



OSMANIA UNIVERSITY  
HYDERABAD  
(Estd. 1917)  
Accredited with 'A+' by NAAC

FACULTY OF ARTS

SYLLABI

For

M.A. KANNADA [CBCS]

(1<sup>ST</sup>to 4<sup>TH</sup> SEMESTER)

2022-23 onwards



**DEPARTMENT OF KANNADA  
OSMANIA UNIVERSITY  
HYDERABAD-500007**

**M.A.Kannada -I Semester - Syllabus for the Academic year-2022-23 onwards**

Sl.No.	All Core Papers	Paper title	No. of Credits	Instruction Hours/Week	Duration of Examination	Maximum Marks	
						I.A.	U.E.
1	101	History of Kannada Literature	5	5 Hours		30	70
2	102	Vachana and Ragale Literature	5	5 Hours		30	70
3	103	Kannada Short Stories	5	5 Hours		30	70
4	104	Kannada Prosody	5	5 Hours		30	70
Total			<b>20</b>	<b>20 Hours</b>		<b>120</b>	<b>280</b>

Approved by the B.O.S

# 101.History of Kannada Literature

Marks:100

## Course Objectives:

- 1.Understanding the importance, basic basis and method of studying Kannada literature.
- 2.Learn about the literary works composed in the early period, most notably Kavirajamarga and Vaddaradhane.
- 3.Introduction to the literature of the Pampa period along with the study of its important poet.
- 4.Understanding the origin and development of Champu poetry, its form, and the religious inspiration for Kannada literature.
- 5.To demonstrate the process by which Kannada language and literature developed by acquiring Sanskrit Prakrit and Royal patronage.

## Unit-1.Study of the History of Kannada Literature:

- 1.Its Prominence
- 2.Sources
- 3.Basic Division into Period. Etc.
- 4.Antiquity of Kannada Literature

## Unit-2.Pre-Pampa Period:

- 1.Works that are not available
- 2.Available works: 1. Kavirajamarga  
2.Vaddaradhane

## Unit-3.1. Pampa Period:

- 1.Pampa
- 2.Ponna
- 3.Ranna
- 2.Late Poets in this Period:
  - 1.Chavundaraya
  - 2.Nagavarma-I
  - 3.Nagachandra

## Unit-4.Origin and Development of Champu Literature:

- 1.Before Pampa period
- 2.Pampa Period
- 3.After Pampa Period
4. Religious inspiration to Kannada Literature

## Unit-5.Influence Other Languages on Kannada Literature:

1. Sanskrit Literature
2. Prakrit Literature

### 3. Royal Patronage.

#### **Refence Books:**

- 1.Kannada Sahitya Charitre-Ram.Shi.Mugali, Gita Book House, Mysore
- 2.Kannada SahityadaItihasa, R.S.Mugali, Sahitya Academy, New Delhi, 1996
- 3.Samagra Kannada Sahitya Charitre Vol-I to III, Bangalore University, Bangalore
- 4.Kannada AdhyayanaSamstheya Kannada Sahitya Charitre Vol-1, University of Mysore
- 5.Prachina Kannada Sahitya Rupagalu, R.S. MugaliSamajaPustakalaya, Dharawad, 1997
- 6.Kannada Sahitya Charitre, K.Venkataramappa
- 7.Kannada Sahitya Charitre, Ta.Su.Shamarao
- 8.Kannada Sahitya Charitre, H. Nanjegoud

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## 102.Vachana and Ragale Literature

Marks:100

### Course Objectives

- 1.Studying the two major literary genres of medieval Kannada literature, the Vachana and the Ragale.
- 2.The socio-religious and economic dynamics of the 12th century are reflected in literature.
3. Understanding the inspiration given by Basavanna to the Vachana movement and the social thought embodied in his Vachanas.
- 4.Understanding the feminist thinking of the time through the life of Akkamahadevi and her Vachanas.
5. Studying Harihara's Basavaraja Devara Ragale as a historical and character work, thereby imparting life values.

### Unit-1. Origin and Development of Vachana Literature and Prominent Vachanakaras:

- 1.Basavanna, 2.Allama Prabhu, 3.Akkamahadevi, 4.Siddharam, 5.Ambigara Choudayya, 6.Urilingapeddi, 7.Hadapada Appanna

### Unit-2.Origin and Development of Ragale Literature, Harihar and Other Ragale Poets

### Unit-3.Basavanna Vachangalu(Text) Edited by L.Basavaraju

### Unit-4.Akkamahadeviya Vachangalu (Text) Edited by L Basavaraju

### Unit-5.Basavarajadevara Ragale (Text) Edited by M.M. Kalaburagi

### Refence Books:

- 1.Vachana Dharma Sara- M.R.Srinivasamurthy,
- 2.Basavanna Vachangalu-(Edt) L.Basavaraju
- 3.Akkamahadevi Vachangalu-(Edt) L.Basavaraju
- 4.Samagra Kannada Sahitya Charitre Vol-III, Bangalore University, Bangalore
- 5.Hariharana Ragalegalu (Edt) M.M. Kalaburagi, Kannada University, Hampi, 1999.
- 6.Prachina Kannada Sahitya Rupagalu, R.S. Mugali Samaja Pustakalaya, Dharwad, 1997
- 7.Vachana Samputagalu Vol.1-15, Kannada and Culture Dept. Bangalore

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## 103. Kannada Short Stories

Marks:100

### Course Objectives

- 1.The aim of this study is to understand the origin and nature of the short story as a genre of modern Kannada literature and how it has developed during the Renaissance, Progressive Era and Dalit rebellion periods.
- 2.Masti Venkatesh Iyengar is known as the father of short stories. By reading five of his stories, one can understand the material language styles of stories from the Renaissance period.
- 3.Niranjan was a prominent short story writer of the Progressive Literature period. To understand the short story literature of this period, we will study five of Niranjan's short stories.
- 4.U R Ananthamurthy is a famous storyteller of the Surrealist period. Five of his stories are suggested to understand the nature of Surrealist literature through his stories.
- 5.The Dalit rebellion period is very important in modern Kannada literature. Five short stories by BaraguruRamachandrappa, representing the aspirations of these two crossroads, are suggested for study.

**Unit-1.**Origin and Development of Kannada Short Story, Different Stages of Kannada Short Story: Navaodya, Pragatisheela, Navya and Dalita-Bandaya.

**Unit-2.**Masti's 5 Stories.

- 1.Mosarina Mangamma
- 2.Badashana Nyaya
- 3.Hemakutadinda banda mele
- 4.Gouthami Helida Kathe
- 5.Sariputrana KadeyaDinagalu

**Unit-3.**Niranjana's 5 Stories.

- 1.Bapuji!...Bapuji!
- 2.Enne! ChiminiEnne!
- 3.Maikhel Massm Picnic
- 4.Raktasarovara
- 5.Koneya Giraki

**Unit-4.**U.R.Anantha Murthy's 5 Stories.

- 1.Endendu mugiyada Kathe
- 2.Tayi
- 3.Panjarada Gini
- 4.Samyoga
- 5.Akramana

**Unit-5.**BaraguruRamachandrappa's 5 Stories.

- 1.Sphota
- 2.Kshama
- 3.Sattavanu
- 4.Savu-kara
- 5.Samskara

**Refence Books:**

- 1.Hosagannada Sahitya Charitre-L.S.Sheshagirirao, Ankit Prakashana, Bangalore
- 2.Yuga-Dharma Mattu Sahitya- KirthinathKurtakote
- 3.Mastiyavar SamagraSanna Katha Samputagalu (Edt) MavinakereRanganath
- 4.Niranjana KelavuSannaKathegalu-Niranjana
- 5.AiduDashakadaKathegalu-U.R.Anantha Murthy
- 6.Kappunelda Kempu Kalu-BaraguruRamachandrappa

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# 104. Kannada Prosody

Marks:100

## Course Objectives

- 1.Understanding poetry in terms of its characteristics requires an understanding of rhyme. The purpose of this paper is to teach the basic concepts of rhyme.
- 2.Explaining the basic concepts of modern rhyme helps in understanding modern Kannada poetic experiments.
- 3.Famous Karnataka circles introduce the caste levels of the Karnataka subject so that one can identify and read the verses in old Kannada poems.
- 4.Rhymes are one of the types of rhyme. The origin of rhymes and their characteristics will be taught, which will help in understanding.
- 5.Teaching the diversity of the form, character, and harmony of the Tripadi, Sobagina sone, so that it is possible to easily understand the literary works composed in the respective rhymes.

## Unit-1. General Introduction: Basic Principles:

- 1.Guru
- 2.Lghu
- 3.Matre
- 4.Gana and Its Different types
- 5.Yati
- 6.Vadi.

## Unit-2.Basic Concepts of Modern Prosody:

- 1.Laya and Different types of Layas, Mudi,
  - 2.Padmagana,
  - 3.Anagata
  - 4.Ganapariivrutti
- 5.Blank verse
  - 6.Sonnet.

## Unit-3.General Introduction:

1. KyatakarnatakaVrutta's
2. Kanda
3. Karnataka VishayaJatimattu's.

## Unit-4.1.Ragale, Its Features

2. Different types of Ragale
- 3.Usage of Ragale
- 4.Shatpadi, Its Features



5. Different types of Shatpadi,
- 6.Usage of Shatpadi

**Unit-5.1.Tripadi**

- 2.Different types of Tripadi
- 3.Usage of Tripadi
- 4.Sobagina SoneyaMattu
- 5.Sangatya its Special features
6. Usage of Sangatya

**Refence Books:**

- 1.Kannada Chandovikasa-D.S.karki, Bharath Book Depo, Dharawad
- 2.Kannada Chandassu-T.V.VenkatachalaShastri, DVK Murthy Prakashana, Mysore
- 3.Kannada Chandaswarupa-T.V.Venkatachala Shastri, DVK Murthy Prakashana, Mysore
- 4.Samalokana-T.N.Shrikanthayya, Sharada Mandira Prakashana, Mysore

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**M.A. Kannada -II: Semester [CBCS] Syllabus  
for the Academic year-2022-23 onwards**

Sl.No	All Core Papers	Paper title	No. of Credits	Instruction Hours/Week	Duration of Examination	Maximum Marks	
						I.A.	U.E.
1	201	Shatpadi and Dasa Literature	5	5Hours	2 ½ Hours	30	70
2	202	Sangatya and Shataka Literature	5	5Hours	2 ½ Hours	30	70
3	203	Indian Poetics	5	5Hours	2 ½ Hours	30	70
4	204	Modern Kannada Poetry	5	5Hours	2 ½ Hours	30	70
			20			120	280

## 201.Shatpadi and Dasa Literature

Marks:100

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### Course Objectives

- 1.Shatpadi is one of the most important Kannada literary genres, especially in the medieval Kannada literary tradition and the study of Shatpadi literary works will be done to understand the cultural, religious and political conditions of that time.
- 2.After Sharanas, the Dasas who started the Bhakti movement in medieval Karnataka were the Haridasa. The literature of Haridasa is diverse. The Dasas composed hymns on the basis of establishing peace and tranquility in the society through devotion. Therefore, primarily the introduction of six Dasas and their hymns will be taught.
- 3.To understand the Shatpadi literature, the poet Raghavanka, his unique work, Veerasha Charita, is taught as a text.
- 4.In order to understand the nature of Dasa literature, some representative hymns of Purandaradasa have been included as a text. His hymns contain social thought and also contain worldly criticism, which provides guidance for civic life.
- 5.Another important Dasara of Das literature is Kanakadasa. His representative hymns contain life values and social thoughts.

### Unit-1.1.Origin and Development of Shatpadi Literature,

#### 2. Prominent Shatpadi Poets:

- 1.Raghavanka
- 2.Chamarasa
- 3.Kumaravyasa
4. Lakshmish
5. Bhaskar
- 6.Lakkanna Dandesha

### Unit-2.1.Origin and Development of Haridasa Sahitya,

#### 2.Prominent Dasa's:

- 1.Vyasaraya
- 2.Vadiraj
- 3.Purandara Dasa
4. Kanada Dasa
5. Vijaya Dasa
- 6.Helavanakatte Giriyamma

### Unit-3.Raghavankana-Veeresh Charite (Text)

### Unit-4.Purandara Dasara Kirthanegalu (Text)

Acharavilla Nalige, Janara Nadate Kelirayya, Nageya Barutide, Bala hinara Sangha  
abhimana bhanga, Rokka eradkke dukha, Madi madi madiyendu adigadige haruve

**Unit-5.**Kanaka Dasara kirthanegalu (Text)

Aritu Nadeyalibeku, E siriya nimbi higgalu beda, Chi ninna mari mele tonya, Japava  
madidarenu tapava madidarenu, Ellaru maduvudu hottegagi genu battegagi

**Refence Books:**

- 1.Kannada Sahitya Charitre-Ram.Shi.Mugali, Gita Book House, Mysore
- 2.Kannada Sahityada Itihasa, R.S.Mugali, Sahitya Academy, New Delhi, 1996
- 3.Samagra Kannada Sahitya Charitre Vol-I to III, Bangalore University, Bangalore
- 4.Prachina Kannada Sahitya Rupagalu, R.S. Mugali Samaja Pustakalaya, Dharawad, 1997
- 5.Kirthana Sahitya-Prasaranga, Bangalore University.
- 6.Samagra Dasa Sahitya samputa-6, 34, Kannada Samskruti ilakhe, Bangalore , 2003
- 7.Kanaka Dasara Janpriya Kirthanegalu

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## 202.Sangatya and Shataka Literature

Marks:100

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### Course Objectives

- 1.Sangatya Sahitya is a genre of Kannada literature. An introduction to its origin, development and important poets will be introduced here.
- 2.Sataka Sahitya is a unique genre of Kannada literature. It is a literary genre that teaches didactic life values.
- 3 and 4.Bharatesh Vaibhav is a Sangatya work. Through this work, it will be possible to understand Sangatya literature.
- 5.Someshwara Sataka This text also contains life values necessary for human welfare, therefore this work should be studied for ideal life culture.

### Unit-1. 1.Origin and Development of Sangatya Literature,

#### 2. Prominent Poets::

1. Devaraja,
- 2.Shishumayana,
- 3.Ratnakaravarni,

### Unit-2.1.Origin and Development of Shataka Literature.

#### 2.Prominent Poets:

- 1.Harihara
- 2.Someshwara
- 3.Shankaralinga

### Unit-3. Bharatesh Vaibhava (Text) Edited by –Ta.Su.Shamarao

### Unit-4. Someshwara Shataka (Text)

### Unit-5. (Text) Edited by

### Refence Books:

- 1.Vachana Dharma Sara- M.R.Srinivasamurthy,
- 2.Bsavannanavara Vachanagalu-(Edt) L.Basavaraju
- 3.Akkamahadivi Vachangalu-(Edt) L.Basavaraju
- 4.Samagra Kannada Sahitya Charitre Vol-III, Bangalore University, Bangalore
- 5.Hariharana Ragalegalu (Edt) M.M. Kalaburagi, Kannada University, Hampi, 1999.
- 6.Prachina Kannada Sahitya Rupagalu, R.S. Mugali Samaja Pustakalaya, Dharwad, 1997
- 7.Vachana Samputagalu Vol.1-15, Kannada and Culture Dept. Bangalore

## 203. Indian Poetics

Marks:100

### Course Objectives

- 1.Understanding the Indian poetic tradition Understanding the Kannada poetic tradition The aim of this paper is to teach the overall Indian poetic theory by introducing the important figures.
- 2.This will be a simple way to enter the study of poetry by understanding the basic concepts of poetic theory.
- 3.The aim is to introduce the theories of rasa and vairī, which are the main tenets of poetic criticism, and to understand their importance in poetry.
- 4.Another proposal of poetic theory, the theory of sound, is introduced to understand its role in poetry.
- 5.An introduction to the two theories of rhetoric and propriety, their development and their role in poetry.

- Unit-1.**1.Origin and Development of Indian Poetics .  
2. Origin and Development of Kannada Poetics.  
3. Prominent lakshanika's:  
1. Bharta  
2. Bhamaha  
3. Dandi  
4. Vamana  
5. Anandavardhana  
6. Rajashekhar  
7. Vishwanath Pandit etc.

**Unit-2.**General Intruducation:

- 1.Kavi
2. Kavya,
- 3.Sahrudaya,
- 4.Kavyaprayonagalu
- 5.Kavyahetugalu: Pratibe and Vyutpatti.

**Unit-3.**1Rasa Siddhanta:

1. Bharatana Rasasutra,
- 2.Rasada Prakaragalu,
- 3.Rasanubhava

2.Riti Siddhanta:

- 1.Riti Parikalpane
- 2.Riti Ugama
- 3.Ritige Vamanana Koduge

**Unit-4.**Dhvani Siddhanta:

- 1.Dhvani Parikalpane
- 2.Dhvani siddhantha beledu band bage
- 3.Dhvaniya vividha Prakaragalu

**Unit-5.** Vakrokti siddhantha mattu Ouchitya siddhantha

- 1.Vakrokti siddhantha: Vakrokti Prikalpane
2. Vakrokti belavanigege Kuntakana koduge
3. Ouchitya siddhantha: Parikalpane mattu adara belavanige
4. Ouchityakke Kshemendrana koduge.

**Refence Books:**

- 1.Hosagannada Sahitya Charitre-L.S.Sheshagirirao, Ankitha Prakashana, Bangalore
- 2.Sahitya mattu Yugadharm-Krithinath Kurthakoti
- 3.Mastiyavara Samagra Katha Samputagalu
- 4.Baavaraja Kattimaniyavara Samagra Sahitya Samputagalu

## 204. Modern Kannada Poetry

Marks:100

### Course Objectives

- 1.Poetry is one of the major genres of modern Kannada literature. The purpose of this paper is to study the origin and development of poetry and its various forms.
- 2.Introduction to Renaissance Poetry: Study the representative poems of Kuvempu and Bendre and thereby understand Renaissance poetry.
- 3.Introduction to Modern Poetry Gopalakrishna Adiga KV Tirumalesh, studying his representative poems, it is possible to understand the material language and style of Modern Poetry
- 4.Introduction to Rebel Poetry Studying representative poems by ChennannaWalikar and KalegowdaNagawara Understanding the attitude of a just society in this poetry
- 5.Introduction to Dalit Poetry Understanding Dalit culture through the representative poems of Siddalingaiah and TM Bhaskar

### Unit-1.General Introduction: Basic Principles:

- 1.Guru
2. Lghu
3. Matre
- 4.Gana and Its Different types
5. Yati
6. Vadi.

### Unit-2. Basic Concepts of Modern Prosody : 1.Laya and Different types of Layas, Mudi,

- 2.Padmagana,
- 3.Anagata
- 4.Ganapativrutti
- 5.Blank verse
- 6.Sonnet.

### Unit-3. General Introduction:

1. Kyatakarnataka Vrutta's
2. Kanda
3. Karnataka Vishaya Jatimattu's.

### Unit-4.1.Ragale, Its Features

2. Different types of Ragale
- 3.Usage of Ragale
- 4.Shatpadi, Its Features
5. Different types of Shatpadi,



## 6. Usage of Shatpadi

### **Unit-5.** 1.Tripadi

- 2.Different types of Tripadi
- 3.Usage of Tripadi
- 4.Sobagina Soneya Mattu
- 5.Sangatya its Special features
6. Usage of Sangatya

### **Refence Books:**

- 1.Kannada Chandovikasa-D.S.karki, Bharath Book Depo, Dharawad
- 2.Kannada Chandassu-T.V.VenkatachalaShastri, DVK Murthy Prakashana, Mysore
- 3.Kannada Chandaswarupa-T.V.Venkatachala Shastri, DVK Murthy Prakashana, Mysore
- 4.Samalokana-T.N.Shrikanthayya, Sharada Mandira Prakashana, Mysore

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# 301.Western Poetics

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[Mark:100

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## Course Objectives

- 1.Be able to understand the basic concepts of Western poetics
- 2.The main purpose of this article is to study the poetic principles presented by the major thinkers of poetic theory, Plato, Aristotle, and Longinus.
3. Studying important literary movements: Classicism, Neoclassicism, Romanticism
4. Study the poetic theories of William Wordsworth, S. T. Coleridge, P. B. Shelley, and others here.
5. Studying the poetic principles advocated by Mathew Arnold, T.S.Eliot, Ezra Pound, and Edward Bullough

## Unit-1.Basic Concept of Western poetics:

1. Poet
2. Reader
3. What is poetry
4. Cause of poetry

## Unit-2.Poetic Principles of :

1. Plato
2. Aristotle
3. Horace
4. Longinus

## Unit-3. Important Trends :

1. Classicism
2. Neo- Classicism
3. Romanticism

## Unit-4.Poetic Principles of :

1. W.Wordsworth
2. S. T. Coleridge
3. P.B.Shelley

## Unit-5.Poetic principles of :

1. Mathew Arnold
2. T.S.Eliot (Tradition and Individual Talant, Objective Correlative)

3. Ezra Pound (On Imagination)
4. Edward Bullough (Psychical Distance)

**Refence Books:**

- 1.Literary Critisim: A short History , W.K, Wimsatt and Cleanth Brooks
- 2.Aristotlena Kavya Mimamse-N. Balasybramanya
- 3.Horrsana Sahitya vimarshe-N. Balasubramanya
- 4.Pashchatya Kavyamimmse- B.B. Hendi
5. Pashchatya Kavyamimmse- V. M. Imadar
- 6.Vimarsheya poorva mattupashchima- G.S.Shivarudrappa

## 302.Kannada Folk Literature

[Marks:100]

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### Course Objectives

- 1.Introduction to folk literature, meaning, nature, definitions of folk literature, interpretation of the word folk, folk and folklore features, the purpose of this paper is to study folk literature as a whole.
- 2.To learn about the history of folklore, its types such as songs, stories, poems, riddles, proverbs, etc.
- 3.Introducing the genres of folk poetry, including folk songs and their types, most notably poetic poetry, narrative poetry, and narrative poems, is a study of their characteristics.
- 4.The main objective is to introduce folk prose literary genres, including stories, legends, and myths, and to teach their meanings, forms, and characteristics.
- 5.Studying other forms of folk literature, including proverbs, riddles, and explaining their meaning, form, and characteristics.

### Unit-1.Janapada Sahityada Parichaya:

1. Janapada Sahityada Artha-Swaroopa
2. Vyakhyanagalu
3. Jaanapada Shabdada Vivarane
4. Janapada –Jaanapada
5. janapadada lakshanagalu

### Unit-2. Janapada Adhyayana Charitre

1. Janapada Hadu
2. Kathana kavana
3. Kathe
4. Ogatu
5. Gade

### Unit-3. Janapada kavya Prakaragalu:

1. Janapada Haadu mattu adara Prakaragalu
2. Mahakavya
3. Khandakavya
- 4.Kathana Geetegalu

### Unit-4. Janapada Gadya Prakaragalu:

1. Kathe-Artha-swaroopa mattu lakshanagalu

2. Aitihya- Artha-swaroopu mattu lakshanagalu
3. Purana-Artha-swaroopu mattu lakshanagalu

**Unit-5.** Janpada Sahityada Itara Prakaragalu.

1. Gaade-Artha-swaroopu maatu lakshanagalu
2. Ogatu-Artha-swaroopu mattu lakshangalu
3. Odapu-Artha-swaroopu mattu lakshanagalu

**Refence Books:**

- 1.Janapada – Ji.Sham.Pa- Mysore
- 2.Janapada siddhanthagalu-Dr.Veeranna Dande, Kavimarga prakashana, Gulbarga
- 3.Moukhika- Dr.Veeranna Dande, Kavimarga prakashana, Gulbarga
4. Janapada Sahitya Prakaragalu-Ramachandra Gowad- Mysore
- 5.Janapada Kavya prakaragalu-Jishampa- Mysore

Elective Paper-I  
303.[A] Old Kannada Grammar

[Marks:100]

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**Course Objectives**

1. Grammar is very necessary to understand a language in a classical and systematic manner. Therefore, to understand Kannada, the study of Kannada grammar is necessary. Therefore, it is an important purpose here to understand how Kannada grammatical literature has evolved, especially the importance of Keshiraja's Shabdamani Darpana.
2. Keshiraja's Shabdamanidarpana is an important grammar work in Old Kannada, in which the basic facts of the language are understood through the letter case and the conjunction case.
3. Understanding the case of the noun as it appears in Keshiraja's Shabdamanidarpana
4. A detailed study of the various types of Samasa, Thadditha, and Akhilesh as described in Keshiraja's Shabdamanidarpana.

**Unit-1.1. Kannada Vyakarana Sahityada Vikasa**

2. Kannada Vyakarana Granthagalu
3. Vyakaranakke Keshirajana koduge

**Unit-2. Keshirajana Shabdamani Darpanam:**

1. Akshara Prakaranam
2. Sandhi Prakaranam

**Unit-3. Keshirajana Shabdamanai Darpanam.**

1. Nama Prakaranam
2. Samasa Prakaranam

**Unit-4. Keshirajana Shabdamanai Darpanam.**

1. Taddhita Prakaranam
2. Akhyata Prakaranam

**Refence Books:**

1. Aloka-H.S. Biligiri
2. Vyakaranagalu (Edt) V. Sitaramaiah, IBH prakashana, Bangalore
3. Shabdamanai Darpanam (Edt) T.S. Shamarao Talukinasmaraka Granthamale, Mysore-2008
4. Shabdamanai Darpana Vilasa- by Shivananda, Vijya pustaka bhandara mattu prakashana, Gadaga-1972

Elective Paper-I  
303.[B] Old Kannada Literature

[Marks:100]

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**Course Objectives**

- 1.This paper is helpful in understanding the nature of Old Kannada literature, hence the purpose of this paper is to study the periods of Old Kannada literature and the verse types of Old Kannada poetry in detail.
2. The purpose of this article is to introduce the personalities and works of important poets to understand old Kannada poetry.
- 3.To learn about the Kavirajamarga written by Srivijaya, an important landmark text of Old Kannada.
4. Studying the 13th and 14th Ashvasas of Pampana Vikramarjuna Vijaya, a masterpiece of Champu literature, as a model text in Old Kannada, thereby teaching the reading and interpretation of Old Kannada.

- Unit-1.**
1. Haladannada Sahityada Swaroopu
  2. Halagannada Sahityada Kala Ghattagalu
  3. Halagannada Padya Prakaragalu

**Unit-2.** Halagannada Pramukha Kavigalug:

1. Pampa
2. Ponna
3. Ranna
4. Chavundaraya
5. Nagachandra
6. Nayasena
7. Harihara
8. Raghavanka
9. Ratnakara Varni
10. Laksmisha

**Unit-3.** Shrivijayana kavirajamargada parichaya (Text)

**Unit-4.** Pampa Mahakaviya Vikrmarjuna Vijyayam 13 mattu 14 Ashwasagalau (Text)

**Refence Books:**

- 1.Kannada Sahityad Roopagalu-R.S.Mugali
- 2.Kannada Sahitya Charite-R.S.Migali
- 3.Jaina Sahitya Sahitya Vol-1 to 19, Kannada University, Hampi
- 4.Hariharana Ragalegalu (Edt) M.M.Kalaburagi, Kannada University, Hampi
5. Raghavankana Samagra Kavya Samput (Edt) B.A.Vivek Rai, Kannada University, Hampi
- 6.Kavirajamarga (Edt) M.V.Sitaramayya, Kannada Sahitya Parishttu, Mangalore

## Elective Paper-II

### 304.[A] Kannada Novel

[Marks:100]

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#### Course Objectives

- 1.Noel literature is one of the major genres of modern Kannada literature. Understanding the origin and Development of Kannada novel literature. Introducing important novelists.
- 2 & 3.The novel Alaida Mele, written by the famous Kannada novelist ShivaramaKarantaru, will be read as a text.
- 4.Studying the novel Odalala by Devanur Mahadev, who was famous in the Dalit literary scene, as a text.

#### Unit-1.1. Kannada Kadambariya Ugama-Vikasa

##### 2. Pramukha Kadambrikararu:

- 1.Galaganatharu
- 2.Devudu
- 3.Goruru Ramaswamy Ayyangar
- 4.K.Shiavarama Karantha
- 5.Ta.Ra.Su6.
- 6.Shantinath Desai
- 7.Devanuru Mahadeva
- 8.Baraguru Ramachandrappa

#### Unit-2.& 3. Alidamele-by K. Shivarama Karantha (Text)

#### Unit-4. Odalala – bu Devanuru Mahadeva (Text)

#### Refence Books:

1. Hoasagannagada Sahitya Charitre-L.S.Sheshgir Rao, Swapna Book house, Bangalore
2. Kannada Sahitya mattu Yugadharm – K.D.Kurthkoti, Manohara Granthamale,Dharwad
3. Hosagannada Sahitya Roopagalu-Kannada Sahitya Prishattu, Bangalore
4. Alidamele- K.Sshivarama Karantha
5. Devanuru Mahadevara Samagra Krutigalu, Partika Prakashana, Bangalore
6. Hosagannada Arunodya- Srinivasa Havanur, Karnataka Sahitya Academy, Bangalore



Elective Paper-II  
304.[B] Principles of Literary Criticism

[Marks:100]

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**Course Objectives**

- 1.The purpose here is to study the basic principles of literary criticism.
- 2.Studying the genres of literary criticism: critical, psychological, historical, empirical. Introduce these genres.
- 3.Studying the types of literary criticism such as Marxist criticism, feminist criticism, comparative criticism, and structural criticism.
- 4.Literary criticism needs to be studied with the aim of experimentally determining what type of criticism can be made on creative works.

**Unit-1.**Sahitya Vimarsheya Moolatavagalu:

- 1.Vimarsheya Swaroopa
- 2.Vimarsheya Karya
- 3.Vimaeshaka
- 4.Vimarshakana Ahartegalu

**Unit-2.**Vimarsheya Prakaragalu-1:

- 1.Kartrunishtha Vimarshe
- 2.Manovaijnana Vimarshe
- 3.Charitrika Vimaeshe
- 4.Prayogika Vimarshe

**Unit-3.** Vimarsheya prakaragalu-2:

- 1.Marx vaadi Vimarshe
- 2.Stri vaadi Vimarshe
- 3.Toulana Vimaeshe
- 4.Rachinika Vimarshe

**Unit-4.** Vimarsheya Prakaragalu-3:

- 1.Prakara Vimarshe
- 2.Chiranthana Vimarshe
- 3.Roopa nishtha Vimaeshe
- 4.Nirachana Vimarshe

**Refence Books:**

- 1.Vimarsheya poorva mattu pashchima-G.S.Shivarudrappa, Chaitr Prakashana, Bangalore, 1994
2. Vimarsheya moolatavagalu-H.Tipperudraswamy
3. Sahitya Vimarshe-C.N.Ramachandran, Karnataka Sahitya Academy, Bangalore, 1989

4. Toulanka Kavyamimamse-H.Tipperudraswamy
5. Hosagannada Sahitya Charitre-L.S.Sheshagiri Rao, Swapna book house, Bangalore
6. Hosagannada Arunodya- Srinivasa Havanur, Karnataka Sahitya Academy, Bangalore

## 401.History of Kannada Language

[Marks:100]

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### Course Objectives

- 1.The purpose of this paper is to understand the history of the Kannada language by studying the antiquity of the Kannada language and the origin of the Kannada-Karnataka words.
- 2.The relationship between Kannada and Sanskrit The philosophical debate on whether Kannada originated from Sanskrit The contribution of Sanskrit to the development of Kannada vocabulary
- 3.Study the different stages of development of the Kannada language and thereby understand how the language developed.
- 4.Study the regional varieties of the Kannada language to understand the diversity of the Kannada language.
- 5.Studying how grammar evolved to form the Kannada language, thereby understanding the holistic nature of the Kannada language.

- Unit-1.** 1. Kannada Naadu-Nudigala Pracheenata.  
2. Kannada-Karnataka Shabdagala Nishpatti.

**Unit-2.**Kannada-Sanskrita Bandhavya:

- 1.Kannada-Sanskrutagala bandhavya
- 2.Kannada Sanskruta Janyave?
- 3.Kanada Shabdakoshagala Belavanige
- 4.Prayogika Vimarshe

**Unit-3.** Kannada Bhasha Vikasa:

- 1.Kannada Bhasheya Baelavanigeya vividha Hantagalu
- 2.Poorvada Halagannada
- 3.Halagannada
- 4.Hosagannada

**Unit-4.** Kannada Bhasha Prabhedagalu:

- 1.Pradeshika Prabhedagalu
- 2.Samajika Prabhedagalu
- 3.kannadadalli Dakshinottara Margagalu

**Unit-5.** Kannada Vyakarana Vikasa:

- 1.Naama Padagalu
- 2.Sarvanaama Padagalu
- 3.Kannada Kriyaa Padagalu
- 4.Kannada Gunavachakagalu

- 5.Kannada Sankyavachakagalu
- 7.Kannada Kruddhanthagalu
- 8.Kannada Taddhitantagalu

**Refence Books:**

- 1.Kannada Bhasheya Charitre-P.G.Kulkarni
2. KannadaBhasheya Swaroopa- K.M.Krishna Rao
3. KannadaBhasa Shastra-R.Y.Dharwakar
4. Kannada Bhashe Kaipidi Vol-1, University of Mysore
5. Kannada Bhasheya huttu Belavanige-B.Ramachandra Rao, DVK Murthy Prakashan, mysore
6. Kannada Bhasheya Charitre-M.H.Krishnaiah
- 7.History of Kannada Language-R.Narasimhachar, University of Mysore

## 402. Kannada Epigraphy

[Marks:100]

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### Course Objectives

- 1.The aim of this journal was to chronicle the history of the study of inscriptions in India, the collection and study of inscriptions in Karnataka.
- 2.Understanding the importance of studying inscriptions will enable one to study history, religion, society, culture, literature, language with certainty.
- 3.The study of inscriptional materials is about learning about the materials on which inscriptions were written.
- 4.The purpose here is to study the different types of legislation, thereby enabling one to understand the diversity of legislation.
- 5.The purpose of this study is to study how legislation is classified in various ways according to its subject matter and subject matter.

**Unit-1.** Samanya Parichaya: 1.BharatadalliShasanagala Adhyayana  
2.Karnatakadalli ShasanagalaSangrahamattu Adhyayana

**Unit-2.**ShasangalaAdhyayanadaMahatva:1.Itihasa  
2.Dharmika  
3.Samajika  
4.Samskrutika  
5.Sahityika  
6. Bhashika

**Unit-3.**1.Shasana Baraha Samagrivalu: 1.Shile  
2.Mannu  
3.Loha  
4. Iinnitara

2.Shasanada Prakaragalu:1.DanaShasana  
2.Prashasti shasana  
3.Veeragallu  
4.Mastigallu  
5.Nishidigallu

**Unit-4:**Shasanagala Vargikarna:1.Pradeshika  
2.Bhashika  
3.Raja Manetanagalu  
4.Vastadharita

**Unit-5.** 1.Shasangalalli Kalaganane:1.Shalivahanashakhe

- 2.Vikrama Shakhe
- 3.Chalukya vikrama Shakhe

- 2.Shasana SiddhateyalliPalgolluva Vyaktigalu:1.Kavi
- 2.Lipikar
- 3.Kandanakara

**Refence Books:**

- 1.Shasana Sangraha (Edt) by A.M.AnnegeremattuR.Shesha Shastri, Kannada Sahitya Parishattu, Bangalore
- 2.Kannada ShasangalaSamskrutika Adhyayana-M.Chidananda Murthy, University of Mysore
- 3.karnatakaShasanaSamikshe-K.v.Ramesh
- 4.Karanatakada Veeragallugalu-R.SheshaShastri, Karnataka Sahitya parishattu, Bangalore

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## Elective -III

### 403.[A] Kannada Drama

[Marks:100]

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#### Course Objectives

- 1.Drama is a genre in modern Kannada literature. The main objective here is to study the origin and development of drama at various stages.
- 2.It will be possible to discover what the material style of the plays was like by introducing the works of major playwrights.
- 3.The purpose here is to recognize the contribution of major playwrights to dramatic literature.
- 4.The play Sari Putra is suggested as a text. By reading this play, it will be possible to understand the nature and characteristics of the play.

#### Unit-1.KannadaNatakadaugama- Vikasa:

- 1.Navodya
- 2.Pragatisheela
- 3.Navya
- 4.Dalita-Bandaya

#### Unit-2.PramukhaNatakararaKritigalaParichaya:

- 1.Karnataka Shakuntala Natakam-Basavappa Shastri
2. Ashwatthaman-B.M.Shri
- 3.yashodhara-Masti
- 4.beralge-koral-Kuvempu

## 5.Kelujanamejaya-Shriranga

### Unit-3.PramukhanatakakararaKoduge:

1. T.P.Kailasam
- 2.Pu.Ti.Narasimhachar
- 3.Shriranga
- 4.Champa
- 5.Girish Karnad

### Unit-4.Sariputra(Drama)[Text] by Dr.T.M.Bhaskar

#### Refence Books:

- 1.Gangotri, Kuvempu Abhinandana granthi, Mysore
- 2.Sahyadri Kuvempu Abhinandana samputa-Mysore
- 3.Kannada Natakagalu-K.Marulasiddhappa, Bangalore
- 4.Yugadharma mattu Sahitya Darshana-KirthinathaKurthakoti, Dharwad
- 5.Hosagannada Sahitya Charitre-L.S.Sheshigiri Rao, Bangalore
- 6.Sariputra-T.M.Bhaskar, Dharwad

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## Elective -III

### 403.[B] Kannada Granthasanapadana Shastra

[Marks:100]

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#### Course Objectives

- 1.The purpose of this paper is to study the meaning of Kannada literary editing, its development in Kannada, and the history of Indian literary editing.
- 2.Learning about the materials used to write texts
- 3.To learn about the parallelism that occurs in literary works, the meaning of parallelism, its nature, and its types, various literary works will be studied.
- 4.The goal here is to study the procedures of book editing. I understand those procedures properly, but it will be helpful in doing the work of book editing.

- Unit-1.**1.Grantha Sampadaneya Artha,  
2.Kannada GranthaSamapadana Sahastra beledubandabage.  
3.Bharatiya GranthaSamapadanebeledu band bage.

**Unit-2.**BarahaSamagrivalu:

- 1.Loha Samagrivalu
- 2.Lohetara Samagrivalu
- 3.itara Prakaragalu
- 4.Llipikaararu mattu Avara Adarsha
- 5.Lipikarara Prakaragalu

- Unit-3.**1.Skhalityada Artha -Swroopa,  
2.Skhalityakke Karana mattu adara prakaragalu:  
3.Akshara Skhalityamattu  
4.Itara Skhalityagalu

- Unit-4.** 1.Grantha Sampadaneya Vidhividhanagalu,  
2.Sanketagalu  
3.Sankshepagalu

#### Refence Books:

- 1.Kannada GranthaSamapadane-Dr.D.L.Narsimhachar, DVK Murthy Prakashana, Mysore
- 2.Kannada GranthaSampadana Shastra-Dr.M.M.Kalaburagi. Smajapustakalaya, Dharwads

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## **Course Objectives**

- 1.Students will be able to gain research experience by doing a project.
- 2.Students will be trained on how to write a research paper.
- 3.How to do fieldwork: Developing the ability to classify, analyse, and reason about research materials collected through fieldwork.
- 4.A guiding primary lesson for students to become future researchers and scientists of the country by undertaking a project
- 5.If you develop project management skills, you will be able to easily and naturally manage projects assigned by companies at work.



## MODEL QUESTION PAPER

For M.A. I Semester for the Academic year-2022-23

Time:3Hours] [70 Marks

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### Part-A [5x4=20Marks]

Short Notes (Answer All)

- 1.
- 2.
- 3.
- 4.
- 5.

### Part-B [5x10=50Marks]

- 6.A. Or B
- 7.A. or B
- 8.A. or B
- 9.A. or B
10. A or B