj N Arambam and Parratt, John. *Collected Papers on the History and Culture of Manipur*. Thoubal: Patriotic Writers' Forum. 2010
6. Singh, N. Khelchandra. *Phidam Wareng*. Imphal: Meitei Mayek Organisation and Research Association. 1984

### **COURSE II: SPECIFIC LITERARY TERMS**

#### **Preamble:**

This course intends to offer a glimpse into the exciting world of literary terms, critical theories and points of view that are commonly used in East and West to classify, analyze, interpret and write the history of works of literature. The purpose of the study is to help students identify and absorb the essential terms and devices used by authors to gain a thorough understanding of the works and to keep them current with the rapid and incessant

changes in the literary and critical scene and to take into account new publications in literature, criticism and scholarship

### **Units of the Course:**

1. Definition, Identification and Usage of Literary Techniques in Manipuri Literature
2. Essential Terms: Metaphor, Simile, Analogy, Allusion, Satire, Irony etc.
3. Critical Theories and Perspectives: Introduction to Aesthetic theories of Rasa, Alamkara; and critical perspectives of Feminism, Marxism and Psychoanalysis
4. Literary forms: Poetry, Novel, short Story, Drama, Autobiography

### **Reading Lists:**

1. Singh, E Nilakanta. *Kavita gi Chhanda*. Imphal: Gita Public House. 1973
2. Sharma, Aribam Gokul Shastri. *Sahitya Mingshel*.
3. Sharma, Aribam Brajabihari *Alankara Kaumudi*
4. Singh, Oinam Ibochaoba, *Manipuri Kavya Kanglon (Anisuba Kanglon)*. Imphal: Nipen Publication. 2006
5. Gouradas, Haobam. *Manipuri Sahitya Mamal Leppa*. Maniprui Naharol Sahitya Premi Parishad. 1983

## **COURSE III: SCIENCE FICTIONS AND FANTASY**

### **Preamble:**

This course intends to train students to critically analyze the structure of scientific fiction dealing with imaginative content such as futuristic settings, futuristic science technology and the related genre of fantasy and its imaginary elements within the scientifically established context of the story. It offers the critical apparatus to identify all the main ideas of science fiction that often explore the potential consequences of scientific and other innovations and prepare them to understand then literature of ideas. This course is to enable the students to incorporate the indigenous and traditional knowledge into contemporary knowledge system with the help of literature

### **Units of the Course:**

1. Introduction to Science and Literature.
2. Traditional Indigenous Knowledge of Manipuri and Scientific developments.
3. Science Literature in Manipuri and Scientific Writing.
4. Biographical Sketches of great Scientists.
5. Life Histories of Scientists and their inventions.

### **Reading Lists:**

1. Babu, I.R. *Vigyangi Mityeng*
2. Singh, Ng. Nimai. *Saknairaba Scientistsingi Wari*. Imphal: 2011.
3. Singh, Wangkheimayum Tomchou. *Graha Jatra*. Imphal: 1960
4. Sharma, Aribam Hrishikesh. *Thagee Sansar*.

5. Singh, Jugeshwar. *Atiya Jay Toubu*.
6. Sharma, Thambou. *Samaj Pradip*. Imphal 1978.

## **COURSE IV: ESSAY WRITING**

### **Preamble:**

The purpose of the course is to train students to write a good essay with a focused subject of discussion in eminently readable Manipuri. Fashioning a coherent set of ideas into an argument, analyzing the facts and figures collected, raising counterarguments and preparing a conclusion are intended to be explained through some of the best writings of celebrated essayists.

### **Units of the Course:**

1. Writing Essay: Developing an argument that encapsulates the response to the question-creating a logical sequence of ideas-introducing the subject-providing supporting evidence for the main body of the essay-summarizing the ideas- editing the draft and preparing the final copy.
2. Types of Essays: Expository, Persuasive, Analytical and Argumentative
3. Academic and Professional Writing: Critical Essays and Research Article
4. The Art of Essay Writing: Technical Aspects

### **Reading Lists:**

1. Singh, Kh. Chaoba. *Wakhal Gi Echel*. Imphal
2. Singh, E. Nilakanta. *Acheiba Lei*.
3. Sanahal, R.K. *Meitei Chephong*. Imphal:1982
4. Sanahal, R.K. *Rachana, Chithe and Dalil Eiba*. Imphal:1965

## **COURSE V: AUTOBIOGRAPHY/ BIOGRAPHY**

### **Preamble:**

The aim of the course is to enable the students to know the history of author, his struggles and significant achievements, the conditions and various forces of his periods that shaped him and his everlasting contribution to the society. As the author portrays his life truthfully with an emotional and personal appeal, the study will enable the students to establish a personal rapport with the life and philosophy of the author as reflected in the autobiographical work. The study of autobiographical works will guide the students to appreciate the higher ideals that need to be followed and the pitfalls that need to be avoided in their own lives.

### **Units of the Course:**

1. Biography and Autobiography
2. Journey of Self-experience

3. Issues in Social Challenges
4. Literary Works

**Reading Lists:**

1. Singh, Aheibam Kritmala, *Hijam Irabot*. Imphal: Lakikanta Publication. 2001
2. Dinamani, Elangbam. *Manipuri Sahitya and Sahityakar*. Imphal:1969
3. Dinamani, Elangbam. *Dr. Kamal: Punshi Amasung Sahitya*. Imphal: 1981
4. Dinamani, Elangbam. *Hijam Anganghal..* Imphal: 1982
5. Dinamani, Elangbam. *Khwairakpam Chaoba..* Imphal
6. Chandrasekhar, Khulem, *Sahnairaba singgi Punshigi Wari*.Imphal: Meiyei Mayek Research Organisation. 1975
7. Devi, R.K. Madhuri, *Chaoba Amasung Mahakki Wareng Sahitya*. Imphal: 1995

**COURSE VI: CHILDREN’S LITERATURE**

**Preamble:**

The aim of the course is to understand more about the world of the children, their mind-set, expectations, limits etc. as reflected in the Children’s Literature. The reading of Children Literature serve as an exercise to the mind and body of the children and infuse them with self-confidence, develop their critical ability, promote communication skills, lead to understanding of the aesthetics, develop imagination etc. The study will enable the students to better understand the psychology of children, to deal with them sensitively avoiding conflicts which create mental stress so that the children become good citizens and leaders in the future.

**Units of the Course:**

1. Characteristics of Children’s Literature
2. Children’s Songs and selected stories
3. Language in Children’s Literature
4. Motivate the talents of children

**Reading Lists:**

1. Singh, R.K. Bhubon. *Sanakokchao*. Imphal: 1999
2. Ibeyaima, Kongbam. *Sorarengae Machanupi Atonbee Leimashang Amasung Atei Phunga Wareeshing*. Imphal: Writers Forum. September 2008

**COURSE VII: LEXICOGRAPHY: DICTIONARY AND ENCYCLOPEDIA**

**Preamble:**

The aim of the course is to introduce basic concepts and issues connected with the theory and practice of dictionary making. The lectures and prescribed texts will cover differences between Dictionary and Encyclopedia, various categories dictionaries in

Manipuri Language. It will also focus on online dictionaries and encyclopedias which are available in Manipuri.

### **Units of the Course:**

1. An Introduction to Lexicography
2. History of Lexicography in Manipuri
3. Various types and Use of Dictionaries in Manipuri Language
4. Translation Methods in Dictionary Compilation

### **Reading Lists:**

1. Datta, Amaresh. *Encyclopaedia of Indian Literature, Volume 2*. Delhi: Sahitya Akademi 1988
2. Sharma, Dwijamani Deva. *The Anglo-Manipuri Dictionary*. Imphal: Sekhar Brothers. 1958
3. Singh, N. Khelchandra, *Manipuri to Manipuri and English Dictionary*. Imphal: 1964
4. Bo, Svensen, *A Handbook of Lexicography: The Theory and Practice of Dictionary*. Cambridge: Cambridge University. 2009
5. Singh, Lisam Khomdon. *Encyclopedia of Manipur*. Delhi: Kalpaz Publication. 2011

## **COURSE VIII: LANGUAGE AND ITS USE IN COMPUTER**

### **Preamble:**

The aim of the course is to enable the students to acquire a basic understanding of the history of computers, important accessories of computers, functions and uses of computers, Manipuri language usage in computers, resources in the form of Manipuri software-word processors, browsers, search engines, fonts, spell checker, grammar checker etc. This will further enable the students to acquaint themselves with internet, official web-sites, Manipuri libraries, e-mail, e-groups, chatting, e-journals, Manipuri music/Radio stations in web, Manipuri social web sites, e-commerce, blogs etc.

### **Units of the Course:**

5. Computer: An introduction, functions and usages.
6. Manipuri language usage in Computer. Manipuri fonts-Manipuri Key-boards-Manipuri software-Word processors in Manipuri: spell checkers and grammar checkers
7. Internet and Manipuri Language: Web journals, blogs etc
8. Manipuri Music/ Radio stations in web- Manipuri Social Websites- E-commerce
9. Study of Software available in Manipuri language

### **Reading Lists:**

1. S. Poireiton Meitei ,Shantikumar Ningombam, Prof. Bipul Syam Purkayastha, **An Analysis towards the Development of Electronic Bilingual Dictionary (Manipuri-English) -a report**, *International Journal of Computer Science and Information Technology (IJCSIT)*ISSN: 0975-9646, Vol. 3 (2) , 2012. [7].
2. S. Poireiton Meitei ,Shantikumar Ningombam, H.Mamata Devi and Prof. Bipul Syam Purkayastha, **A MANIPURI-ENGLISH BILINGUAL ELECTRONIC DICTIONARY: Design and Implementation**, *International Journal of Computer Science and Information Technology (IJEIT)*ISSN:2277-3754, Vol. 1 (5) , 2012.
3. Sinha, P.K. *Computer Fundamentals*. New Delhi: BPB Publication. 2004

### **COURSE IX: EDITING AND COMPILING**

#### **Preamble:**

The aim of the course is to train students in gathering information for writing book, research paper or even newspaper report. The students will be able to know about the role of an editor and publisher and book seller, techniques of printing, usage of proof reading symbols besides acquiring an understanding of copy right act, contract between the author and the publisher etc.

#### **Units of the Course:**

5. History and Origin of Editing and Compiling
6. Preparations of editing stages
7. Necessity of editing and compiling
8. Role of Editor
9. Copy rights

#### **Reading Lists:**

3. Singh, M. Kriti. *Manipurda Jounalism gi Itihas*. Imphal:1980
4. Rao, Visweswara. *News Editing,Progressive Communications*. 2003
5. Smith, Brady. *Proof Reading, Revising & Editing Skills Success*. 2003

### **COURSE X: LANGUAGE USE AND REGISTRARS**

#### **Preamble:**

The aim of the course is to enable the students to understand the meaning of various types of registers, their meaning and functions with a view to promote a better use of the language by



the students. The students will be able to know the principles of grammar to use appropriate words at the appropriate context as sanctioned by usage over a long period of time, which will promote the aesthetic beauty of the language. It would certainly be inappropriate to use language and vocabulary.

### **Units of the Course:**

1. Definition and meaning of Registers
2. Functions of Registers in the society
3. Relation between Language and Registers
4. Types Registers (Static Registers, Formal Registers, Consultative Registers, Casual Registers, and Intimate Registers)

### **Reading Lists:**

1. [http://slincs.coe.utk.edu/gtelab/learning\\_activities/30carc.html](http://slincs.coe.utk.edu/gtelab/learning_activities/30carc.html)

## **II. SKILL ENHANCEMENT COURSES (Any Four)**

### **Credits: 4x2**

#### **COURSE I: LANGUAGE IN ADVERTISEMENT**

This course is created for students interested in marketing and advertising to understand the emotive power of the words they use and to train them in employing Manipuri precisely and more effectively. The lessons emphasize the fact that while the visual content and design has a huge impact on the consumer, it is the language that makes it possible to identify a product and remember it. This will enable the students to use the advertisements as effective and attractive instruments with better indelibility and spread of communication for promotion of economic, commerce, business and social interests.

### **Units of the Course:**

1. Meaning, Definition of Advertisement
2. History of Advertisement and Theories of Communication
3. Aims and Kinds of Advertisement- Merits and demerits of Advertisement- usage of Advertisement.
4. Materials of Advertisement- Advertisement Institutions- Structure of Advertisement- History of Indian Advertisement Institutions
5. Techniques of Advertisement- Negative effects of Advertisement
6. Advertisement and Laws- Banned Advertisement- Technical Terms of Advertisement

### **Reading Lists:**

1. Singh, M. Kriti. *Manipur da Journalism gi Itihas*. Imphal: 1980
2. Madhumangol, K. *Ngalineigei Manipuri Journalism and G.C Tongbra*. Imphal: Petelin Publication. 2010.

### **COURSE 11: LANGUAGE IN FILM**

The aim of this course is to teach the correlation between language literature and film and to impart the basic knowledge of film narrative and literary narratives. Students would be trained to critically examine available movie scripts and look at the screen adaptations of novels and short stories.

#### **Units of the Course:**

1. Introduction of film and its structural composition
2. Poetic use of language in films
3. A Linguistic purview of recent films
4. Movie Script and Screen adaptations of Novels and Short Stories

#### **Reading Lists:**

**One Novel and One Short Story from the following Manipuri Novels and Short Stories which have been adapted into Films will be taken up:**

1. Madhabi by Lamabam Kamal
2. Zahera by Hijam Anganghal
3. Elisha Amagi Mahao by Nongthombam Kunjamohan Singh
4. Haorang Leisang Saphabi by Sarangthem Bormani

### **COURSE III: LANGUAGE OF PRINTING AND PUBLISHING**

The aim of the course is to provide the students an understanding of Manipuri in Printing and Publishing. It will discuss how Manipuri language is using differently in print media. This course gives an outline of Manipuri Language in Print from the beginning days to till the date. The students will also be able to know information on reputed publications, journals, magazines, periodicals, publishing houses and their contribution to society. The students will be able to gather all technical details regarding desk-top publishing, so that they can independently prepare the print copy of their work and publish it, without outside assistance.

#### **Units of course:**

5. Introduction: Publication information- reputed publications-Journals/ Magazines/ Periodicals- Contribution of publishing houses
6. History of Publishing House in Manipur
7. Printing and Publishing Language
8. Printing and Publishing: New word creation
9. Assignment on above

#### **Reading List:**

**Teaching materials will be provided by the concerned teacher.**

#### **COURSE IV: LANGUAGE OF SPEECH (PREPARATION OF SPEECH)**

The aim of this course is to make the students understand the importance of speech and how to prepare an effective speech and presentation so that they can improve their communication skills relating to speech. This will enable them to systematically prepare their speech in a clear, precise, appealing and logically sound, thereby making a positive impact on the listeners.

##### **Units of the Course:**

1. Definition and Meaning of Speech
2. Effective speech Presentation
3. Speech Composition and Delivery
4. Speech Writing

##### **Reading Lists:**

1. Kriti, M. *Mayam Mamangda Wa Ngangbagi Art*. Imphal: 1976

#### **COURSE V: DIALOGUE WRITING FOR PLAYS AND FILMS**

The aim of the course is to enable the students to prepare dialogue writing for plays and films. The course will enable them to acquaint themselves with the techniques of effective and appropriate use of dialogue in films and plays. This will also give the students an opportunity to give expression to their creativity ability and to use the language according to a specific situation.

##### **Units of the Course:**

1. Meaning and Definition of Dialogue and Conversation
2. Dialogue Preparation and Presentation
3. Composition of Dialogue
4. Play Writings

##### **Reading Lists:**

1. Kempton, Gloria. *Dialogue: Techniques and Exercises for Crafting Effective Dialogue*. Cincinnati: Writer's Digest Books. 2004

**Dialogues from dramas of GC Tongbra's *Matric Pass*, MK. Binodini's *Asangba Nongjabi* and Arambam Samarendra's *Judge Sahebki Emung* will be taken up for discussion.**

## **COURSE VI: ART OF TRANSLATION/ PRACTICAL TRANSLATION**

The aim of the course is to enable the students to understand the process and nuances of translation from one language to another. And also to create an interest to read translated works in other languages so that they have a wider perspective of world literature. The course will equip them with the theories of translation as techniques of translation as well as practical aspects of translation.

### **Units of the Course:**

1. Translation and theory of Translation: An Introduction
2. Purpose of Translation: Literary, Religious
3. Translation in Manipuri Language: From Bengali to Manipuri, from other language to Manipuri
4. Problems in Translation: Cultural Specific Words, Proverbs, Idioms and Phrases

### **Reading Lists:**

1. Singh, Avadesh Kumar (ed.) *Translation, Its Theory And Practice*. New Delhi: Creative Books.1996.
2. Lefevere, A. *Translation, Rewriting, and the Manipulation of Literary Fame*. London and New York: Routledge. 1992.
3. **Manipuri in Translation**. *Manipuri Literature Vol. VI, Issue 27*. Imphal: Manipur State Kala Akademi. October 2011.
4. *Lamjingba* by Dr. I.R. Babu (Manipuri translation of R.K. Narayana's *The Guide*)

-----XXX-----

## ODIA

### Core Course (12)

<b>Total Credits</b>	<b>:120</b>
<b>Core Courses</b>	<b>: 72</b>
<b>Elective</b>	<b>: 36</b>
<b>Ability Enhancement</b>	<b>: 04</b>
<b>Skill Enhancement</b>	<b>: 08</b>

### CORE COURSES

**Credits-72**

#### **Course 1. History of Odia Language**

##### **Preamble:**

The course gives a comprehensive account of the origin and development of Odia language in the light of studies during modern times. It attempts to provide a chronological history of Odia language for 2000 years from the time of inscriptions. While providing the development of Odia language right It has five different units broadly divided 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 1800 and (iii) European influence and modern trends from A.D. 1800. This is designed for an exegetic study of Telugu in the Dravidian family of languages, its linguistic structure, various dialects and the present day usage.

##### **Units:**

1. Trace of Odia language in inscriptions
2. Evolution of Odia Script
3. Language of ancient Odia literature
4. Language of medieval Odia literature
5. Language of Modern Odia prose

##### Prescribed Topic

- Odia Bhasara Itihasa O' Lipira Bikasa

##### Reading List

- Mohanty Bansidhara : *Odia Bhasara Utpatti O' Kramabikasa*, Friends Publishers, Cuttack
- Sahoo, Basudev : *Odia Bhasara Unmesa O' Bikasa*, Friends Publishers, Cuttack
- Tripathy, K. B., *Odia Bhasatatwa O' Lipira Bikasa*,

## Course 2. Language Varieties of Odia

**Credits: 5+1**

This course aims at discussing language, language varieties of Odia. Because of the geographical situation of Odisha, Odia language is spoken differently in different parts of the state. The three such varieties of the language are: Southern, Northern and Western Odisha language. Each of this variety has certain peculiarities and all the varieties share some common features. An intensive study of these language varieties with common features will be undertaken under this course.

### Units:

1. Odia language: Phonological and Morphological properties
2. Odia language: Syntactic and Semantic properties
3. Odia language and its regional varieties: Western, Southern and Northern
4. Odia languages used by the Tribal communities and languages of different tribal groups of Odisha
5. Odia language: Influences (Western and Tribal)

### Reading List

- Sahoo, Basudev : *Bhasa Bigyanara Ruparekha*, Friends Publishers, Cuttack
- Mahapatra, Bijay Prasad : *Odia Bhasa Bibhaba*, Vidyapuri, Cuttack

## Course 3. Functional Grammar of Odia

**Credits: 5+1**

### Preamble:

The primary objective of this course is to provide knowledge of the basic grammar of Odia language that covers the grammatical rules and usages. The effort under this course will be to make the students producing and writing correct sentences in Odia language. It will also focus on the changes. The course will focus both on the traditional and modern grammar

with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative features of forms and structures of words (morphology) with their customary arrangement in phrases and sentences; and, to serve as a reference for consolidating the grasp of the language.

### Units:

1. Basic Odia grammar: Parts of speech
2. Functional Odia grammar:
3. Odia vocabulary at different times (Sanskrit to local)
4. Structure and types of sentences
5. Proverbs and Idiomatic expressions and their socio-cultural significance

Prescribed Text

- *Odia Bhasara Prayogatmaka Byakarana* – Santosh Tripathy

Reading List

- Mohapatra , B. P. : *Prachalita Odia Bhasara Byakarana*, Vidyapuri, Cuttack
- Tripathy, S. K. : *Byabahariaka Odia Bhasa Prayogatma Byakarana*, Nalanda, Cuttack
- Nayak, Rath : *Functional Grammar & Translation*, Gyanajuga, BBSR

#### **Course 4. Cultural Behaviour of the Odias**

The aim of the course is to acquaint the students with the meaning of culture and the various manifestations of Odia culture such as, family and clan, social customs and beliefs, traditions and festivals etc. Besides, the study will enable the students to understand the social, religious and cultural significance of the behavioral patterns exhibited by the people in the society, based on cultural beliefs. Further, the study will enable the students to know the evolution of culture and to understand the various cultural issues facing the present society.

**Units:**

1. Definition of Culture
2. Behavioral pattern of society
3. Issues
4. Customs, beliefs and practices
5. Festivals of Rituals

Prescribed Text: *Odishara Sanskrutika Itihasa*- Chittaranjan Das

Reading List

- Mohanty, Braja Mohan. : *Odishara Parba-Parbani*, Odisha Book Store, Cuttack
- Das, Chittaranjan : *Odishara Sanskrutika Itihasa*, Text Book Bureau, BBSR

#### **Course 5. Oral Traditions in Odia Language: Folktales, songs and myths**

**Credits: 5+1**

**Preamble:**

This Course endeavors to teach the student the cultural bearings of the Odia speakers in Odisha and neighbouring states. The diversity of customs and beliefs, traditions, festivals, food habits, the local historic fairs and celebrations, clothing, and more significantly, the attitudes and behaviour of people are to be studied to understand the uniqueness of the culture of Odisha that accommodates different cultures of ethnic communities.

**Units:**

1. Odisha: Land, People and History
2. Socio-Political history of Odisha
3. Cultural history of Odisha: Coastal, Hills and Plains
4. Customs, beliefs and practices
5. Festivals of Odisha

Prescribed Text

- Lokasahitya, Lokakatha, Lokageeta, Myths

Reading List

- Mohapatra , Shyam Sundar : *Odia Lokasahitya Samikshya*,  
Vidyapuri, Cuttack
- Pradhan, K. C. : *Odia Lokasahitya O' Lokasanskruti*  
Vidyapuri, Cuttack

**Course 6. Folk & Performing Art**

**Credits: 5+1**

**Preamble**

The aim of the course is to enable the students to study the folk and performing art, which is in consonance with nature, forming integral part of religion and society, which gives expression to the aesthetic nature of human beings and the society. The study will further enable the students to understand the origin and significant features of various folk and performing art of Odisha. In addition, the students will be able to appreciate the religious sentiments of the people, their social life, beliefs, customs and ethos, relationships and emotional components, associated with these performing arts.

**Units:**

1. Folk and Performing arts in Odisha: an introduction
2. Folk Music of Odisha: forms and practices
3. Folk dance of Odisha: features and forms
4. Odia Folk Drama: themes and characteristics
5. Important Performing traditions in Odia

Prescribed Text



- Leela, Danda, Chhau, Sahijatra, Kandheinata

#### Reading List

- Das, H. K. : *Lokanataka*, Grantha Mandir, Cuttack
- Behera, K. C. : *Prasanga Nataka*, Friends Publishers, Cuttack

### **Course 7. History of Odia Literature (Ancient/Medieval)**

**Credits: 5+1**

#### **Preamble:**

The aim of the course is to give a complete survey of Odia literature in chronological order. Since Odisha 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 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.

#### **Units:**

1. Charyageeti of *Boudhagana Doha*
2. Pre-Sarala Literature
3. Sarala Literature
4. Panchasakha Literature
5. Medieval Literature

#### Prescribed Text

- *Odia Sahityara Itihasa*, (Prachina, Madhyayuga)

#### Reading List

- Mohanty, Surendra : *Odia Sahityara Adiparba O' Madhyaparba*,  
Cuttack Students Store, Cuttack
- Patnaik, Pathani : *Odia Sahityara Itihas*,  
Nalanda, Cuttack
- Acharya, Brundaban : *Odia Sahitya Sankhipta Parichaya*,  
Grantha Mandira, Cuttack

### **Course 8. History of Odia Literature (Modern to Contemporary)**

**Credits: 5+1**

#### **Preamble:**

The aim of the course is to introduce Odia literature from modern to contemporary period. The western influence on Odia literature will also be discussed in this paper to understand the modern trends in Odia literature. The course accommodates different genres of Odia literature along with the

issues and literary movements. An attempt has been made to include recent literary scenario of Assam in the while discussing contemporary Assamese literature. This course would look at the concept of modernity in Assamese literature.

**Units:**

1. Outline of 19<sup>th</sup> Century
2. Radhanath & Satyabadi Literature
3. Sabuja & Pragatibadi Literature
4. Modern Poetry & Drama
5. Modern Fiction

Prescribed Text

- Odia Adhunikayuga, Satyabadi, Sabuja, Pragati, Sampratika Yuga

Reading List

- Maharana, Surendra : *Odia Sahityara Itihasa*,  
Odisha Book Store, Cuttack
- Mohanty, Surendra : *Odia Sahitya Uttara Adhunka Parba*,  
Cuttack Studnets Store, Cuttack
- Acharya, Brundaban : *Odia Sahityara Samkhipta Parichaya*,  
Grantha Mandira, Cuttack

**Course 9. Study of an Important Author**

**Credits: 5+1**

**Preamble:**

The study of an important author will enable the students to understand the significant contribution made by the author to the society, the impact of his philosophy and writings on the society and the far reaching changes brought out by his path breaking and revolutionary ideas. This will enable the students to critically examine the life and works of the author in a focused manner and to understand the underlying forces that shaped his life and philosophy and such an analysis will be a source of inspiration for the students.

**Units:**

1. Puranic Cult
2. Reeti & Upendra Bhanja
3. Modernage
4. Marxism
5. Modern Fixation

Authors:

- Jagannath Das, Upendra Bhanja, Fakirmohan, Bhagabati Panigrahi, Prativa Ray.

Reading List

- Maharana, Surendra : *Odia Sahityara Itihasa*, Odisha Book Store, Ctc.

- Patnaik, Pathani : *Odia Sahityara Itihasa*, Nalanda, Cuttack

## **Course10. Study of Important Texts**

**Credits: 5+1**

### **Preamble:**

The aim of the course is to enable the students to analyze the work of an author intensively so that the students can have a deep insight into the period in which the work was written, the life styles of the people, historical information such as kings, forts and palaces, description of nature, knowledge of fauna and flora, various forms of love and above all the message of the author as embodied in the work. The study will motivate the students to develop their literary interests, tastes and creative abilities.

### **Units:**

1. Puranic Cult
2. Bhakti movement
3. Cultural customs of the text
4. Swargarohana Parva
5. Rasopanchadhyayi

#### Prescribed Text

- *Mahabharata* – Sarala Das
- *Bhagabata* – Jagannath Das

#### Reading List

- Sahoo, U. N. : *Mahabharata (Swargarohana Parva)*  
Gyanajuga, Bhubaneswar.
- Samal, B. C. : *Rasopanchadhhyai*, Friends Publishers, Cuttack

## **Course 11. Selected Text: Novel / Short Stories**

**Credits: 5+1**

The novels and short stories are two major genres of modern times, expressing the regional nuances, keeping intact the essence of national literature as well. The novels and short stories, inevitably, participate in the construction of the modern thinking of the nation and bring various cultures closer. The objective of the course is to introduce the influence of European thought during modern times, impact of print medium and modern education and, the emergence of new forms in Odia literature. A celebrated but lesser known novel has to be studied under the course.

## Units

1. Role of Novel in Odia
2. Development of Odia Novel
3. Aspects of Novel
4. *Bhima Bhuyan*
5. *Prabhanjan*

### Prescribed Text

- *Bhima Bhuyan* – Gopala Ballabha Das
- *Prabhanjan* – Manoj Das

### Reading List

- Das, Gopal Ballabh : *Bhima Bhuyan*,  
Odisha Text Book Bureau, Bhubaneswar
- Das, Manoj : *Prabhanja*, Vidyapuri, Cuttack

## Course 12. Selected Plays & Poetry

### Credits: 5+1

This course intends to introduce the students to poetry and play in general and Odia poetry and play in particular. While studying the modern plays and poetry in Odia, in general, and few texts, in particular, the students will get a chance to know different poetical forms and experiments in plays in Odia literature.

### Units:

1. New Theatre Movement
2. Outline of Modern Poetry
3. Experiment in Poetry & Drama
4. Text
5. Text

### Prescribed Text

- Panigrahi, Ramesh : *Mu Ambhe Ambhemane*, Bijoy Book Store, Berhampur
- Nayak, N : *Kabita E Juga Se Juga*, Unique Publishers, Cuttack
- Stutichintamani (27<sup>th</sup> Boli), Bhakti O' Chabuk, Priya Bhagaban, Rajaniti

### Reading List

- Das, Hemant : *Odia Natya Sahityara Bikashdhara*, Text Book Bureau, Bhubaneswar
- Satapathy, Nityananda : *Sabujaru Sampratika*, Granthamandir, Cuttack

## Elective Courses (any Six)

### **Course 1. Cultural History of Odisha**

**Credits: 5+1**

#### **Preamble**

This course aims to impart the knowledge of social, cultural, and political history of Odisha.

This course covers the following areas: The land, people and culture of Odisha

#### **Units:**

1. History Ancient Odisha
2. Geographical Location
3. Religious of Tradition
4. Literature & Arts
5. Social Reforms & Modernization

#### Reading List

- Das, Chittaranjan : *Odia Sahityara Bikasdhara*, Text Book Bureau, Bhubaneswar
- Mohatab, H. K. : *History of Odisha*, Prajatantra, Cuttack
- Samantaray, Natabar : *Odia Sahityara Itihasa*, Bani Bhaban, Bhubaneswar

### **Course 2. Literary Terms (East & West)**

**Credits: 5+1**

#### **Preamble**

This course offers a glimpse into the exciting world of literary terms, critical theories and points of view that are commonly used in East and West to classify, analyze, interpret, and write the history of works of literature. The purpose of the study is to help students identify and absorb the essential terms and devices used by authors to gain a thorough understanding of the works and to keep them current with the rapid and incessant changes in the literary and critical scene and to take into account new publications in literature, criticism, and scholarship.

#### **Units:**

1. Usages of Literary terms
2. Rasa & Reeti
3. Romanticism & Classicism
4. Perspectives of Feminism
5. Rasa, Reeti, Romanticism, Classicism, Post Modernism
6. Post Modernism Concept

#### Prescribed Topics

- Rasa, Reeti, Romanticism, Classicism, Post Modernism

#### Reading Text

- Rath, Pradip Kumar : *Adhunikata Uttara Adhunikata : Eka Anusilana*, Satyanarayan Book Store, Cuttack
- Pattnaik, Bibhuti : *Sahityara Suchipatra*, Nalanda, Cuttack
- Harichandan, N. B. : *Sahityara Ruparekha*, Nalanda, Cuttack

### **Course 3. Science fiction**

**Credits: 5+1**

#### **Preamble**

This course intends to train students to critically analyze the structure of scientific fiction dealing with imaginative content such as futuristic settings, futuristic science technology and the related genre of fantasy and its imaginary elements within the scientifically established context of the story. It offers the critical apparatus to identify all the main ideas of science fiction that often explore the potential consequences of scientific and other innovations and prepare them to understand the literature of ideas. This course is to enable the students to incorporate the indigenous and traditional knowledge into contemporary knowledge system with the help of literature.

#### **Units**

1. Definition of Sc. Fiction
2. Scope & Structure of Sc. Novel
3. Scientific Novel in Odia
4. Nistabdha Godhuli
5. Bichitra E Biswa

#### Prescribed Text

- *Nistabdha Godhuli*-Gokulananda Mohapatra
- *Bichitra E Biswa*- Debakanta Mishra

#### Reading Text

- Mohapatra, Gokulananda : *Nistabdha Godhuli*, Vidyapuri, Cuttack
- Mishra, Debakanta : *Bichitra E Biswa*, Odisha Book Store, Cuttack

### **Course 4. Essay / Critical Essay Writing**

**Credits: 5+1**

#### **Preamble**

The purpose of the course is to train students to write a good essay with a focused subject of discussion in eminently readable Assamese. Fashioning a coherent set of ideas into an argument, analyzing the facts and figures collected, raising counterarguments and preparing a conclusion are intended to be explained through some of the best writings of celebrated essayists.

#### Prescribed Text

- Dash, K. B : *Sahitya O' Samalochana*, Odisha Book Store, Cuttack
- Kabi, Asit : *Odia Sahitya Samalochanara Itihas*,  
Friends Publishers, Cuttack
- Kar, Bauribandhu : *Odia Prabandha Sahitya*, Cuttack Students Store, Ctc

#### Units

1. Definition of scope of Essay
2. Outline of critical Essay
3. Samalochana Sahitya
4. Samalochana before Independent
5. Samalochana post Independent

### **Course 5. Autobiography / Biography**

**Credits: 5+1**

#### **Preamble**

The aim of the course is to enable the students to know the history of the author, his struggles and significant achievements, the conditions and various forces of his period that shaped him and his everlasting contribution to the society. As the author portrays his life truthfully with an emotional and personal appeal, the study will enable the students to establish a personal rapport with the life and philosophy of the author as reflected in the autobiographical work. The study of autobiographical works will guide the students to appreciate the higher ideals that need to be followed and the pitfalls that need to be avoided in their own lives. It also attempts to introduce biographical writings in Odia literature

#### **Units**

1. Definition of Prose Literature
2. Autobiography
3. Biography
4. Text
5. Text

#### Prescribed Text :

- Devi, Rama : *Jibanapathe*, Grantha Mandira, Cuttack
- Mishra, S. : *Itihasara Hajila Khia*, Gyanajuga, Bhubaneswar

#### Reading List

- Devi, Rama : *Jibanapathe*, Grantha Mandira, Cuttack
- Mishra, S. : *Itihasara Hajila Khia*, Gyanajuga, Bhubaneswar
- Nayak, Labanya : *Odia Charita Sahitya*, Friends Publishers, Cuttack

## Course 6. Children's Literature

**Credits: 5+1**

### Preamble

The aim of the course is to understand more about the innocent world of the children, their mind-set, expectations, limits etc. as reflected in the Children's Literature. The reading of Children Literature serve as an exercise to the mind and body of the children and infuse them with self-confidence, develop their critical ability, promote communication skills, lead to understanding of the aesthetics, develop imagination etc. The study will enable the students to better understand the psychology of children, to deal with them sensitively avoiding conflicts which create mental stress, so that the children become good citizens and leaders in the future.

### Units

1. Definition of Children's Literature
2. History of Children's Literature
3. Aspect of Children's Literature
4. Feature of Children's Literature
5. Future of Children's Literature

### Topics:

- Sishu Sahityara Swarupa, Prakarveda, Itihasa

### Reading List

- Khuntia, L. : *Sampratika Odia Sishu Sahitya*,  
Gyanajuga, Bhubaneswar
- Mohanty, M. : *Odia Sishu Sahityara Udbhaba O' Bikasa*,  
Kahani, Cuttack

## Course 7. Lexicography: Dictionary and Encyclopedia

**Credits: 5+1**

### Preamble

The objective of the course is to introduce basic concepts and issues connected with the theory and practice of dictionary making. The lectures and prescribed texts will cover differences between Dictionary and Encyclopedia, various category dictionaries in Odia language. It will also focus on online dictionaries and Encyclopedias, which are available in Odia.

### Units:

1. Lexical Meaning
2. General Structure of Odia Lexicography
3. Dictionaries: Types and uses
4. Structure of General Dictionaries
5. Encyclopedias: General Structure, types and uses

### Reading list:

Teaching materials have to be prepared by the concerned teachers

## Course 8. Language and its use in Computer



**Credits: 5+1**

### **Preamble**

The aim of the course is to enable the students to acquire a basic understanding of the history of computers, important accessories of computers, functions and uses of computers, Assamese language usage in computers, resources in the form of Assamese software-word processors, browsers, search engines, fonts, spell checker, grammar checker etc. This will further enable the students to acquaint themselves with internet, official web-sites, Assamese libraries, e-mail, e-groups, chatting, e-journals, Assamese music/Radio stations in web, Assamese social web sites, e-commerce, blogs etc.

### **Units**

1. History of Computer-Basics of Computer:
2. Software and hardware.
3. Odia usages in Computer
4. Internet and Odia
5. E-journal & E-Library

#### Prescribed Text

- Mishra, Debakanta : *Maulik Computer Sikshya*,  
Friends Publishers, Cuttack
- Mohapatra, Gokulananda : *Computer*,  
Vidyapuri, Cuttack
- Parida, Ramesh Chandra : *Lipira Computer Sikshya*,  
Vidyapuri, Cuttack

## **Course 9. Editing and Compiling (General)**

**Credits: 5+1**

### **Preamble**

The aim of the course is to acquaint the students with the various steps and processes that need to be undertaken before publication such as copying of text, preparation of explanation of the text, bringing out textual variations, preparation of word meaning index etc. The students will be able to know about the role of an editor and publisher, techniques of printing, and usage of proof reading symbols. The students will also acquire basic knowledge on the role of author, publisher and book seller, besides acquiring an understanding of copy right act, contract between the author and the publisher and the legal requirements that need to be complied with such as registration with the Registrar of Publications and sending free copies of the book to national libraries etc.

**Units:**

1. Definition of Editing
2. Definition of compiling
3. Role of Editor & Compiler
4. Modern Techniques in Editing
5. Copy Right Act

Prescribed Text : Pothi Sampadana, Pathodhara, Pathalochana, Sankalana

- Mishra, P. C. : *Pathalochanara Vumika*, Biswanathpur, Puri
- Patnaik, Ashutosh : *Prachina Pothi Sampadara Padhhati*  
Bimala Bhawan, Canal Road, Chakeisiani, Bhubaneswar-10

**Course 10. Language Use and Registers****Credits: 5+1****Preamble**

The aim of the course is to enable the students to understand the meaning of various types of registers, their meaning and functions with a view to promote a better use of the language by the students. The students will be able to know the principles of grammar to use appropriate words at the appropriate context as sanctioned by usage over a long period of time, which will promote the aesthetic beauty of the language. It would certainly be inappropriate to use language and vocabulary.

**Units:**

1. Definition & meaning of registers
2. Function of registers
3. Language of registers
4. Types of registers
5. Usages of registers

## Skill Enhancement Course (Any four)

### **Course 1. Language in Advertisement**

**Credits: 2**

#### **Preamble**

This course is created for students interested in marketing and advertising to understand the emotive power of the words they use and to train them in employing Assamese precisely and more effectively. The lessons emphasize the fact that while the visual content and design has a huge impact on the consumer, it is the language that makes it possible to identify a product and remember it. This will enable the students to use the advertisements as effective and attractive instruments with better indelibility and spread of communication for promotion of economic, commerce, business and social interests.

#### **Units:**

1. Meaning of Advertisement
2. History of Advertisement
3. Aims & Varieties of Advertisement
4. Techniques of Advertisement
5. Law of Advertisement

Topic : *Bignyapanara Bhasa*

Reading List :

- Patnaik, K. B. : *Prayogika Bhasa Bignyapanara Digbidiga*,  
Odisha Text Book Bureau, Bhubaneswar

### **Course 2. Language in Film**

**Credits: 2**

#### **Preamble**

The aim of the course is to teach the correlation between Language literature and film and to impart the basic knowledge of film narrative and literary narratives. The intertextuality of film and literary texts is the pivotal concept of this study to train the students to understand the various mode of adaptation of literary works like Novels, Short Stories and other wings in film.

#### **Units:**

1. Visual Media
2. Structural Composition of Film
3. Language of Film
4. Aspects of Film
5. Art Film & Commercial Film

Prescribed Text : *Chalachitrara Bhasa*

Reading List :

- Satapathy, Rabi : *Sabdara Akasa Drusyara Digbalaya*,  
Plot No. 74, Chalata Nagar, Cuttack-13
- Sahoo, Narayan : *Mancha O' Natakara Kalakausala*,  
Odisha Text Book Bureau, Bhubaneswar
- Ghos, Kartik : *Odia Chalaitra ra Itihasa*, Odisha Book Store, Cuttack

### **Course 3. Language Requirement in Printing and Publishing**

**Credits: 2**

#### **Preamble**

The aim of the course is to equip the students with the basic knowledge of the essential elements of publication such as drafting, editing, proof-reading and captioning and preparation of print copy through the use of computer, besides acquainting them with the background information on reputed publications, journals, magazines, periodicals, publishing houses and their contribution to society. The students will be able to gather all technical details regarding desk-top publishing, so that they can independently prepare the print copy of their work and publish it, without outside assistance.

#### **Units:**

1. Definition of Print Media
2. Types of Print Media
3. Publication aspect
4. Usages of Computer in Print Media
5. Preparation of Book Printing

Prescribed Text : Prakasanara Bhasa

Reading List :

- *Pustaka Rachana Bidhi*, Odisha Text Book Bureau, Bhubaneswar
- Mohapatra, Sridhara : *Odia Prakasana O' Prasaranara Itihasa*,  
Grantha Mandira, Cuttack

### **Course 4. Language of Speech**

**Credits: 5+1**

#### **Preamble**

The aim of the course is to make the students understand the importance of speech, essential elements of effective speech and how to prepare an effective speech and presentation, so that they can improve their communication skills relating to speech to become successful leaders, motivators and trend setters in their field or profession. This will enable them to systematically prepare their speech, which is precise, clear, emotionally appealing and logically sound, which makes a positive impact on the listeners.

**Units:**

1. Definition of Speech
2. Aspects of Speech
3. Composition of Speech
4. Writing of Speech
5. Presentation of Speech

Prescribed Text : Bhasanara Bhasa

Reading List :

- Pradhan, K. C. : *Bhasana Kala O'Anyanya Prasanga*, Satyanarayana Book Store, Cuttack
- Tripathy, S. K. : *Byabahariaka Odia Bhasa Prayogatma Byakarana*, Nalanda, Cuttack

**Course 5. Dialogue Writing for Plays and Film****Credits: 2****Preamble**

The aim of the course is to enable the students to prepare dialogue writing for plays and films, covering situations which involve removing obstacles or barriers or resolving problems or facing conflicts or removing puzzles in life. The course will also enable them to acquaint themselves with the techniques of effective presentation. This will give an opportunity to students to give expression to their creative ability and to use the language according to a specific situation.

**Units:**

1. Dialogue & Conversation
2. Preparation of Dialogue
3. Dialogue Composition
4. Play & Film writing
5. Art & Commercial Aspects of Film & Play.

Prescribed Text : Sanlapa Rachana

Reading List :

- Satapathy, Rabi : *Sabdara Akasa Drusyara Digbalaya*, Plot No. 74, Chalata Nagar, Cuttack-13
- Das, Randhir : *Odia Chalachitra*, Odisha Book Store, Cuttack

**Course 6. Art of Translation / Practical Translation****Credits; 2****Preamble****Preamble**

The aim of the course is to enable the students to understand the process and nuances of translation from one language to another to not only develop their skills of translation but also to create an interest to read great translated works in other languages, so that they have a wider perspective of world literature. The course will equip them with the theories of translation as Techniques of translation well as practical aspects of translation.

**Units:**

1. Theory of Translation
2. Kinds of Translation
3. Purpose of Translation
4. History of Translation
5. Translations into and from Odia

Prescribed Text : *Anubada Kala*

Reading List :

- Rath, Sarat Chandra : *Anubadara Barnabibha*,  
Dibya Prakasani, Bhubaneswar
- Nayak, Rath : *Functional Grammar & Translation*, Gyanajuga, BBSR

# SINDHI

## Core Courses: Sindhi

### Course-I

- **History of Sindhi Language and Scripts**

The course provides a brief introduction to the history of Sindhi language and scripts. 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.

Prescribed Text :-Adwani Bherumal Mahirchand, Sindhi Boli ji tarikh, Department of Modern Indian Languages, University of Delhi, 1963

:- Jetley Murlidhar, Bolia jo Sirishto ain Likhavat, Akhil Bhartiya Sindhi Sahitya Vidvat Parishad, Delhi, 1999

Reading List :- Rohira Satish, Sindhi Bolia ji Atamkatha, Sindhi Times Publication, Ulhas Nagar, 2007

:- Hiranandani Popati, Boli Muhinji Mau, Published by Writer, Kolaba, Mumbai, 1977

### Course-II

- **Language Varieties (Dialects)**

The course aims at creating an awareness of varieties in linguistic usage and their successful application in creative literature. It looks at various aspects of high literary language and rules of grammar in Sindhi alongside the common conversational /colloquial language. The language of early commentaries and prose books in Sindhi, and the language of poetry in terms of the choice of words and the grammatical forms would be enunciated in detail.

Prescribed Text:- Adwani Bherumal Mahirchand, Sindhi Boli ji tarikh, Department of Modern Indian Languages, University of Delhi, 1963

Reading List: - Lekhwani Kanhayalal, Sindhi Boli ain Adab ji Tarikh, Central Institute of Indian Languages, Mysore, 2011

### Course-III

- **Functional Grammar of Sindhi Language**

Functional grammar has a number of features which makes it suitable for studying language variation. It looks closely at the different contribution made by clause, phrase and word structure to a group. The primary objective of this Paper is to provide essential principles of Sindhi grammar with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative

features of forms and structures of words (morphology) with their customary arrangement in phrases and sentences; and, to serve as a reference for consolidating the grasp of the language.

This paper consists of two parts, functional grammar and skills of language use. In the first one, knowledge of basic grammar of Sindhi, which includes: parts of speech, sentences, transformation of sentences, and proverbs and idiomatic expressions. The second part includes letter writing, essay writing and narration involving different registers. The students are expected to learn about different styles and registers of languages use and be familiar with varieties of language, particularly, the stylistic, social and regional varieties.

Prescribed Text: - Saraswat Usha, Nutan Sindhi Vyakaran, Suresh Saraswat, Lajpat Nagar, Delhi, 2014

Reading List:- Lekhwani K.P., An Intensive Course in Sindhi, Central Institute of Indian Languages, Mysore, 1987

:- Jetley Murlidhar, Sindhi Bhasha Vyakaran evam Prayog, Sindhi Academy, Delhi, 2012

#### **Course-IV**

- **Cultural Behaviour of Sindhi Language Community**

The aim of the course is to acquaint the students with the meaning of culture and the various manifestations of culture such as social customs, clan traditions, family customs, rituals, festivals, belief on omen etc. The study will enable the students to understand the social, religious and cultural significance of the behavioral patterns exhibited by the people in the society, based on cultural beliefs. Further, the study will enable the students to know the evolution of culture and to understand the various cultural issues facing the present society.

This paper attempts to locate Sindhi literary tradition within the context of pluriculturalism 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.

Prescribed Text: - Thakur U.T., Sindhi Culture, Sindhi Academy, Delhi

Reading List :- Jetley Murlidhar, Sindhi Dina, Indian Institute of Sindiology, Adipur, 1994

:- Tekchandani Ravi Prakash, Sindhi Pahaka, Sindh Welfare Society, Lucknow, 2013

#### **Course-V**

- **Sindhi oral Traditions: Folktales, Songs and Myths**

The aim of the course is to teach the students to read literature as the source to understand and explain the Folklore, songs and myths of a society. It will train the students to write on the specialized subject of Folklore and Culture with the help of literary texts and to incorporate this knowledge in understanding of literature



and other studies. This course will enhance the ability in language usage by developing the technical terminology of the specific fields of knowledge. The teaching method of this course includes the identification of texts which contains the elements of Folklore and Culture in Sindhi. The intense study of select texts will equip the students to understand the particular field of knowledge in Sindhi and inculcate an ability to write on these disciplines. This study shall explain the role of literature to understand Folklore and Culture and the need of these disciplines in understanding and production of literary texts.

Prescribed Text: - Lalwani Jetho, Sindhi Folklore, Stage Publication, Kuber Nagar, Ahmadabad, 1998

: - Varyani Pritam, Daha Dehi Kahaniyun, Indian Institute of Sindhology, Adipur, 2008

Reading List: - Bharti Narayan, Sindhi Lok Geet me Samagik Pasmanzar, Sindhi Times Publication Ulhas Nagar, 1991

: - Pulwani Kishani, Bharat ke Sindhi geya Premakhyan, Ramesh Khemani, Chand Bawari, Ajmer, 2003

## Course-VI

- **Sindhi Folk and Performing Art**

The aim of the course is to enable the students to study the folk and performing art, which is in consonance with nature, forming integral part of religion and society, which gives expression to the aesthetic nature of human beings and the society. The study will further enable the students to understand the origin and significant features of various folk and performing art of Sindh. In addition, the students will be able to appreciate the religious sentiments of the people, their social life, beliefs, customs and ethos, relationships and emotional components, associated with these performing arts. The study will highlight the present socio-economic status of the performing artists, their life styles, platforms and manner of performing the arts and deliberate on the ways and means for the protection and survival of these arts and artists.

Prescribed Text:- Bharti Narayan, Sindhi Lok-Kala, Sindhi Times Publication, Ulhas Nagar, 1996

: - Ruchandani Lilaram, Sindhi Bhagat, Published by Writer, Ahmadabad, 1993

Reading List:- Jetley Murlidhar, Sindhi Bhagat, Uttar Pradesh Sindhi Academy, Lucknow, 1999

: - Devnani Harish, Sindhi Lok Natya Parampara, Rajasthan Sangeet Natak Academy, Jodhpur, 2004

## Course-VII

- **History of Sindhi Literature (Ancient/Medieval)**

The aim of the course is to give a complete survey of Sindhi literature in chronological order. Since Sindhi has a vast collection of literature from the Medieval 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 Sindhi literature, their social and historical background. 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.

This paper provides an overview of ancient, medieval phases of Sindhi literature. Medieval Sindhi Literature will be discussed in this course.

Prescribed Text: - Jetley Murlidhar, Sindhi Sahitya Jo Itihas, Sindh Welfare Society, Lucknow, 2013

Reading List :- Lekhwani Kanhayalal, Sindhi Boli ain Adab ji Tarikh, Central Institute of Indian Languages, Mysore, 2011

:- Ajwani L.H., History of Sindhi Literature, Sahitya Akademi, New Delhi, 1970

### Course-VIII

- **History of Sindhi Literature (Modern to Contemporary)**

The aim of the course is to give a complete survey of Modern Sindhi literature in chronological order. Since Sindhi has a vast collection of literature from the medieval 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 Sindhi literature, their social and historical background from Modern period. The evolution, changes, and transition in literary production, emergence, and development of various literary genres are discussed with specific examples.

Prescribed Text: - Malkani Mangharam, Sindhi Nasur ji Tarikh, Koonj Publication, Mumbai, 1968

: - Jetley Murlidhar, Sindhi Sahitya Jo Itihas, Sindh Welfare Society, Lucknow, 2013

: - Ruchandani Lilaram, Azadi bad Sindhi Sahitya jo Itihas, Gandhi Nagar, Gujarat, 1994

Reading List :- Hiranandani Popti, History of Sindhi Literature, Mumbai, 1984

: - Lekhwani Kanhayalal, Sindhi Boli ain Adab ji Tarikh, Central Institute of Indian Languages, Mysore, 2011

: - Mohi Vasdev (Ed.), Azadia khan poi gair Afsanavi Sindhi Adab, Sahitya Academy, New Delhi, 2013

### Course-IX

- **Study of an Important Sindhi Author (Shah Abdul Latif)**

The study of an important author will enable the students to understand the significant contribution made by the author to the society, the impact of his philosophy and writings on the society and the far reaching changes brought out by his path breaking and revolutionary ideas. This will enable the students to critically examine his life and works in a focused manner and to understand the underlying forces that shaped his life and philosophy and such an analysis will be a source of inspiration for the students.

Prescribed Text: - Advani Kalyan B., Shahu, Department of Modern Indian Languages, University of Delhi, 1962  
Reading List :- Gurubaxani H.M., Mukadamah Latifi, Department of Modern Indian Languages, University of Delhi, 1963

### **Course-X**

- **Study of an Important Sindhi Text (Kishanchand Bewas)**

The aim of the course is to enable the students to analyze the work of an author intensively so that the students can have a deep insight into the period in which the work was written, the life styles of the people, historical and socio, political information, description of nature, knowledge of fauna and flora, various forms of love and above all the message of the author as embodied in the work. The study will motivate the students to develop their literary interests, tastes and creative abilities.

Prescribed Text:- Bewas Kishan Chand, Shairu Bewas, Department of Modern Indian Languages, University of Delhi, 1962

Reading List :- Dilgir Hari, Bewas jo choond kalam, Sahitya Academy, 1988

### **Course-XI**

- **Selected Sindhi Texts (Novel and Short Story)**

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

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 two texts that deal with fictional prose writing in Sindhi.

Prescribed Text: -

Novel - Motwani Hari, Ajho, Koonj Publication, Shaheed Bhagat Singh Marg, Mumbai, 1990

Short Story - Uttamchandani Sundari, Bandhan, Nayeen Duniya Publication, Mahim, Mumbai, 1982

### **Course-XII**

- **Selected Sindhi Texts (Poetry and Plays)**

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 *kavya* 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 kavya and two anthologies, containing representative selections from poetry and plays written during modern period will be taken for detailed discussion.

Prescribed Text: -

Poetry - Sadarangani H. I. (Ed.), *Virhange khan poi je Sindhi Shair ji choond*, Sahitya Akademi, New Delhi, 1987

Play - Jumani Madan, *Kako Kaloomal*, Published by Author, Kandivalli, Mumbai, 1990

## **SINDHI** **Elective Course**

### **Course I : History of Sindhi Language**

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. Evolution 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	10	10	2

#### *Readings:*

1. Adwani Bherumal Mahirchand, "Sindhi Bolia ji Tarikh", University of Delhi, 1963
2. Rohra Satish, Sindhi Bolia ji Aatamkatha, 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**

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	10	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

#### Prescribed Texts:

Jetley M.K. Sindhi Sahitya Jo Itihas, Sindhi Book Trust, India, 2006

#### *Readings:*

1. Malkani Mangharam, Sindhi Nasurji Tarikh, Bombay
2. Ajwani L.H., Sindhi Sahitya Jo Itihas, Sahitya Akademy, New Delhi
3. Lachhani Jagdish, Sindhi Kahania-ji-Osar, Ulhas Nagar - 3

### **Course III : Sindhi Literature: Socio-cultural Background**

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	10	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 Pahaka: Linguistic, Socio-Cultural Study, Sindhi Book Trust, India, 2005

**Course IV : Prose: Fictional and Non- Fictional**

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	20	20	4

Prescribed Texts:

1. Mirchandani Tara, <i>Hathyogi</i> , Sindhi Academy Delhi	20	20	4
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

**Course V : Poetry and drama**

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 *kavya* 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 kavya and two anthologies, containing representative selections from poetry and plays written during modern period will be taken for detailed discussion.

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

Prescribed Texts:

1. Narayan Shyam, Roop Maya, Sindhi Book Trust, Delhi	10	10	2
2. Moti Prakash (Ed.) Pirah Khan Poi, National Book Trust, Delhi	20	10	4

Selected Poems:

- a) Zindagi Khe Maut San Takrai-q-Hundraj Dukhayal
- b) Mehran Ji Mauj-Hari Dilgir
- c) Sachu-Prabhu Vafa
- d) Sasta Ya Mahanga-Maya Rahi

3. Bhambhani Laxman, Sindhi Ekanki, Sahitya Academy, Delhi	20	20	4
--	----	----	---

Selected Ekanki:

- a) Sunahri Mauko – M. Kamal
- b) Agni Sanskar – Sunder Agnani
- c) Zalzaloo – Shyam Jaisinghani
- d) Peeria Jo Ishq – Prem Prakash

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

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
1. Introduction:	30	30	6
a) A brief history of translation			
b) Understanding translation terminology			
c) A brief survey of translation activity in Sindhi			

Prescribed Texts:

1. Vishu Bellani (Tr.), Agnisakshi (from Malayalam by N. Lalithambika Antharjanam), Sahitya Akademy, New Delhi, 2004	20	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



**SINDHI**  
**Skill based Course**

**Course I : Sindhi Language: Functional Grammar and Skills of Language Use**

This paper consists of two parts, functional grammar and skills of language use. In the first one, knowledge of basic grammar of Sindhi, which includes: parts of speech, sentences, transformation of sentences, and proverbs and idiomatic expressions. The second part includes letter writing, essay writing and narration involving different registers. The students are expected to learn about different styles and registers of languages use and be familiar with varieties of language, particularly, the stylistic, social and regional varieties.

	Marks	Lect.	Tutorials
Part I - Functional grammar	40	40	8
Part II - Skills of language use	30	30	6
Readings (comprehensions)			
Writings: Essays/ Paragraph, Official and Business Letters, Speech etc.			

*Readings:*

1. Jetley, M.K. Sindhi Bhasha Vyakaran Avam Prayog, Sindhi Academy, Delhi.
2. Lekhwani, K. P. An Intensive Course in Sindhi, C.I.I.L., Mysore.

**Course II : Study of Literary Text - I** (Fictional)

This paper provides a brief outline of the developments in modern Sindhi literature, in particular the developments in the areas of poetry, short story/novel and drama. Within this background, an anthology of poems, a collection of short stories or a novel and a play are going to be studied.

Prescribed Texts:

	25	25	5
<b>Poetry</b>			
Jotwani Motilal Ed.), <i>Sindhi Kavita Sangrah</i> , National Book Trust, 1972			

**Selected Poems**

- i) Subuh Aayo
- ii) Cho Bhala Aansoon Vahayan
- iii) Desh Bhagat jo Khatu
- iv) Pacha
- v) Nayeen Sabhyata
- vi) Main Switch Off

1. <b>Novel</b>	25	25	5
-----------------	----	----	---

Vidhwa by Narain Das, Bhambhari Ajmer

2. **Drama** 20 20 4

Bharti Goverdhan, *Tufani Raat*, University of Delhi, Delhi

### **Course III : Journalistic Writings and Translation**

This paper consists of two parts, namely, journalistic writing and translation. The journalistic part provides a background to different styles of journalistic writing and the translation part provides various issues associated with translation. Within the background providing definitions, nature, scope and a brief survey, different types of journalistic writings and translation activity is going to be studied.

Part A: Journalistic Writings (40 marks)

1. Introduction. 30 30 6
- (a) Structure of news, role of headings, column writing, editorial and news reporting.
  - (b) Essentialities of a reporter.
  - (c) Feature writing.
  - (d) Proof reading.
  - (e) Ethics of journalism.
2. A brief history of journalism in Sindhi. 10 10 2
- (f) Print, electronic and cyber media.
  - (g) Reporting and title giving.
  - (h) Feature writing
  - (i) Editorial writing
  - (j) Review writing: books, plays, films etc.

Part B: Translation 30 30 6

1. Introduction.
- (a) A brief survey of translation
  - (b) Translation, transcreation, adaptation, telling and rendering.
  - (c) Principles of translation.
  - (d) Literary translation (Hindi/English to Sindhi and vice versa)
  - (e) Document and report translation (Hindi/English to Sindhi and vice versa)
  - (f) Technical and Scientific translation (Hindi/English to Sindhi and vice versa)

*Readings:*

Thakur Hiro (Ed.), Sindhi Akhbar Naveesi, Sindhi Times Publication, Ulhas Nagar

**Course IV : Study of Literary Texts: Travelogue, Autobiography / Biography and Essay**

This paper provides a brief outline of the developments in modern Sindhi literature, in particular the developments in the areas of travelogue, biography and autobiography and essay. Within this background, a travelogue, an autobiography or biography and a collection of essays are going to be studied.

Prescribed Text:

- |  |    |    |   |
|--|----|----|---|
| 1. Travelogue.   | 25 | 20 | 4 |
| Tekchandani Ravi Prakash, Saryu Khan Sindhu Tayin<br>Sindhi Book Trust, Delhi  |    |    |   |
| 2. Autobiography/ Biography  | 25 | 25 | 5 |
| Hiranandani Popti, Muhinji Hayatia Ja Sona Ropa Work,<br>Sindhi Academy, Delhi |    |    |   |
| 3. Essays  | 25 | 25 | 5 |
| Punjwani Ram, <i>Sipoon</i> , Nav Jawan Sahitya Sabha, Mumbai                  |    |    |   |

# TAMIL

**Total Credits: 120**

## **Core Courses**

**Credits: 72**

### **Course-I: History of Tamil Language**

**Credits: 5+1**

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 20<sup>th</sup> century. The earliest available literature of Tamil, the Sangam Anthology and Tolkappiyam 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.

#### **Unit of the course**

1. Dravidian Languages and Tamil
2. History of Tamil Script.
3. Sources of Tamil Language History
4. Phonological, Morphological, and syntactic changes
5. Semantic changes
6. Dialects of Tamil

#### **Reading List:**

1. Pe. Suyambu, 2005, MozhiVaralaarril Tamil, Chennai, VisalakshiNilaiyam.

2. T. P. MeenakshiSundaram (Translation: S. Jeyaprakasam), 1982, TamilmozhiVaralaaru, Madurai, SarvodayaIlakkiyapPannai.
3. SuriyaNarayanaSastri, 2003, TamilmoliyinVaralaaru, Chennai, IITS.
4. Sakthivel, S, 1991 (2<sup>nd</sup> Ed.), TamilmozhiVaralaaru, Chennai, ManivasagarNuulagam.
5. Rajendran. M, (Edr.), TamilMozhiVaralaaru, Directorate of Tamil Development, Chennai.

## **Course II: Language Varieties**

### **Credits: 5+1**

The course aims at creating an awareness of varieties in linguistic usage and their successful application in creative literature. It looks at various aspects of high literary language and rules of grammar in Tamil alongside the common conversational/colloquial language. The language of early commentaries and prose books in Tamil, and the language of poetry in terms of the choice of words and the grammatical forms would be enunciated in detail.

### **Unit of the course**

1. Origin and development of Classical, Written and Spoken Tamil
2. Standard and Non-Standard Tamil
3. Regional and Social Dialects
4. Administrative and Scientific Tamil
5. Language Varieties in modern Tamil literature
6. The emergence of colloquial language movement and its impact on literature.

### **Reading List:**

1. K. Karunakaran, SamuukaMozhiyiyal, 1975, Chennai, PariNilayam.
2. Ko. SrinivasaVarma, KilaiMozhiyiyal, 1977, Annamalainagar, Tamil Mozhiyiyal Kazhakam
3. H. Schiffman, A Grammar of Spoken Tamil, 1979, Delhi, Amazon

4. M. Andronov, A Standard Grammar of Modern and Classical Tamil, 1969, Madras. New Century Book House Pvt. Ltd.

5. Mu. Varadarajan, 2008, MozhiVaralaaru, (Chaptes. 23, 24, 25, 26), Chennai PariNilayam.

### **Course III: Functional Tamil Grammar**

#### **Credits: 5+1**

Functional grammar has a number of features which makes it suitable for studying language variation. It looks closely at the different contribution made by clause, phrase and and word structure to a group. The primary objective of this Paper is to provide essential principles of Tamil grammar with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative features of forms and structures of words (morphology) with their customary arrangement in phrases and sentences; and, to serve as a reference for consolidating the grasp of the language.

#### **Unit of the course**

1. EppadiEzhuthinaalEnna
2. Alavaanallakkanam
3. Ezhuthiyal
4. Colliyal
5. Todariyal.

#### **Reading List:**

1. MaruthurArankarasan, 2007, ThavarinrithThamilEzhutha, Chennai, Ainthinaippathippakam.
2. Nuhman, M.A, 2010, Adippadait Tamil Ilakkanam, Puthanatham, Adaiyalam Publications.
3. Subramanian, P, R; &Gnanasundaram.V, (Eds.), 2009 Tamil NadaikKaiyedu, Puthanatham, Adaiyalam Publications.
4. NatrajaPillai.N, 1986, A Guide for Advanced Learners of Tamil, Mysore.

5. Athithan A, 2013, TamilIlakkanaIyal, Chennai, NCBH.
6. Thamizhannal, 1989, UngalTamizhaiTherinthukollungal, Madurai, MeenakshiPuththakaNilayam.

## **Course IV: Cultural Behavior of the Tamils:**

### **Credits: 5+1**

The aim of the course is to acquaint the students with the meaning of culture and the various manifestations of culture such as social customs, clan traditions, family customs, rituals, festivals, belief on omen etc. The study will enable the astudents to understand the social, religious and cultural significance of the behavioral patterns exhibited by the people in the society, based on cultural beliefs. . Further, the study will enable the students to know the evolution of culture and to understand the various cultural issues facing the present society.

### **Units of the course**

1. Meaning and definition of Culture
2. Behavioral Pattern of society
3. Festivals and Rituals
4. Cultural issues
5. History of Culture

### **Reading List:**

1. T. Paramasivan, 2001, PanpattuAsaivukal, Nagercoil, Kalachchuvadupathippakam. Nagercoil.
2. P. Sasikala, 2013, KathaippadalkalilThamilarinPanpaattupathivukal, Chennai, Kaavya.
3. S. Sakthivel, 2007, NaattuppuraIyalAaivu, (Chapters. 8-13), Chennai, ManivasakarPathippakam.

## **Course V: Oral Traditions: Folk tales, Folk songs and myths**

### **Credits: 5+1**

The aim of the course is to teach the students to read literature as the source to understand and explain the Folklore, songs and myths of a society. It will train the students to write on the specialized subject of Folklore and Culture with the help of literary texts and to

incorporate this knowledge in understanding of literature and other studies. This course will enhance the ability in language usage by developing the technical terminology of the specific fields of knowledge. The teaching method of this course includes the identification of texts which contains the elements of Folklore and Culture in Tamil. The intense study of select texts will equip the students to understand the particular field of knowledge in Tamil and inculcate an ability to write on these disciplines. This study shall explain the role of literature to understand Folklore and Culture and the need of these disciplines in understanding and production of literary texts.

**Units of the Course:**

1. Meaning and Definition: Folk tale, Folk songs and myth.
2. Folklore and Culture of Tamils
3. Analysis of Tamil Literary text through Folk tale, Folk songs and myth.
4. Folk songs and its Varieties
5. Folk tales and its Varieties

**Reading List:**

1. Lourdu, S.D., 2000, NaattaarValakkaarriyalumIlakkiyamum in NaattaarValakkaarriyal: SilaAdippadaikal, Palayamcottai, NaattaarValakkaarriyalAaivuMaiyam, St. Xavier's College. pp. 01-47 and 64-68.
2. Sakthivel. S. 2007, NaattupuraIyalAayvu, Chennai, ManivasakarPathippakam.
3. Shanmugasundaram.S. 1982. NaattupuraIyal, Chidambaram, ManivasakarNoolakam,
4. Maa. Varadarajan, 2001, ThamizhakaNaattuppaadalkal, Chennai, VaanathiPathippakam.
5. Aaru. Ramanathan, 1997. NaattuppuraviyalAivukal, Chennai, ManivasakarPathippakam
6. E. Suntharamurthy. 1989. AlliKathai, Chennai, Madras University.
7. Arunan, 2006, KolaikkalankalinVaakkumoolam, Madurai, VasanthamVeliyeettakam.

**Course VI: Folk and Performing Art**

**Credits: 5+1**



The aim of the course is to enable the students to study the folk and performing art, which is in consonance with nature, forming integral part of religion and society, which gives expression to the aesthetic nature of human beings and the society. The study will further enable the students to understand the origin and significant features of various folk and performing art of Tamil Nadu. In addition, the students will be able to appreciate the religious sentiments of the people, their social life, beliefs, customs and ethos, relationships and emotional components, associated with these performing arts. The study will highlight the present socio-economic status of the performing artists, their life styles, platforms and manner of performing the arts and deliberate on the ways and means for the protection and survival of these arts and artists.

**Units of the Course:**

1. Definition of Performing Art
2. Nature of Performing Artists
3. Socio-Economic Status of Folk Artists
4. Material Culture of Performing Artists
5. Performing Artists and staging

**Reading List:**

1. A. N.Perumal, 1987, NattupuraNikazhKalaikal, Chennai, IITS.
2. T. C. Gomathinaayakam, 1979, Tamil Villuppattukal, Chennai, PaariNilayam..
3. V. Murugesu., 2004, Krakattam, Tanjavur, Thenmazhaipathippakam.
4. S. Rasarathinam, 2007, Therukkuuthu, Chennai, Kaavya.

**Course VII: History of Ancient Tamil Literature**

**Credits: 5+1**

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 of Sangam 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.

**Units of the Course:**

1. Sangam Literature
2. Ethical Literature
3. Epic Literature
4. Bhakti Literature
5. Minor Literature

**Reading List:**

1. T. Pakkiamary, 2014, VakaimaiNokkilTamizhIlakkiyaVaralaaru, Chennai, MeenakshiPuththkaNilayam.
2. Mu.Varadarajan, 1972, Tamil IlakkiyaVaralaru, New Delhi, SahityaAkademi.
3. T. P. MeenakshiSundaram, 1965, History of Tamil Literature, Annamalai Nagar, Annamalai University.

**Course VIII: History of Modern Tamil Literature**

**Credits: 5+1**

The aim of the course is to give a complete survey of Modern 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 Modern period. The evolution, changes, and transition in literary production, emergence, and development of various literary genres are discussed with specific examples.

**Units of the Course:**

1. Outline of 19<sup>th</sup> Century
2. Islamic and Christian Literature
3. Tamil Drama and Play
4. Modern Tamil Fiction
5. Modern Prose Literature

**Reading List**

1. K.Vasudevan, PanmukaNokkil Tamil Ilakkiyavaralaaru, Trichi, DevanPathippakam.
2. Mu. Varadarajan, 1972, Tamil IlakkiyaVaralaru, New Delhi, SahityaAkademi.
3. T. P. MeenakshiSundaram, 1965, History of Tamil Literature, Annamalai Nagar, Annamalai University.
4. S. Subash Chandra Bose, TamilIlakkiyaVaralaaru, 2008, Chennai, Pavai Publication.
5. Kamala Murugan, 2000, Tamil IlakkiyaVaralaru, Chennai, SaradhaPathippakam.

**Course IX: Study of an Important Author****Credits: 5+1**

The study of an important author will enable the students to understand the significant contribution made by the author to the society, the impact of his philosophy and writings on the society and the far reaching changes brought out by his path breaking and revolutionary ideas. This will enable the students to critically examine his life and works in a focused manner and to understand the underlying forces that shaped his life and philosophy and such an analysis will be a source of inspiration for the students.

**Units of the Course:**

1. Narration and Narrator
2. Life and Letters of Author
3. Creative Style of Author
4. Narrative style of theme
5. Art and Ideology of Author

## **Reading List**

1. R. Mohan, 2006, Mudiyarasan, New Delhi, Sahitya Academy
2. Aaru. Azhagappan, 2006, Periyar E.V.R, New Delhi, Sahitya Academy

## **Course X: Study of an Important Text**

### **Credits: 5+1**

The aim of the course is to enable the students to analyze the work of an author intensively so that the students can have a deep insight into the period in which the work was written, the life styles of the people, historical information such as kings, forts and palaces, description of nature, knowledge of fauna and flora, various forms of love and above all the message of the author as embodied in the work. The study will motivate the students to develop their literary interests, tastes and creative abilities.

### **Units of the Course:**

1. Concept of Akam and Puram
2. Hero-Heroine of the Poem
3. Description of Nature
4. Emotional Expression of Characters
5. Cultural Customs of the Text

## **Reading List**

1. Nedunalvaadai, 1961, (PathuppaattuMuulamumNachinaarkkiniyarUraiyum, Edited by, Dr.U.Ve.Sa) Chennai, KapirAchakam.
2. SubramanyaBharathiyar, Kuyilpaattu, 2011, Chennai, Aruna Publications.

## **Course XI: Selected Texts: Novels and short Stories**

### **Credits: 5+1**

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 storytelling - 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.

### **Units of the Course:**

1. Role of Fiction in Tamil
2. Folk Elements in Fiction
3. Representation of Sociological Perspectives
4. Cultural Reflections of Society in Fiction

### **Reading List:**

1. AandalPriyadharshini, 2013, Thahanam, Chennai, New Century Book House.
2. VallikKannan & A. Subramanian, 1996, CamibattiyaTamilcCirukathaigal, New Delhi, National Book Trust.)
3. SundaraRajan, P.K. & SivapadaSundaram, 1977, Tamil Novel: NurraanduVaralaarum Valarcciyum, Chennai, Christian Literature Society.
4. Sivathambi, K, 1967, TamililCirukathaiyinTorramumValarcciyum, Chennai, PariNilaiyam.
5. Kailasapathy, K, 1987, Tamil Novel Ilakkiyam, Chennai, New Century Book House.

## **Course XII: Selected Texts: Poetry and Plays**

### **Credits: 5+1**

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 - Kuuththu 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.

### **Units of the Course.**

1. History of Modern Poetry
2. Outline of Modern Street Play
3. Language in Tamil Drama
4. Depiction of Women in Modern Tamil Narration

**Reading List:**

1. Bharathidasan, KudumpaVilakku, 2002, Chennai, AbiramiPathippakam.
2. M. Ramasamy, 1986, DurkiraAvalam, Thanjavur, Tamil University  
MaruthonrriAchagam.
3. Editor, 1996, TamililNaveenaNaadakankal, Chennai, IITS.
4. MannarMannan, 1985, KaruppukKuyilinNeruppukKural, Viluppuram,  
MuthuPathippagam.
5. Karikalan, 2005, Navina Tamil-k-kavidaiyinPokkugal, Chennai, Marutha  
Publications.
6. Rangarajan, 1998, Tarkalat Tamil Nadakangal, Chennai, Kavya Publications.

**Discipline Centric Electives**

**TAMIL**  
*(Any six course to be chosen)*

**Credits: 36 (6×6)**

**Course I: 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: The geographical locations, origin, Early history, social fabric and the state of economy, 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.

**Units of the Course:**

1. Geographical Location and natural resources
2. History of Ancient Tamils and Society
3. Emperors and Rulers of Ancient Tamil land
4. Religions, Trade, Literature and Arts of Tamil Land
5. Social Reforms and Modernization during Colonial period

**Reading List:**

1. K.K. Pillai, 2000. TamilagaVaralaru: MakkalumPanpadum, Chennai, International Institute of Tamil Studies.
2. Ramakrishnan, V., 1983, TamilagaVaralarumTamilPanpadum, Madurai, SaravanaPathippagam.
3. Subramanian, N., 1997, Tamil Social History, Vol. I & II, Chennai, Institute of Asian Studies.
4. Dakshinamurthy, 1999, TamilarNagarihamumPanpadum, Chennai, AintinaiPathippagam
5. Singaravelu, S., 2001, Social Life of the Tamils, Chennai, International Institute of Tamil Studies.

**Course II: Literary Terms**

This course offers a glimpse into the exciting world of literary terms, critical theories and points of view that are commonly used in East and West to classify, analyze, interpret, and write the history of works of literature. The purpose of the study is to help students identify and absorb the essential terms and devices used by authors to gain a thorough understanding of the works and to keep them current with the rapid and incessant changes in the

literary and critical scene and, to take into account new publications in literature, criticism, and scholarship.

### **Units of the Course:**

1. Definition, Identification and Usage of Literary Techniques in Tamil Lit.
2. Comparison of Literary Techniques with East and West
3. Essential Terms: Metaphor, Simile, Analogy, Hyperbole, Allusion, Satire, and Irony.
4. Critical Theories and Perspectives: Introduction to aesthetic theories of Meyppadu and critical perspectives of Feminism and Marxism.
5. Literary Forms: Sangam Literature, Modern Poetry, Novel, Short Story and Drama,

### **Reading List:**

1. Tamizhannal, 1986, IlakkiyaKolkaikal–Ullurai, Madurai, MeenakshiPuthakaNilayam,
2. Tamizhannal, IlakkiyaKolkaikal – Iraichi, 1986, Madurai, MeenakshiPuthakaNilayam, Madurai.
3. Sivalinganar, A, 1985, TholkaappiyamKuurumUlluraiyumIraichiyum, Ulakaththamizh KalviIyakkaham, Chennai
4. Sachithanandan, V., 1983, MelaiIlakkiyaChollakarathi, Macmillan India Ltd. Madras

### **Course III: Science Fiction and Fantasy**

This course intends to train students to critically analyze the structure of scientific fiction dealing with imaginative content such as futuristic settings, futuristic science technology and the related genre of fantasy and its imaginary elements within the scientifically established context of the story. It offers the critical apparatus to identify all the main ideas of science fiction



that often explore the potential consequences of scientific and other innovations and prepare them to understand the literature of ideas. This course is to enable the students to incorporate the indigenous and traditional knowledge into contemporary knowledge system with the help of literature.

### **Units of the Course:**

1. Science fiction as serious literature: Recent studies.
2. Themes in science fiction: Time travel, Space travel, Superhuman, Cyberpunk, Climate fiction, Comic science fiction etc.
3. Science fiction for children.
4. Science fiction poetry in Tamil
5. Authors of science fiction and fantasy.

### **Reading List:**

1. 'Sujatha' Rangarajan. 1980. En IniyaIyanthira (Novel), Chennai, Visa Publications.
2. 'Sujatha' Rangarajan. 2009. Meendum Jeeno(Novel), Chennai, KizhakkuPathippakam.
3. 'Sujatha' Rangarajan, 2005. VignanaSirukathaikal, Chennai, UyirmaiPathippakam
4. Jayamohan, 2011, Visumpu (Short Story Collection), Chennai, KizhakkuPathippakam.
5. A. Pitchai, 2007, InthiyaMozhikalilAriviyalNovelkal, 2007- in NovelkalilNavinapPokkukal, M. Ilamparithi (Ed.), Chennai, Kaavya, pp.219-230.

### **Course IV: Essay Writing**

The purpose of the course is to train students to write a good essay with a focused subject of discussion in eminently readable Telugu. Fashioning a coherent set of ideas into an argument, analyzing the facts and figures collected, raising counterarguments and preparing a conclusion are intended to be explained through some of the best writings of celebrated essayists.

1. Writing Essay: Developing an argument that encapsulates the response to the question-creating a logical sequence of ideas- introducing the

subject- providing supporting evidence for the main body of the essay-  
summarizing the ideas- editing the draft and preparing the final copy.

2. Types of Essays: Expository, Persuasive, analytical and argumentative.
3. Academic and Professional writing: Critical Essay and Research Article.
4. The Art of Essay writing: Technical aspects.

### **Reading List:**

1. K. PoornaChandran, 2006, AriviyalKatturaikal, Chennai, Arivupathippakam.
2. V.Moha, 2008, KatturaiValam, Madurai, Media Publications

### **Course V: Autobiography**

The aim of the course is to enable the students to know the history of the author, his struggles and significant achievements, the conditions and various forces of his period that shaped him and his everlasting contribution to the society. As the author portrays his life truthfully with an emotional and personal appeal, the study will enable the students to establish a personal rapport with the life and philosophy of the author as reflected in the autobiographical work. The study of autobiographical works will guide the students to appreciate the higher ideals that need to be followed and the pitfalls that need to be avoided in their own lives.

### **Units of the Course:**

1. History of Author
2. Literary works
3. Issues in social Challenges
4. Journey of self-experience.

### **Reading List:**

6. Kannadasan 1988, Vanavaasam, Chennai, VanathiPathippakam.

### **Course VI: Children's Literature**

The aim of the course is to understand more about the innocent world of the children, their mind- set, expectations, limits etc. as reflected in the Children's Literature. The reading of Children Literature serve as an exercise to the mind and body of the children and infuse them with self-confidence, develop their critical ability, promote communication skills, lead to understanding of the aesthetics, develop imagination etc. The study will enable the students to better understand the psychology of children, to deal with them sensitively avoiding conflicts which create mental stress, so that the children become good citizens and leaders in the future.

#### **Units of the Course:**

1. Defining of Children Literature
2. Teaching Moral Through through children's literature.
3. Bring out the nature of children
4. Motivate the talents of children

#### **Reading List:**

1. Kalaniyuran, 2003, NaattuppuraNeethikkathaikal, Chennai, Kaavya.
2. Ravi Ann, NilaakkuuttaVirunthu (Collection of Children Plays- First five Plays), Pondicherry, KalamVeliyeedu.

#### **Course VII: Lexicography: Dictionary and Encyclopedia**

The aim of the course is to enable the students to have a better understanding of types and structure of TamilNikantus, Dictionaries and Enclopaedia and their uses. This will enable the students to understand obscure works more clearly, by using these resources to correctly know the meaning of rare words along with the context of usage as found in ethical, medical, astrological, puranical literature etc. This will further enable the students to appreciate the philosophical relationships of Tamil with other languages.

#### **Units of the Course:**

1. Lexical Meaning
2. General Structure of Tamil Nikantus

3. Dictionaries: Types and uses
4. Structure of General Dictionaries
5. Encyclopedias: General Structure, types and uses

### **Reading List:**

1. V. Jayadevan - Tamil Akaraṭiyiyal, 1977, Chennai, AnbuNuulagam.
2. P. Mathaiyan - Akaraṭiyiyal
3. P. Mathaiyan– Tamil NikantukalVaralaarrupPaarvai
4. R. A. Singh – An introduction to Lexicography

### **Course VIII: Language and its use in Computer**

The aim of the course is to enable the students to acquire a basic understanding of the history of computers, important accessories of computers, functions and uses of computers, Tamil language usage in computers, resources in the form of Tamil software-word processors, browsers, search engines, fonts, spell checker, grammar checker etc. This will further enable the students to acquaint themselves with internet, official web-sites, Tamil libraries, e-mail, e-groups, chatting, e-journals, Tamil music/Radio stations in web, Tamil social web sites, e-commerce etc.

### **Units of course**

1. Computer: An introduction  
History of Computer-Basics of Computer: software and hardware.-  
Functions and usages.
2. Tamil language usage in Computer.  
Tamil fonts-Tamil Key-board-Tamil soft wares-Word processors in Tamil:  
spell checkers and grammar checkers
3. Internet and Tamil.  
Tamilnadu Government Websites- E-journals in Tamil-Tamil Libraries in Web
4. Tamil Musics/Radio stations in web- Tamil Social Websites- E-commerce

### **Reading List:**

1. Krishnamurthy (Ed), TamilumKanipporiyum, Chennai, Anna University Publications.
2. Anto Peter, 2000, Chennai, TamilumKanipporiyum, KarpagamPuthahalayam.
3. Bhasker, 2003, TamililKaniporiyiyal, Kanipporiyil Tamil, Thanjavur, Uma Pathippagam.
4. Thinnappan. Suba., 1995, KaniniyumTamikarpithalum, Chennai, PulamaiVeliyidu.
5. Ponnaivaikko (Ed), 2003, Inaiyat Tamil, All India Scientific Tamil Association, Thanjavur.
6. Ilangoan. M. InaiyamKarppom, EtaikkaduVayalveliPathippagam.
7. RadhaChellappan, TamilumKaniniyum, 2011, Trichy, KavithaiAmuthamVeliyeedu.

### **Course IX: Editing and compiling:**

The aim of the course is to acquaint the students with the various steps and processes that need to be undertaken before publication such as copying of text, preparation of explanation of the text, bringing out textual variations, preparation of word meaning index etc. The students will be able to know about the role of an editor and publisher, techniques of printing, and usage of proof correction symbols. The students will also acquire basic knowledge on the role of author, publisher and book seller, besides acquiring an understanding of copy right act, contract between the author and the publisher and the legal requirements that need to be complied with such as registration with the Registrar of Publications and sending free copies of the book to national libraries etc.

#### **Units of course:**

1. History and origin of Editing and compiling
2. Preparations of editing stages
3. Necessity of editing and compiling in Modern Trends
4. Roll of Editor
5. Copy rights

#### **Reading List:**

1. A. Vinayagamoorthy. 1979, Pathippukkalai, Madurai, Balamurugan Pathippakam.
2. A. Vinayagamoorthy, 1981, Pathippiyalpaarvaikal Madurai, Balamurugan Pathippakam.
3. N. Shanmugam (Ed), 1999, CuvadiyiyalCuvadukal. Coimbatore, Mission Vidyalaya Arts & Science College.
4. A. Vinayagamoorthy. 1976, MulapadaAaiviyal, Madurai, Balamurugan Pathippakam.

### **Course X: Language use and Registers:**

The aim of the course is to enable the students to understand the meaning of various types of registers, their meaning and functions with a view to promote a better use of the language by the students. The students will be able to know the principles of grammar to use appropriate words at the appropriate context as sanctioned by usage over a long period of time, which will promote the aesthetic beauty of the language. It would certainly be inappropriate to use language and vocabulary.

#### **Units of course**

1. Definition and meaning of Registers
2. Functions of Registers in the society
3. Relation between Language and Registers
4. Types Registers (Static Registers, Formal Registers, Consultative Registers, Casual Registers, and Intimate Registers)

#### **Reading List:**

1. S. Paramasivam. 2004. NarramizhIlakkanam, (Chapter: CollumPorulum), Chennai, PattuPathippakam.
2. M. Vradarajan, 2008, MozhiVralaaru(Chapter: 2. PechchuMozhiyumEzhuththuMozhiyum), Chennai, PaariNilayam.

## **II: Skill Enhancement Courses (Any Four)**

**Credits: 4×2**

### **Course I: Language in Advertisement**

This course is created for students interested in marketing and advertising to understand the emotive power of the words they use and to train them in employing Tamil precisely and more effectively. The lessons emphasize the fact that while the visual content and design has a huge impact on the consumer, it is the language that makes it possible to identify a product and remember it. This will enable the students to use the advertisements as effective and attractive instruments with better indelibility and spread of communication for promotion of economic, commerce, business and social interests.

#### **Units of the Course:**

1. Meaning , Definition of Advertisement
2. History of Advertisement and theories of communication
3. Aims and kinds of Advertisement- Merits and demerits of Advertisement- usage of Advertisement
4. Materials of Advertisement - Advertisement Institutions- structure of Advertisement- History of Indian Advertisement Institutions.
5. Techniques of Advertisement – Negative effects of Advertisement
6. Advertisement and Laws- Banned Advertisement- Technical Terms of Advertisement.

#### **Reading List:**

1. Muthaiyan. Rama.E, 1973. Vilamparam, ThamizhNaattu-p-paadanuul Niruvanam, Chennai.
2. Vinayagamoorthy.A. Vilampara-k-kalai,BalamuruganPathippakam, Kaatpadi
3. R. Vijayarani. 2007. VilambaraMozhi, ThanjavurKuhanPathippakam.

4. Aaker, A. D., Myers, J.G, 1977, Advertising Management, Prentice Hall of India, New Delhi

## **Course II: Language in Film**

The aim of the course is to teach the correlation between Language literature and film and to impart the basic knowledge of film narrative and literary narratives. The intertextuality of film and literary texts is the pivotal concept of this study to train the students to understand the various mode of adaptation of literary works like Novels, Short Stories and other wings in film.

### **Units of the Course:**

1. Introduction of film and its structural composition
2. Language of film and the language in film
3. Identification, Analysis and comparison of Theme, Plot, Characters, Dialogues and poetical expressions in a literary work and a narrative film.
4. Intense study a literary work and its film version
5. Study of a classical text in film version to explain the adaptation, contextualization and modification of literary text to film.

### **Reading List:**

1. A.Ramasamy, 2007, Tamil Cenema: Aha VizhiyumPuravizhiyum, Nagercoil, Kalachchuvadupathippagam .
2. TheoderBaskaran, 2004, ChiththiramPesuthadi, Nagercoil, Kalachchuvadupathippagam .
3. Kannan.2007, PirakkumoruPuthuAzhagu, Nagercoil, Kalachchuvadupathippagam .
4. S. Ramakrishnan, 2010, InithuInithuoliInithu, Chennai, Uyirmaipathippakam,

## **Course III: Language of Printing and Publishing**

The aim of the course is to equip the students with the basic knowledge of the essential elements of publication such as drafting, editing, proof-reading, and captioning and preparation of print copy through the use of computer, besides acquainting them with the background information on reputed



publications, journals, magazines, periodicals, publishing houses and their contribution to society. The students will be able to gather all technical details regarding desk-top publishing, so that they can independently prepare the print copy of their work and publish it, without outside assistance.

**Units of course:**

1. Introduction: Publication information- reputed publications-Journals/ Magazines/ Periodicals- Contribution of publishing houses
2. Publication: Drafting-Editing- Proof reading-Captioning
3. Computer typing: Use of fonts (fonts available)-Typing-Type setting/ DTP- Formatting and making print copy ready
4. Assignment on above

**Reading List:**

1. A.Vinagamurthy, 1984, Puththakakkalai, BalamuruganPathippakam, Katpadi.
2. Smbanthan. Ma.Su., 1960. Achchukkalai, Chennai: ThamilarPathippakam.
3. Smbanthan. Ma.Su., 1981. EzhuththumAchchum, Chennai, Tamizhar Pathippakam.
4. Gurusamy. M.P, IthazhiyalKalai, KuruthemozhiPathippakam, Chennai

**Course IV: Language of speech (Preparation of Speech)**

The aim of the course is to make the students understand the importance of speech, essential elements of effective speech and how to prepare an effective speech and presentation, so that they can improve their communication skills relating to speech to become successful leaders, motivators and trend setters in their field or profession. This will enable them to systematically prepare their speech, which is precise, clear, emotionally appealing and logically sound, which makes a positive impact on the listeners.

**Units of course:**

1. Definition and meaning of speech
2. Effective speech presentation
3. Composition of speech

#### 4. Writing of speech

### **Reading List:**

1. Ku.Gnanasambandan.2004. PesumKalai, Chennai, NCBH.
- 2 .M.Thirumalai. 2009. Pechchukkalai, Madurai:  
MeenakshiPuththakaNilayam.
- 3.UlaganayagiPalani, 2006, VaarungalPechaalarAahalaam, Chennai, NCBH.

### **Course V: Dialogue writing for plays and film**

The aim of the course is to enable the students to prepare dialogue writing for plays and films, covering situations which involve removing obstacles or barriers or resolving problems or facing conflicts or removing puzzles in life. The course will also enable them to acquaint themselves with the techniques of effective presentation. This will give an opportunity to students to give expression to their creative ability and to use the language according to a specific situation.

### **Units of course:**

1. Meaning and Definition of Dialogue and conversation
2. Effective dialogue preparation and presentation
3. Composition of dialogue
4. Play writings
5. Rehearsal and preview

### **Reading List:**

1. Sujatha, 200, .Thiraikkathai EzhuthuvathuEppadi? Chennai, Uyirmai Pathippakam.
2. Rajesh, 2014, ThiraikkathaiEzhthalaamVaanga?, Chennai: Suriyan Pathippakam
3. P.Thulasivel. 2011, ThiraikkathaiEzhuthuvathuEppadi? Chennai, Discount Publication

### **Course VI: Art of Translation/ Practical Translation**

The aim of the course is to enable the students to understand the process and nuances of translation from one language to another to not only develop their skills of translation but also to create an interest to read great translated works in other languages, so that they have a wider perspective of world literature. The course will equip them with the theories of translation as Techniques of translation well as practical aspects of translation.

**Units of course:**

1. Translation and Theory of Translation: An Introduction
2. Kinds of translation: Word by word translation/literal translation- Extensive Translation- Adaptation- Abridged translation- Transcreation/transcription
3. Purpose of Translation: Religious purpose -Literary Purpose
4. History of Tamil TranslationAncient Period: Tolkappiyam (Translation as a branch of “Valinul”) - Medieval Period: Vedas, Puranas and Ithihasas of Sanskrit into Tamil- Missionaries as

Translators

5. Problems in Translation: Problems in translating Poems.- Problems in Translating technical/scientific-Terminologies-Problems in translating Cultural specific words- Problems in Translating Proverbs, Idioms and Phrases.

**Reading List:**

1. Aranamuruval&Amaranda, 2005, Mozhipeyarppu-k-KalaiIntru, Chennai, Paavai Publications.
2. S.Sivakami, 2004, Mozhipeyarppuththamizh, Chennai, IITS.
- 3.Sherif Mohamed, 1997, MozhipeyarppukkalumVaayppukkalum, Neyveli, Verkal IlakkiyaIyakaham.

## TELUGU

**Total Credits: 120**

<b>Core Courses</b>	<b>: 72</b>
<b>Elective</b>	<b>: 36</b>
<b>Ability Enhancement</b>	<b>: 04</b>
<b>Skill Enhancement</b>	<b>: 08</b>

### CORE COURSES

**Credits-72**

#### COURSE I: HISTORY OF TELUGU LANGUAGE

**Credits: 5+1**

##### **Preamble:**

The course intends to furnish a comprehensive account of the origin and development of Telugu language in the light of studies during modern times. It is broadly divided 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 1800 and (iii) European influence and modern trends from A.D. 1800. This is designed for an exegetic study of Telugu in the Dravidian family of languages, its linguistic structure, various dialects and the present day usage.

##### **Units of the Course:**

1. Dravidian Languages and Telugu.
2. Evolution of Telugu Script.
3. Mentions of Telugu, Tenugu and Andhramu.
4. Evolution of Telugu: B.C 200 to A.D 1100.
5. Phonological, Morphological & Syntactic changes: A.D. 1100 to 1900.
6. Loan Words in Telugu.
7. Dialects in Telugu.
8. Semantic change.

##### **List of Reading Materials:**

1. Prof. Bh. Krishnamurthy (Ed.). 2004: *Telugu BhashaCharitra*, PS Telugu University, Public Gardens, Hyderabad – 500004.
2. Simmanna, Prof. V. 2004: *Telugu BhashaCharitra*, DalitaSahityaPeetham, 4-39-12/3, Munsiff St., PedaWaltair, Visakhapatnam – 530017.

3. Sphurtisree (T. BhaskaraRao). 1972: *Telugu BhashaCharitra*, Prasanthi Publishers, Pattabhi St.Gandhi Nagar, Kakinada – 533004.
4. Somayaji, G. J. 1969: *Andhra BhashaVikasamu*, Triveni Publishers, Machilipatnam.
5. Subrahmanyam, Prof. P.S. 1997: *Dravida Bhashalu*, PS Telugu University, Public Gardens, Hyderabad – 500004.

## **COURSE II: LANGUAGE VARIETIES**

**Credits: 5+1**

### **Preamble:**

The course aims at creating an awareness of varieties in linguistic usage and their successful application in creative literature. It looks at various aspects of high literary language and rules of grammar in Telugu alongside the common conversational/colloquial language. The language of early commentaries and prose books in Telugu, the emergence of ‘Chaste Telugu’ movement and the language of poetry in terms of the choice of words and the grammatical forms would be enunciated in detail.

### **Units of the Course:**

1. The origin and development of high literary language.
2. The colloquial Telugu in Inscriptions, Commentaries and Folk Literature.
3. The ‘Chaste Telugu’ movement during mediaeval times.
4. The language of Poetry influenced by Sanskrit and Prakrit.
5. The emergence of colloquial language movement and its impact on literature.
6. Language Varieties in modern Telugu literature.

### **List of Reading Materials:**

1. Krishnamurthy, Prof. Bh. (Ed.). 2004: *Telugu BhashaCharitra*, PS Telugu University, Public Gardens, Hyderabad – 500004.
2. Simmanna, Prof. V. 2004: *Telugu BhashaCharitra*, DalitaSahityaPeetham, 4-39-12/3, Munsiff St., PedaWaltair, Visakhapatnam – 530017.
3. Narayana Reddy, Dr. C. 1989: *AdhunikaandhraKavitvamu – Sampradayamulu, Prayogamulu*, Visalandhra Publishing House, Hyderabad – 500001.
4. RamamohanRai, Dr. K. 1982: *Telugu KavitaVikasam*, AP Sahitya Academy, Hyderabad – 500004.

5. Sundaracharyulu, K.V. Dr. 1989: *Acca Telugu Krutulu: Pariseelanam*, Andhra Sarasvata Parishattu, Tilak Road, Hyderabad - 500 001.
6. Ramapati Rao, Dr. A. 1971: *Vyavaharika Bhashavikasam – Charitra*, M. Seshachalam & Co., Hyderabad – 500029.

### **COURSE III: FUNCTIONAL GRAMMAR OF TELUGU**

**Credits: 5+1**

**Preamble:**

The primary objective of this Paper is to provide essential principles of Telugu grammar with prescriptive rules and exercises to bring the learner as quickly as possible to the point where he/she can understand the imperative features of forms and structures of words (morphology) with their customary arrangement in phrases and sentences; and, to serve as a reference for consolidating the grasp of the language.

**Units of the Course:**

1. Prakriti and Pratyayamu; Dhatuvu and Pratipadikamu.
2. Tatsamamu, Tadbhavamamu, Desyamamu, Anyadesyamamu and Gramyamamu.
3. Vibhakti, Viseshyamamu and Viseshanamamu.
4. Vachanamamu, Lingamamu and Avyayamamu.
5. Vakyamamu, Uddesyamamu and Vidheyamamu.

**List of Reading Materials:**

1. Simmanna, Prof. V. 2006: *Telugu Bhasha Deepika*, Dalita Sahitya Peetham, 4-39-12/3, Munsiff St., Pedd Waltair, Visakhapatnam – 530017.
2. Chinnaya Suri, Paravastu. 1958: *Bala Vyakaranamu*, Vavilla Ramaswamy Sastrulu & Sons, Chennai – 600 021.
3. Simmanna, Prof. V. 1998: *Telugu Bhasha Chandrika*, Dalita Sahitya Peetham, 4-39-12/3, Munsiff St., Pedd Waltair, Visakhapatnam – 530017.
4. Simmanna, Prof. V. 2001: *Telugu Bhasha Kaumudi*, Dalita Sahitya Peetham, 4-39-12/3, Munsiff St., Pedd Waltair, Visakhapatnam – 530017.
5. Nagabhushanam, Dr. A., 1993: *Bala-Praudha Vyakarana Digdarsini*, Dr. K.V.K. Sanskrit College, 3/3, Arundelpet, Guntur-2.
6. Kasyapa, 1993: *Vidyarthi Vyakaranamu*, Deluxe Publications, Vijayawada.

## **COURSE IV: CULTURAL BEHAVIOUR OF TELUGU SPEAKING PEOPLE**

**Credits: 5+1**

### **Preamble:**

This Course endeavors to teach the student the cultural bearings of the Telugu speaking states of Andhra Pradesh and Telangana that share a common language but of different geographical, historical and socio-economic backgrounds. The diversity of customs and traditions, festivals, food habits, the local historic fairs and celebrations, clothing, and more significantly, the attitudes and behaviour of people are to be studied to understand the regional aspirations and political formations.

### **Units of the Course:**

1. Cultural history of Coastal Andhra, Telangana and Rayalaseema.
2. Politics of dominance and co-option.
3. Political aspirations: class dynamics and agrarian struggles.
4. Caste, Class and Social articulation: different regional trajectories.
5. Cultural dichotomy and the creation of Telangana.

### **List of Reading Materials:**

1. Lakshmiranjanam, Khandavalli. 1951: *Andhrula Charitra – Samskruthi*, Balasaraswathi & Co., Curnool.
2. Pratapa Reddy, Gunnam. 2007: *Mana Varasatva Sampada*, Telugu Bharathi, Secunderabad.
3. Pratapa Reddy, Suravaram. 1992: *Andhrula Samghika Charitra*, Orient Longman, Hyderabad.
4. Katyayani Vidmahe. 2005: *Pracheena Rajakiyarthika Nirmanalanu Pratibimbichina Rachanalu: MahilaJeevitham*, Stree Janabhyudaya Adhyayana Samstha, Warangal.
5. Katyayani Vidmahe. 2009: *Telugunaata Mahila Udyamam: Vimarsanatmaka Anchanaa*, Central Sahitya Akademi, New Delhi – 110001.

## **COURSE V: ORAL TRADITIONS: FOLK TALES, SONGS AND MYTHS**

**Credits: 5+1**

### **Preamble:**

The aim of the course is to introduce Telugu oral tradition to the students. The course focuses on themes such as Oral Telugu literature, Telugu folktales, songs, and myths. By reading select prescribed texts, students would understand better the characteristics and purpose of folklore and culture. Students would also understand the ancient culture and traditions preserved in Telugu folklore.

**Units of the Course:**

1. An Introduction to oral literature.
2. Telugu Folk tales - Features- origin and development.
3. Telugu folk songs - features- various divisions.
4. Folk myths - features- origin and development - different divisions.
5. An introduction to well-known folk researchers in Telugu.

**List of Reading Materials:**

1. Sundaram, R.V.S. 1983: *Andhrula Janapada Vignanam*, Andhra Pradesh Sahitya Academy, Hyderabad.
2. Krishna Kumari, Nayani. 1977: *Telugu Janapada Geyagathalu*, Andhra Saraswata Parishattu. Hyderabad.
3. Mohan, G. S. 2010: *Janapada Vignanaadhyanam*, Dravida Viswavidyalayam, Kuppam.
4. Ramaraju, Birudaraju (Krishna Kumari, Nayani. (Tran.), 2001: *Andhra Pradesh Janapada Sahityamu*, Samskruti, National Book Trust, India, Delhi.

**COURSE VI: FOLK AND PERFORMING ARTS****Credits: 5+1****Preamble:**

The course provides students with a substantive understanding of Telugu Folk and Performing Arts. In this course, after reading select chapters on folk and performing arts, students would get an idea of the importance of Telugu Performing arts in Andhra Pradesh and Telangana. Students would read about some of the prevailing themes such as folk music, folk dance, folk drama, and history of folk and performing arts in the regions.

**Units of the Course:**

1. An Introduction to Folk and Performing arts in Telugu.
2. Telugu Folk Music: Origin and development.
3. Telugu folk dance: Features and various forms.
4. Telugu Folk Drama: Characteristics and Themes.
5. History of folk Performing Arts in Telugu speaking areas.

**List of Reading Materials:**

1. Sundaram, R.V.S. 1983: *AndhrulaJanapadaVignanam*, Andhra Pradesh Sahitya Academy, Hyderabad.
2. Krishna Kumari, Nayani. 1977: *Telugu JanapadaGeyagadhalu*, Andhra SaraswataParishattu. Hyderabad.
3. Radhakrishna Murthy, Mikkilineni. 1992: *Telugu VariJanapadaKalaarupalu*, Telugu Vishwavidyalayam, Hyderabad.



4. Mohan, G. S. 2010: *Janapadavignanadyanam*,  
DravidaViswavidyalayam. Kuppam. .

### **COURSE VII: HISTORY OF TELUGU LITERATURE (ANCIENT AND MEDIEVAL)**

**Credits: 5+1**

#### **Preamble:**

This course gives an outline of Telugu literature from Ancient period to Medieval and introduces different phases of writing in Telugu literature. After reading the prescribed texts, students will acquire knowledge about some of the greatest poets and their compositions in Telugu. Student would read the essence of the texts from Pre-Nannaya period to South Indian School of literature comprising from 11<sup>th</sup> to 18<sup>th</sup> century. The endeavor would be to make students realize the cultural history of the Telugu people through prescribed texts.

#### **Units of the Course:**

1. Pre-Nannaya Period.
2. Translation Period.
3. Kavya Period.
4. Prabandha Period.
5. Dakshinandhra Period.

#### **List of Reading Materials:**

1. Venkatavadhanai, Divakarla. 1961: *Andhra VangmayaCharitramu*, Andhra SaraswataParishattu. Hyderabad.
2. Lakshmikantam, Pingali. 1974. *Andhra SahityaCharitra*. AndhrapradeshSahitya Academy. Hyderabad.
3. Nageswararao, Kasinathuni. \_\_\_\_\_: *Andhra VangmayaCharitramu*. Andhra Granthamala. Madras.
4. Shastri, Dva.Na. 2007: *Telugu SahityaCharitra*. Pragati Publishers. Hyderabad

### **COURSE VIII: HISTORY OF TELUGU LITERATURE (MODERN TO CONTEMPORARY)**

**Credits: 5+1**

#### **Preamble:**

The aim of the course is to introduce Modern Telugu literature from the second half of 19<sup>th</sup> Century to present times. This would help students

learn the import of various literary movements in recent literary history. This course would look at the concept of modernity in Telugu literature and through light on some of the influential literary movements like Bhava Kavitvam and Abhyuda Kavitvam.

**Units of the Course:**

1. Modernity in Telugu literature.
2. The influence of Bhavakavita.
3. The import and spread of Progressive poetry.
4. The evolution of Vachana Kavita.
5. The present-day poetic trends.

**List of Reading Materials:**

1. Jagannatham, Pervaram. (Ed.) 1987: *Abhyudaya Kavitvanantara Dhoranulu*, Sahiti Bandhu Brundam Prachurana, Warangal.
2. Ramamohanaroy, Kadiyala. 1982: *Telugu Kavita Vikasam*, Telugu Academy, Hyderabad.
3. Manjulatha, Avula. (Ed.) 2004: *Telugulo Kavitvodyamalu*, Telugu Academy, Hyderabad.
4. Ranaganathacharyulu, K.K. (Ed.) 1982: *Adhunika Telugu Sahityamlo Vibhinna Dhoranulu*, Andhra Saraswata Parishattu, Hyderabad.
5. Shastri, Dva.Na. 2007: *Telugu Sahitya Charitra*, Pragati Publishers, Hyderabad.

**COURSE IX: STUDY OF IMPORTANT AUTHORS**

**Credit: 5+1**

**Preamble:**

This course aims at introducing the authors whose path-breaking works have changed the perception of an individual and society. This makes the understanding of the society, ancient, medieval or modern, lucid through the stance taken according to the challenges faced by the authors. The Paper also encourages comparisons among the authors to observe the patterns of development from ancient to modern. The study of authors, in that sense, provides an outlook for research needed at later stage.

**Units of the Course:**

1. Vishwanatha Satyanarayana.
2. Jashuva.
3. Rachakonda Vishwanatha Sastry.

**List of Reading Materials:**

1. Dr. K.V. Ramakoti Sastry & Dr. K.Suprasannacharyulu, 1974: *Visvanatha Vangmaya Suchika*, P.G.C. Warangal.
2. Bhaskar Chaudhuri, 1996: *Joshua*, Central Sathiya Akademi, Delhi – 110 001.
3. K.K.Ranganathacharyulu, 2000 : *Raacakonda Vishwanatha Sastry* , Central Sahitya Akademi, Delhi- 110 001.

### **COURSE X: STUDY OF AN IMPORTANT TEXT**

**Credits: 5+1**

**Preamble:**

The aim of the Paper is to introduce students to some of the best works of poetry from medieval and modern periods in Telugu literature and teach the essential beauty and meaningfulness of each of the poems. Students would read excerpts from the earliest text Andhra Mahabharatamu, medieval Prabandha Texts Manu Charitramu and Molla Ramayanamu and, from two well-known modern works: Nagatichalu and Kavya Homamu.

**Units of the Course:**

1. Nannaya - Kumarastra Vidyapradarshanamu.
2. Allasani Peddana - Varudhini Pravaru.
3. Molla - Ashoka Vanamulo Janaki.
4. Veluri Sivarama Sastry – Nagatichalu.
5. Madhunapantula Satyanarayana Sastry - Kavyahomamu.

**List of Reading Materials:**

1. Venkateswara Rao, Katuri. 1986: *Telugu Kavyamala*, Sahitya Akademi, New Delhi.
2. Venkatavadhani, Divakarla. 2014: *Andhra Mahabharatamu*, Tirumala Tirupati Devasthanams, Tirupati.
3. Prabhakara Sastry, Veturi. *Manu Charitramu*, Vavilla Ramaswamy Sastrulu & Sons, Hyderabad.

### **COURSE XI: SELECTED TEXTS: NOVEL AND SHORT STORIES**

**Credits: 5+1**

**Preamble:**

The novels and short stories are two major genres of modern times, expressing the regional nuances, keeping intact the essence of national literature as well. The novels and short stories, inevitably, participate in the construction of the modern thinking of the nation and bring various cultures closer. The objective of the Paper is to introduce the influence of European thought during modern times, impact of print medium and modern education and, the emergence of new forms in Telugu. A celebrated novel and a few short stories are to be studied to understand the vividness and vibrancy in modern Telugu literature.

Units of the Course:

**NOVEL:**

*Chaduvu* - by Kodavatiganti Kutumba Rao.

**SHORT STORIES:**

- (i) *Padava Prayaanam* - by Palagummi Padmaraju.
- (ii) *Pascaattaapam Ledu* - by Bucci Babu.
- (iii) *Sukhaantam* - by Abburi Chayadevi.
- (iv) *daabaa yillu* - by Malati Chandur.
- (v) *Aashaa Kiranam* - by Devarakonda Bala Gangadhara Tilak.

**List of Reading Materials :**

1. Madhurantakam Rajaram and Singamaneni Narayana, 1998, *Telugu Kathakulu-Kathana Reetulu* (Vol. 1 to 5), Visalandhra Publishing House, Hyderabad – 500 001.
2. Koduri Srirama Murthy, 2005, *Telugu Katha: Nadu-Nedu*, D-5, Akhil Apartments, Danavayi Pet, Rajahmundry.
3. Kutumbaraya Sarma, B., *Telugu Navala Parinamam*, Visalandhra Publishing House, Hyderabad - 500 001.
4. Panduranga Rao, Vakati & Subrahmanya Sarma, Puranam (Ed.). 1982: *Telugu Kathaanikalalu* , National Book Trust of India, New Delhi – 110 016.

**COURSE XII: SELECTED TEXTS: POETRY AND PLAYS**

**Credits: 5+1**

**Preamble:**

The Aim of the course is to introduce to students excerpts from Telugu poetry and Plays. After reading the prescribed texts, students would get to know the history of Modern Poetry and Telugu Drama.

**Units of the Course:**

**Poetry:**

1. SriSri - Mahaprasthanam, Bhikshuvarshiyasi.
2. Tummala Sitaramamurti Chaudary - Sankranti, Joharu.
3. Rayaprolu Venkata Subba Rao- Amalina Premamu, Janmabhumi.

**Play:**

1. Boyi Bheemanna – Paleru (Musical Play).

**List of Reading Materials:**

1. Venkateswararao, Katuri. 1986: *Telugu Kavyamala*, Sahitya Akademi, New Delhi.
2. Boyi Bheemanna. 1983 : *Paleru*, Sri Swarajya publication, Vijayawada.
3. Gangappa, S. 1985: *Telugu Natakam*, Guntur.
4. Ramana, P. V. 1995: *Telugu Sanghika Natakam*, Parinama Vikasam, Hyderabad.

**ELECTIVE COURSES**

**TELUGU**

*(Any six courses have to be opted)*

**Credits: 36 (6×6)**

**COURSE I: HISTORY OF ANDHRA CULTURE**

**Preamble:**

The course proffers a glimpse into the cultural life of Andhra-s from ancient times and the changes that have taken place 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 and after Independence are taken up for elucidation.

### **Units of the Course:**

1. History of Ancient Andhra, Land and People.
2. From Satavahana-s to Nayaka Rule.
3. The Invaders: Deccan Rulers and the European.
4. Administrative Institutions, Trade and Religion, Literature and Art.
5. Social Reforms and Modernization during Colonial Rule.
6. Formation of Andhra and Telangana: Cultural Identity and politics.

### **List of Reading Materials:**

1. Lakshmiranjanam, K & Balendusekharam, K. 1951, *AndhrulaCharitra – Samskriti*, Balasaraswathi Book Depot, Madras – 600001.
2. Pratapa Reddy Suravaram. 1950: *AndhrulaSanghikaCharitra*, Andhra Saraswata Parishat, Hyderabad – 500001.
3. Sastry, B.N. 1992: *AndhradesaCharitra – Samskruti*, Musi Publications, Hyderabad.
4. HanumanthaRao, Muppalla. 1997: *SamagraAndhradesaCharitra – Samskruthi*, ABS Publications, Rajahmundry.
5. Koti Reddy, A.V. 2005: *AndhradesaCharitra – Samskruthi*, Krishna Reddy Publications, Hyderabad.
6. Kamala Devi, Muppalla. 2001: *Andhradesamlostreesthaanam: yugayugaalastreeduravasthasamkshiptacharitra*, Sri Kamala Publications, Hyderabad.

## **COURSE II: SPECIFIC LITERARY TERMS**

### **Preamble:**

This course offers a glimpse into the exciting world of literary terms, critical theories and points of view that are commonly used in East and West to classify, analyze, interpret, and write the history of works of literature. The purpose of the study is to help students identify and absorb the essential terms and devices used by authors to gain a thorough understanding of the works and to keep them current with the rapid and incessant changes in the literary and critical scene and, to take into account new publications in literature, criticism, and scholarship.

### **Units of the Course:**

1. Essential Terms: Metaphor, Simile, Analogy, Hyperbole, Allusion, Euphemism, Paradox, Oxymoron, Satire, Onomatopoeia, Alliteration, Allegory and Irony.
2. Critical Theories and Perspectives: Introduction to aesthetic theories of Rasa, Auhitya and Anumana; and critical perspectives of Feminism, Marxism and Psychoanalysis.
3. Literary Forms: Poetry, Novel, Short Story, Drama, Essay, Biography, Autobiography and Travelogue.

#### **List of Reading Materials:**

1. Lakshmikantam, Pingali. 1978: *SahityaSilpaSameeksha*, Madhavi Book Centre, Sultan Bazar, Hyderabad – 500 027.
2. Narasimham, KVR. 1973: *Sahityadarsanam*, K. Haranath & Brothers, Visakhapatnam.
3. Venkatasubbaiah, Vallampati. 1989: *NavalaSilpamu*, Visalandhra Publishing House, Hyderabad -500 001.
4. Venkatasubbaiah, Vallampati. 1995: *Katha Silpamu*, Visalandhra Publishing House, Hyderabad -500 001.
5. Ramakrishnamacharya, Nanduri. 1995: *PadyaSilpam*, Visalandhra Publishers, Eluru Road, Vijayawada.
6. Gopalakrishna, Paruchuri. 2003: *Telugu Cinema Sahityam, Kathaakathanam, Silpam*, V-Tech Publications, Hyderabad.
7. NagabhushanaSarma, Modali. 2008: *NatakaSilpam*, Visalandhra Publishing House, Hyderabad -500 001.

### **COURSE III: SCIENCE FICTION AND FANTASY**

#### **Preamble:**

This course intends to train students to critically analyze the structure of scientific fiction dealing with [imaginative](#) content such as [futuristic](#) settings, futuristic [science](#) and [technology](#), [space travel](#), [time travel](#), [parallel universes](#) and [extraterrestrial life](#)eschewing the [supernatural](#), and the related genre of [fantasy](#) and its imaginary elements within the [scientifically](#) established context of the story. It offers the critical apparatus to identify all the main ideas of science fiction that often explore the potential consequences of scientific and other [innovations](#) and prepare them to understand the literature of ideas.

#### **Units of the Course:**

1. Science fiction as serious literature: Recent studies.
2. Themes in science fiction: Time travel, Space travel, Superhuman, Cyberpunk, Climate fiction, Comic science fiction etc.
3. Science fiction for children.
4. Science fiction poetry in Telugu.
5. Authors of science fiction and fantasy.

### **List of Reading Materials:**

1. SubbaRao, Chandu. 2000: *Sahityamu – Scince*, Visalandhra Publishing House, Hyderabad -500 001.
2. Pattabhi Rama Rao, Parakala, 2008: *AdhunikaVignanachandrikalu*, Visalandhra Publishing House, Hyderabad -500 001.
3. Narasimham, Kuchi, 1926: *BalavignanaTaramgini*, Pithapuram.
4. Mohan Lal (Ed.). 1992: *Encyclopedia of Indian Literature: Vol. 5*, Central SahityaAkademi, New Delhi – 110 001.
5. SrinivasaChakravarti. 2012: *Telugulo Science Fiction*, March Sanchika, MaalikaPatrika.
6. Anil S. Rayal. 2015: “*Science Fiction Kathalanu Cautionaray Kathaluanocchu*”, May, 2015, Kinige.

### **COURSE IV: ESSAY WRITING**

#### **Preamble:**

The purpose of the course is to train students to write a good essay with a focused subject of discussion in eminently readable Telugu. Fashioning a coherent set of ideas into an argument, analyzing the facts and figures collected, raising counterarguments and preparing a conclusion are intended to be explained through some of the best writings of celebrated essayists.

#### **Units of the Course:**

1. Writing Essay: Developing an argument that encapsulates the response to the question, creating a logical sequence of ideas, introducing the subject, providing supporting evidence for the main body of the essay, summarizing the ideas, editing the draft and preparing the final copy.
2. Types of Essays: Expository, Persuasive, analytical and argumentative.
3. Academic and Professional writing: Critical Essay and Research Article.
4. The Art of Essay writing: Technical aspects.

#### **List of Reading Materials:**

1. Prof. Enoch, Kolakaluri. 2001: *Telugu VyasaParinamam*, Visalandhra Publishing House, Hyderabad -500 001.
2. Venkateswarlu, Bulusu. 1965: *BharathiVyasamulu*, B.V. and Sons, Kakinada.
3. SubbaRao, Musunuri. 1971: *AdarsaVyasamanjusha*, Viswabharathi Publications, Nalgonda.
4. Lila Jyothi. 1966: *UdaattaSahityaVyasamulu*, Lalita Press, Hyderabad.
5. Chaya Devi, Abburi. 1995: *Vyasachitralu*, VisalaGranthasala, Hyderabad.
6. Lakshminarayana, Sishtla. 1994: *Chakkani Telugu Vysamulu*, D. Bose & Brothers, Hyderabad.



## **COURSE V: AUTOBIOGRAPHY / BIOGRAPHY**

### **Preamble:**

The objective of the course is to introduce the genres Autobiography and Biography in Telugu. In this the students would read the life histories of some of the well-known personalities in Telugu either recalled by themselves or told by celebrated historians. The course would help the learners closely look at the art of writing Autobiography or a Biography. After understanding the technique of writing and studying the essence of a few of the texts, students would be required to paraphrase a part of the biography or autobiography.

### **Units of the Course:**

1. An Introduction to Autobiography and Biography.
2. Narration of significant events, characterization and conversations in Autobiography/Biography.
3. GurajadaAppaRao.
4. SriSri.
5. Voice, Tense and Point of View.

### **List of Reading Materials:**

1. EswaraRao, Cetti. 1945: *Mahakavi Mahapurushudu*, Andhrarashtra Abyudaya Rachayitala Sangham, Bejawada.
2. Radhakrishna, Budaraju. 1999: *Mahakavi SriSri*, Sahitya Akademi, New Delhi.
3. Ramana Reddy, K.V. 1969: *Mahodayam*, Visalandhra Publishing House, Hyderabad.
4. Somasundar, Avantsa. 1980: *Gurajada Gurutvakarshna*, Kalakeli Prachuranalu, Pithapuram.
5. Sudarshan, Rapolu. 1997. *Sri Sri Vachana Vinyasam*, Ananya Prachuranalu, Hyderabad.

## **COURSE VI: CHILDREN'S LITERATURE.**

### **Preamble:**

The aim of the course is to introduce children's literature in Telugu. It would look at the literature for children in relation with the dimensions of human growth and development, providing the student with an opportunity to explore and understand literature in greater depth. In this course, students will identify and evaluate the contributions of authors and illustrators of children's literature. The course would give detailed information of different learning methods also.

### **Units of the Course:**

1. Origin and development of children literature.
2. Essential characteristics of children's literature.
3. Children's Songs and selected stories.
4. Language in children's Literature.
5. Renowned authors and illustrators.

**List of Reading Materials:**

1. Somasunderam, Avantsa. 1992: *PasidiRatham*. Andhra Pradesh Balala Academy, Hyderabad.
2. Dhanalakshmi, Pasupuleti. 1986: *Telugulo Balala Navalalu*, Mohanarupa Publication, Sri Kalahasti.
3. Srinivasacharyulu, Bommakanti. 1987: *Mallepoodanda: Telugu Kavita, Katha*. Andhra Pradesh Balala Academy. Hyderabad.

**COURSE VII: LEXICOGRAPHY: DICTIONARY AND ENCYCLOPEDIA**

**Preamble:**

The objective of the course is to introduce basic concepts and issues connected with the theory and practice of dictionary making. The lectures and prescribed texts will cover differences between Dictionary and Encyclopedia, various category dictionaries in Telugu. It will also focus on online dictionaries and Encyclopedias, which are available in Telugu.

**Units of the Course:**

1. An Introduction to Lexicography
2. History of lexicography in Telugu and Indian Languages
3. Various Types of dictionaries in Telugu
4. Planning the dictionary
5. Translation Methods in dictionary compilation

**List of Reading Materials:**

1. Venakataramanacharyulu, Medepalli. 1947: *Nighantu Charitramu*, Andhra Sahitya Parishat Prachurana, Kakinada.
2. Balasubramanian, K. (Ed.) 1995: *Patrika Bhasha Nighantuvu*, Telugu Vishwavidyalam, Hyderabad.
3. Sivakumar, Prof. Hari. 1995: *Ratnamalika*, Abhinandana Sahiti Sanchika Prachurana Samiti, Warangal.
4. Govindarajulu & Usha Rani, Dr. P. 2003: *Telugu nighantuvulu - okaadhyayanamu: Sanskruthaangla, tamila, kannada, malayaala nighantuvula sangraha charitra*, Tirupati.

**COURSE VIII: LANGUAGE AND ITS USE IN COMPUTER**

**Preamble:**

The aim of the course is to introduce basic concepts of computers in Telugu language. This course will enable the students to understand Telugu usage in computers. After reading prescribed portion, Students would understand how to use different Telugu software for Telugu typing and understand basic machine transliteration methods in Telugu.

**Units of the Course:**

1. An Introduction to Computers.
2. Using Telugu Language in Computers.
3. Indian Scripts – Transliteration Methods in Indian Languages.
4. Study of Software available in Telugu – Unicode - Baraha, Leap Office, Anu Fonts, Shree Lipi etc.

**List of Reading Materials:**

1. *Bhasha sanketikajnatha upakaranalu*, 2003: CALTS, University of Hyderabad, Hyderabad.
2. Praveen, Illa. 2012: *Computer Nighantuvu*, Suravara.com., Hyderabad.
3. Kiran Kumar, *Computer Sastram*.
4. Shyam Babu. *Practical Computer Sastram*.

**COURSE IX: COMPILING AND EDITING****Preamble:**

The course is designed to train students for gathering information for writing a book, a research paper or even a newspaper report – how to take and organize notes before commencement of the work. It also teaches practical methods to develop the author's concept, how to accomplish copy editing, the responsibility of a Production Editor and readying the project for publication and printing.

**Units of the Course:**

1. Compiling information: Data sources and diagnosing.
2. Manuscript: Developmental Editing.
3. Copy Editing.
4. Manuscript to Book Page Proofs: Production Editor.

5. The End of the Line: Ready for publication.

**List of Reading Materials:**

6. VisweswaraRao, Namala. 2003: *News Editing*, Progressive Communications, Hyderabad.

**COURSE X: LANGUAGE USE AND REGISTERS**

**Preamble:**

The aim of the course is to enable the students to understand the meaning of various types of registers and their functions with a view to promote better use of the language. The students will be able to know the principles of grammar to use appropriate words at the appropriate context, as sanctioned by usage.

**Units of course**

1. Definition and meaning of Registers.
2. Functions of Registers in the society.
3. Relation between Language and Registers.
4. Types of Registers (Static Registers, Formal Registers, Consultative Registers, Casual Registers and Intimate Registers).

**Reading List:**

1. Morris Mano. 2007: *Computer System Architecture*, Pearson India, New Delhi.
2. Anita Goyal. 2010: *Computer Fundamentals*, Pearson India, New Delhi.
3. Rajaraman, V. 2010: *Fundamentals of Computers*, PHI, New Delhi.
4. Balaguru Sami. 2014: *Fundamentals of Computers*, Mc.Grawhill India, New Delhi.

## **Skill Enhancement Courses (Any four)**

**Credits: 4×2**

### **I: LANGUAGE IN ADVERTISEMENT**

#### **Preamble:**

This course is created for students interested in marketing and advertising to understand the emotive power of the words they use and to train them in employing Telugu precisely and more effectively. The lessons emphasize the fact that while the visual content and design has a huge impact on the consumer, it is the language that makes it possible to identify a product and remember it.

#### **Units of the Course:**

1. History of Advertising and theories of communication.
2. Exploring language effects in Advertising: A sociolinguistic perspective.
3. The elements of communication: Source credibility, Characteristics of a message, Constructing an Argument, Comparative Advertising, Types of Message Appeals, The Message as an art form: Allegory, Metaphor, Resonance and forms of story presentation.
4. Effects of Visual and Verbal components of Advertisements on Brand Attitudes.

#### **List of Reading Materials:**

1. Kishore, Mandalaparthi, 1988: *Telugu VaarapatrikalaloVyaapaaraPrakatanalu*, M.Phil dissertation, Madurai Kamaraj University,
2. Sreenivas, Paruchuri, 2011: *Drusyasamskruti: sinimaapOsTarlu*, Eemata (Web magazine), November 2011.  
<http://eemaata.com/em/issues/201111/1842.html>

### **II: LANGUAGE IN FILMS**

#### **Preamble:**

The course will examine the use of Telugu language in select films and focuses on a multitude of changes in course of time. Students would be trained to critically examine available movie scripts and look at the screen adaptations of novels and short stories. This is purposed to understand and identify the refined use of language to initiate successful expression

ofaesthetic emotions on screen and how the culture and society influence its various manifestations.

#### **Units of the Course:**

1. Introduction to Telugu Language in films.
2. Chronicling language variations.
3. Representation of Andhra, Rayalaseema and Telangana dialects.
4. A linguistic purview of recent films.
5. Character and Dialogue writing.
6. Film Song: Poetic use of language in films.

#### **List of Reading Materials:**

1. Jaganmohan, T.S. 2011: *Devadasu Cinema Navala*, Creative Links, Hyderabad.
2. KondalaRao, Raavi. *Mayabazar Cinema Navala*, R.K.Books. Hyderabad.
3. Raghavaiah, Vedantam. Dir. 1953: *Devadasu. 191 min*, Vinoda Pictures.
4. Venkata Reddy, Kadiri(Dir.).*Mayabazar. 184 Min*, VijayaVahini Studios. Telugu.
5. Gopalakrishna, Paruchuri. 2003: *Telugu Cinema Sahityam: Kathakathanam-Silpam*, V-Tech Publication, Hyderabad.
6. KoteswaraRao, Chittiboyina. 2012: *Cinema PatalaloSahityapuVilvalu (1936-1986)*, Visakhapatnam.
7. Paidipala, Dr. 1992: *Telugu Cinema Paata*, Navodaya Publishers, Vijayawada.
8. KutumbaRao, Kodavatiganti. 2000: *Cinema Vyasalu (Vols.1 & 2)*, ViplavaRachayitalaSangham, Visakhapatnam.
9. Manjulatha, Avula. 2008: *Telugu Cinema Bhasha: Vyasavali*, PS TeluguViswavidyalayam,Hyderabad.

### **III: LANGUAGE PRINTING AND PUBLISHING**

#### **Preamble:**

The course provides students an understanding of Telugu in Printing and Publishing. It will discuss how the Telugu Language is using differently in Print media. This course gives an outline of Telugu Language in Print from beginning days to till the date. After reading the prescribed text, student will acquire knowledge of Telugu Printing and Publishing Language.

#### **Units of the Course:**

1. An Introduction to Language.
2. Printing and Publishing Language.
3. Printing and Publishing: New word creation.
4. Printing and Publishing: Writing Methods.
5. Language Style.

### **List of Reading Materials:**

1. *PatrikaBhasha*, Andhra Pradesh Press Academy. Hyderabad.
2. RamamohanRao, Nanduri. *Telugu PatrikalaBhashaKonniSuchanalu*. Andhra Pradesh Press Akademy. Hyderabad.
3. BhaskaraRao, Nagulapalli., Venugopal, N. (Ed.) 2010: *PrasaraBhashaga Telugu*, Centre for Media Studies. Hyderabad.
4. Ramakrishna, Kappagantu. 2013: *Krishna zillaPatrikarangam – Oka Adhyayanam*, Ph.D. Thesis submitted to Nagarjuna University, available at: <[https://archive.org/details/Krishna\\_ZillaPatrikaRangam\\_Oka\\_Pariselana\\_By\\_Dr.\\_K.\\_Ramakrishna](https://archive.org/details/Krishna_ZillaPatrikaRangam_Oka_Pariselana_By_Dr._K._Ramakrishna)>.

### **COURSE - IV: ART OF TRANSLATION / PRACTICAL TRANSLATION**

#### **Preamble:**

The course offers an assortment of factors that a translator should take into consideration to produce in the minds of the readers the same effect as the original.

#### **Units of the Course:**

1. Attainment of clarity in translation.
2. Naturalness in translation.
3. Mirroring the original: Accuracy in translation.
4. Target readers and cultural appropriateness.
5. Translation and Transcreation in literature.

#### **List of Reading Materials:**

1. Ramachandra Reddy, Rachamallu. 1987: *AnuvadaSamasyalu*, Visalandhra Publishing House, Hyderabad.
2. BhargaviRao. 1996: *AnuvadaSahityamu: okapariseelana*, Panchajanya Publications, Hyderabad.
3. BhargaviRao. 2007: *AnuvadaSahityam: Samalochana*, Andhra SaraswataParishat, Hyderabad.
4. RVR. 2009: *Anuvadalu: Avishkaranalu, Avasthalu*, Visalandhra Publishing House, Hyderabad – 500001.