Prescribed Texts:

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

ORIYA
Discipline Course

Course I : History of Oriya Language Maximum Marks: 75 + 25

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

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

Readings:

Mohanty, Bansidhar. *Odia bhasara bhumi O bhumika*, Cuttack: Friends Publishers, 1995

Sahu, Basudev. *Odia bhasara unmesha O bikasha*, Cuttack: Friends Publishers, 2008.

Course II : History of Oriya Literature Maximum Marks: 75+25

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

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

Prescribed Texts:

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

Readings:

Acharaya, Brindabana. *Odia sahityara samkhipta parichaya*, Cuttack: Bidyapuri, 2003.

Kar, Bauribandhu. *Odia sahityara itihasa*, Rev. ed. Cuttack: Friends Publisher, 2007.

Samantaray, Natabara, *Odia sahityara itihasa* (1803 - 1920), Bhubaneswar: Granthalaya, 1983.

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

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

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

Prescribed Text: *Odia sahityara sanskrutika bhiashadhara*, by Chittaranajan Das, Bhubaneswar: Text Book Beuro, 1995.

Readings:

Das, Manmathanath. *Odisha Itihasa*, Cuttack; Bidyapuri, 2000.
Mahatab, Harekrishna. *Odisha Itihasa*. Cuttack: Prajatantra Prachara Samiti, 2003.

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

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

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

Bidyapuri, Cuttack

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

Readings:

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

Course V : Poetry and Drama

Maximum Marks: 75 + 25

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

1. A brief introduction to Oriya poetry and drama — 10 — 2 — 15

Prescribed Texts:

2. *Kabita Chayana* (2nd Part) — 30 — 6 — 35
Published by Utkal University, Bhubaneswar 2009.
i. Kabira byatha – Dinakrushna Das
ii. Sarpa janana – Baladev Rath
iii. Akasha parti – Madhusudan Rao
iv. Yatra samgeeta – Baikunthanath Pattanayak
v. Chitra pratima – Ramakanta Rath

3. *Nandika keshari* (Play) by Manoranjan Das — 25 — 5 — 25
Nalanda, Cuttack, 1990.

Readings:

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

Course VI : Literature in Translation Maximum Marks: 75+25

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

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

SINDHI
Discipline Course

Course I : History of Sindhi Language Maximum Marks: 75 + 25

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

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

Readings:

1. Adwani Bherumal Mahirchand, "Sindhi Bolia ji Tarikh", University of Delhi, 1963
2. Rohra Satish, Sindhi Bolia ji 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 Maximum Marks: 75 + 25

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

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

Readings:

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

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

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

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

Readings:

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

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

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

	Marks	Lectures	Tutorials
1. A brief introduction to Sindhi novel, travelogue and literary criticism	30	25	5
Prescribed Texts:			
1. Mirchandani Tara, *Hathyogi*, Sindhi Academy Delhi	15	15	3
2. Chawla Thakur, Tu Sindh Me Rahi Pau, Amrita Anand Publication, Mumbai, 2001	15	15	3
3. Khemani Anand, Badiljandar Daur Ain Tanqueed, 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 Maximum Marks: 75 + 25

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	15	10	2
2.	Moti Prakash (Ed.) Pirah Khan Poi, National Book Trust, Delhi	20	10	4

Selected Poems:

a) Zindagi Khe Maut San Takraibo-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) Zalzalo – 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 Maximum Marks: 75 + 25

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

	Marks	Lect.	Tutorial
	30	30	6

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

Prescribed Texts:

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

Readings:

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

Syllabus of Discipline Course in Tamil

Discipline: I

Paper - I

Origin and Development of Tamil Language

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

75+25

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

Prescribed Text:

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

Reading List:

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

Paper - II

History of Tamil Literature

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

75+25

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

Prescribed Text:

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

Reading List

1. C. Jesudasan and Hebhzibah Jesudasan, 1961, *A History of Tamil Literature*, Calcutta: YMCA Publishing House.

2. Varadarajan, M., 1972, *Tamil Ilakkiya Varalaru*, New Delhi: Sahitya Akademi.

3. T.P. Meenakshi Sundaram, 1965, *History of Tamil Literature*, Annamalai Nagar: Annamalai University.

Paper - III

Social and Cultural History of the Tamils

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

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

75+25

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

Prescribed Text:

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

Reading List:

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

Paper - IV

Tamil Fiction

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

75+25

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

Prescribed Texts:

	Marks	Lectures	Tutorials
1. *Puttam Vidu* by Hebhzibah Jesudasan, 2010, Nagercoil: Kalachuvadu.	(20)	(20)	(04)
2. *Abitha* by La.Sa. Ramamirtham 2010, *Abitha,* Nagercoil: Kalachuvadu.	(20)	(19)	(04)
3. Camibattiya *Tamilc Cirukadaigal,* by Vallik Kannan & A. Subramanian,1996, New Delhi: National Book Trust.	(20)	(19)	(04)

Reading List:

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

Paper - V

Modern Tamil Poetry & Drama

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

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

75+25

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

Prescribed Texts:

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

Reading List:

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

Paper - VI

Classical Tamil Poetry

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

75+25

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

Prescribed Texts:

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

Reading List:

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

DISCIPLINE - I
PAPER-I

ORIGIN AND DEVELOPMENT OF TELUGU LANGUAGE

Maximum Marks: 75 +25

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

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

Prescribed Text:

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

Reading List:

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

PAPER-II

HISTORY OF TELUGU LITERATURE

Maximum Marks: 75 + 25

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

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

Prescribed Text:

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

Reading List

1. Prof. Nagaiah, G, 1996, Telugu Sahitya Sameeksha, Navya Parishodhaka Pracuranalu, 18-1-699, Bhavania Nagar, Tirupati.

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

PAPER - III
SOCIAL AND CULTURAL HISTORY OF ANDHRA-S

Maximum Marks: 75 + 25

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

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

Prescribed Texts:

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

Reading List:

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

PAPER-IV
TELUGU FICTION

Maximum Marks: 75 + 25

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

Prescribed Texts:

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

Reading List:

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

PAPER-V

MODERN TELUGU POETRY AND DRAMA

Maximum Marks: 75 + 25

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

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

Prescribed Texts:

	Marks	Lectures + Tutorials	
I. MODERN POETRY:	40	35	8

Selected from *Telugu Kavyamala*,
Katuri Venkateswara Rao (Ed.)
Central Sahitya Akademi, New Delhi:

(i) *Kanyaka*- Gurajada

(ii) *Janmabhoomi*- Rayaprolu Venkata Subba Rao

(iii) *Anugjna*- Pingali & Katuri

(iv) *Smasaanavaati*- Jashuva

(v) *Daasabodha*- Gadiyaram Venkata Sesha Sastry

(vi) *Mahaprasthanam*- Sri Sri

(vii) *Sankranti*- Tummala Sitaramamurthy

(viii) *Adviteeya*- Balagangadhara Tilak

II. MODERN DRAMA:	35	33	6

N.G.O by Acarya Atreya, 1987: Manasvini Charitable Trust, Chennai – 600 017.

Reading List:

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

PAPER-VI
CLASSICAL TELUGU POETRY

Maximum Marks: 75 + 25

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

Prescribed Texts:

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

Reading List:

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

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