





αἰετὸν ἔργον «ἐκζητᾷ» αἰῶνα

JA.J. vĚřPĀ, Á»vĀ aĀvĀŮ ·· ÁμÁAvĀCzĀiĀÉĀ

ZĀĀĀŌ, ĀiĀÉĀdÉÉ

¥bPĒĀ

2013-2014

**PA'AVIA PEIQACZAIIEA, M, U a'AEI, UAUFEAWa a'IE, MEgA – 570 006**

<b>a'IEZPEIA ZMA'AO, A</b>	<b>JgqEIA ZMA'AO, A</b>	<b>a'MegEIA ZMA'AO, A</b>	<b>Ea'OEIA ZMA'AO, A</b>
1.1 a'IAAVgA vM'UkA a'AVU 1ZAVUkA	2.1 a'IAAVgA vAVUkA a'AVU «ZAEUkA	3.1 a'IAAVgZA a'AE-AA±A UkA (DAiB DzAj vA «ZAyöUkUj)	4.1 PEIQZP e a'IAAVgA Lw°A'PA, P'öPUE
1.2 a'IA «eAIE a'AVU a'IAAVgA	2.2 vAAwPA a'IAAVgA «eAIE a'AVU a'IAEKPUkA	3.2 a'IAAVgA vE°PA «a'AZIE a'AVU a'IE°PA'AE	4.2 Dqkva a'IAIAV PEIQ
1.3 vE°PA, A°MA : Ew°A, vM'e a'AVU «ZAE	2.3 vE°PA AgMAIA A»vA	3.3 a'IAAVgZA YBAGUkA	4.3 vE°PA PA'kAA'IAA, E
1.4 (J) vE°PA A»vA : PEIQ a'AVU vK'VA	2.4 vE°PA A»vA PEIQ a'AVU »Ac	3.4 vE°PA A»vA : YAAVA PA'PiUkA	4.4. (J) vE°PA A»vA : D, PEI a'AVU Pj ©AiEI
1.5 YAAIEAVPA a'IAAVgA 1	2.5 YAAIEAVPA a'IAAVgA 2	3.5 a'IAZPA a'AVU a'IAAVgA	

IEAZIE : YAAIEAZA YMBUKE a'AgPE 4 UAmUkA

CAPUkA : 80 + 20 (DAVj PA a'IE°PA'AE) = 100

Yj APAP'U: 3 UAmE

**a'IEZPEIE ZMA'AO, A**

**YMBE 1.1 : a'IAAVgAVM'UkA a'AVU 1ZAVUkA**

- a'IAAVgZA Yj PPEIE - a'IAAVgZA GzIA±A a'AVU a'Ag, U - YB, P'ö, AZA'öZPe a'IAAVgZA CUMV a'AVU  
YAAIEAdEUkA - a'IAAVgA: 1A'AVU a'AVU «, vA Yj CUkA.
- a'IAAVgZA Yj a'IE - AIEA YBUkA : Version, rendering, CEAAZA a'IAAVgA vAöA, PEIA'APe -  
a'IE°a'IE a'AVU GCP'ö a'IE - EAVIEA Translation YBUkA «ZAI bAAIUkA - a'IAAVgA a'AVU CEAAZA  
YBUkA a'IE - a'IAAVgZA «ZUkA : CAVI'AO'IPA CAVI'AO'IPA CAVI' - A'AEAVPA (inter-semiotic) -  
a'IAAVgA: a'IE°PA'AE, SgP'Ue a'IE° - a'IAAVgA «eAIEP'PA'AI? - a'IAAVgPAGgA ZPE»UkA.
- a'IAAVgA a'AVU EvgA eAIEP'AVUkA e'VE CZgA, ASAZI a'IA «eAIE Ew°A, P'ö, AAd±A, a'IE«eAIE PA'E  
a'AVU° vPA'UkA, ZPAö a'AVU, A, w, a'AP'it, PEA±keAIE ±E°±A, EvAc.
- a'IAAVgZA AZUkA a'AVU Ew«AWUkA °AUKE P'ej AiA e'P'IAVPA AiAAUkA - DzEö a'IAAVgPAGgA  
C°öVUkA °AUKE DzEö a'IAAVgZA 1ZAVUkA : YBPE YBZ CxöPE Cxö, a'APe a'IA) gIEYAAVgA  
(Communication) 1ZAVV A'AEIA (Equivalence) 1ZAVV A'AEIA (Communication) 1ZAVV Cxö  
(Meaning) 1ZAVV - a'IAAVgZA vM'UkA, «ZAIIVV vM'e a'IE-A'IA vM'e Yj °AgA vM'e DEIAZM'e  
CEAgIEYVA vM'e

**YgA°A±DEA, A»vA**

1. a'IAAVgA PEIE

- YBAIEI UAgAZMI







18. M. Arunachalam                                  History of Tamil Literature
19. S. Ramamani                                      A Comparative Study of Tiruvalluvar, Sarvajna and Vemana, Prasaraanga, University of Mysore

**¶ 1.4 : vÉPÁ, Á»vÁ: PEbqÁ ªÁvüv®ÁUÄ**

1. DCPÁ® : 'ÉUÉÁ½PÁ, ÁÁ, ÁwPA ªÁvü GÁDQÁiÁ, ASAZüMÄ, DZÁgÁ ªP P ÁgÜMÄ, ° | ªÁvü, ÁÁÁFPÁ 'ÁAZPÄ gÁvÁiÁ ªÁvü Pk vÁiÁ - ¶ÁÜÜÁ ¶É ÁªÜMÄ - ÁZÁÁ ªÉZÁÜMÄ
2. ±ÉÁ ªÁvü ªPÁ Á»vÜMÄ : v®ÁUÄ ±É PkÜMÄ ªÁÁ-É S, P Á±ÜÉÁ ¶É ÁªÁ - ¶Á®ÁJ PE, ÉÁªÁÉÁxÄ ²ÁÉÁxÄ EvÜgÄ ±É PkÜMÄ : v®ÁVER É QÁVDEÁ, Á»vÁ - PEbqÁ ° J ZÁ, Á»vÁZÉACÜÉ vÉ®PÁ CzÁiÁÉÁ
3. ²ÁPÜZÁªÁÁiÁÉÁ PÁ®ZÁ PÜÁÖI PÁAZÁ, Á»vÁ - «dÁiÁÉÜgÄ ªÁvü ªÉ, MEgÁ CgÜÁ ªÁÉÉÜMÄ PÁ®ZÉ PEbqÁ ªÁvü v®ÁUÄ, Á»vÜMÄ PEbqÁ ªÁvü v®ÁUÄ, Á»vÜMÄ É ÁÜ : gÁªÁÁiÁt ªÁ°ÁªÁgÜMÄ, ±ÉÁ ¶ÁgÁvÉÜgÄ ªÁvü ªÁ°ÁªÁiÁgÄ, 'ÁUPÁ ªÁvü EvÜgÄ ¶ÉgÁtPÁ ªÁÜMÄ.
4. Á»vÁ ¶PÁgÜMÄ ¶SÁZÁ ¶ÁgÁt, ±ÁPÁ ÁiÁPÁÉÁ QÁVDEÉ PÁZASj, ÁtPvÉ ÉÁI PÁ

**¶ÁªÁªÁDEÁ, Á»vÁ**

1. PEbqÁ CzÁiÁÉÁ, Á, ÁiÁ PEbqÁ, Á»vÁ Zj vÉ, ÁªÁI -1
2. v®ÁUÄ 'Á¶É ªÁvü, Á»vÁ - Dj ÁiÁ, i ÁAZÜgÄ
3. ¶ÁªÁÉÉÉÁiÁ - PE ªÁPÁ gÁªÁªÁ
4. ²ÁPÜZÁªÁÁiÁÉÁ PÁ®ZÁ PÜÁÖmÁAZÁ, Á»vÁ - PE ªÁPÁ gÁªÁªÁ
5. PÁAZÁ, Á»vÁ CPÁqkÁiÁ 'ÁgÁvÁiÁ, Á»vÁ ªÁªÁÖ¶PÁ ªÁÁ-ÁiÁ, ¶Á, PÜMÄ

**¶ 1.5 : ¶ÁÁiÉÁVPÁ 'Á¶ÁvÜgÄ**

1. 'Á¶ÜMÄ, ÜgÉYÁ ªÁvü 'Á¶ÁvÜgÉ PÉ MªÁ¶qÁªÁ JgÜgÄ 'Á¶ÜMÄ ®Pít ÜMÄ ªÁvü ªÉzÜMÄ - ªÁÉ® 'Á¶É ªÁvü GÜPÜ 'Á¶É-EvÜgÄ 'Á¶ÜMÄZÁ ªÁvü 'Á¶Ü, ÜÁÁiÁ 'Á¶ÜÉ °ÁÜKE ªÁvü 'Á¶Ü, ÜÁÁiÁ 'Á¶É-ÁAZÁ EvÜgÄ 'Á¶ÜÜÉ 'Á¶ÁvÜgÄ : ÁZÁÜMÄ ªÁvü EwªÁwÜMÄ - 'Á¶ÁvÜgÉ ¶ÉªÁZÁÉ
2. EAVPíªAZÁ PEbqPE 'Á¶ÁvÜgÄ ªÁPÜÁvPÁ ®ÉMÜMÄ- 'ÁgÁvÉ É EAVPí 'Á¶ÁiÁ ¶ÉÁvÜMÉ ªÁvü 'Á¶ÁiÁE- EAVPí : DqÁ 'Á¶É ªÁvü SgÁtÜÉ 'Á¶É«ªÁ, ÁZÁÜMÄ É EAVPí SVPÉ EAVPí ªÁPÜgÁt : ÉÁªÁZÁ, PDEÁªÁ, QÁiÁZÁ «ªÁt, QÁiÁªÁªÁt, ASAZÁ, MEZPÁ, PÁZÁiÁ 'ÉAZPÁ CªÁiÁ, PÁ®, °ÁUÄ ªZÉÁ
3. ¶ÁÁiÉÁVPÁ CªÁÜMÄ : EAVPíªAZÁ PEbqPE «ªÁ SÜÁiÁ ªÁPÜgÉMÄ : ÁªÁÉÁ ¶ÁªÁªÁ «ZÁªÁ ªÁªÁZÁªÁ DªÜgÁ, MEZPÁ ªÁPÜMÄ- ÜMÄ, ÁÁiÁPÜ «ªÁªÁPÜMÄ.
4. ¶ÁÁiÉÁVPÁ 'Á¶ÁvÜgÄ - ÜMÄ ¶ÁÁiÉÁÜMÄ : EAVPí, ÁZÁgÁt ÜZÁªÁ, ÜMÄ ÉPÁÉÜMÄ : JAI Á CªÁÜMÄ.

**¶ÁªÁªÁDEÁ, Á»vÁ**

1. ±Á, Á»vÁ ªÁªÁÖt - PÁ PÁ C, Á, ªÉ.«.
2. «ªÁÉÁ, Á»vÁ ªÁªÁÖt - PÁ PÁ C, Á, ªÉ.«.
3. English Grammar & Composition – C.L. Wren & H. Martin
4. PEbqÁ ªÁZPÁ ªÁPÜgÁt - wÁ.ÉÁ. ²Á.
5. Á®Á EAVPí - J. i. j. i. ±Á¶J gÁªí
6. ªÁPÁ Áj PÁ CÉÁªÁZÁ - 'ÉÁªÁÉÁxi wÁ Áj
7. Problems of Translation – H. Lakshmi

**JgÜgÁiÁ ZÁªÁÖ, Á**

**¶ 2.1 : 'Á¶ÁvÜgÄ: vÁvÜMÄ ªÁvüªZÁÉÜMÄ**

1. 'Á¶É : ÜgÉYÁ ªÁvü®Pít - 'Á¶ÁvÜgÁ - SÁv 'Á¶É, ÉAZÜgÄ 'Á¶É «Ávü 'Á¶É - ÜÉÉÁQÁ 'Á¶Á ¶J, ÜgÁ - 'Á¶ÁvÜgÄ ° ¶ÁvÜgÄ ° | ÁPÜgÁt (Transcription).





1. "ÁghvÁiÁ Á»vÁzÁ Ÿj PpÉÉ ŸjgÉŸÁ áÁvÁU®PÉt; "ÁghvÁiÁ Á»vÁzÁ KpVÁiÁ PÁgÁtUkÁ "ÁqPA PÁvÉ Áv "ÁghvÁiÁ Á»vÁ
2. "ÁghvÁiÁ Á»vÁzÁ ŸzÁÉÁ DpÉjUkÁ; vÉ®PÁ "ÁghvÁiÁ Á»vÁzP è gÁÁiÁiÁt, á°Á "ÁghvÁ "ÁURÁ "Á Á PÁ½zÁ ÁCUMÁ PÁvUkÁ ŸÁvÉ DAUÁ Á»vÁ PÁvUkÁ áÁvÁU PkUMÁ ŸÉÁÁ "ÁghvÁiÁ "ÁµÁ Á»vÁUkÁ ÉkÁÁt PÉvÁ-PÉqÁUÉ áZÉÁ Á»vÁ ÁzÁ±PÁÁ áÁAU®PÁÁ ŠÁgÁÁF Á»vÁ UÁiÁ PÁÁŸPÁgUkÁ áÉµÁ
3. "ÁghvÁiÁ Á»vÁ ŸPÁgUkÁ : á°ÁPÁÁ ÉÁI PÁ UÁzÁ PkUMÁvPÁ ŸÁzÁÉÁ ŸPÁgUkÁ; PÁziÁsj, ÁtPÁÉ ŸÁzÁ "ÁÁvÁvUkÁvPÁ DzÁPÁ ŸPÁgUkÁ  
 "ÁghvÁiÁ Á»vÁ ŸPÁvUkÁ : ŸÁzÁÉÁ PÁ® : zÁ«ÁÖPÁ PÁÁ «ÁgPÁÁ áÁvÁU gÁÉÁzÁ Á»vÁ áÁzPÁ® :  
 "ÁDU PÁÁ CÉÁ "ÁÁ PÁÁ áÁvÁU ÁÁw Á»vÁ DzÁPÁ PÁ® : PÁ®PÁ áÁvÁU áÁÁkPÁ Á»vÁ : áÁÁPÁzÁ  
 ŸÁÁÁÁzÁ ÁzÁgÁÁzÁ
4. DzÁPÁ "ÁghvÁiÁ Á»vÁ ŸÁÉÁÁFÁÉÁ gÁÁiÁiÁ ŸÉÖ ÉPÁzÁiÁ, ÉPÁ áÁvÁU ÉPÁÁvÁ ŸÁxUkÁ: UÁÁÁÁF, áÁPÁÖ, CgkÁzÁ gkÁÁzÉ áÁÁvÁzÁ ÁzÁgPÁÁ ŸÉÁÁ "ÁghvÁiÁ "ÁµÁ Á»vÁ ÁÁUkÁ ŸjgÉŸÁ PÁgÁ PÉqÁUÉ KpVUÉ ÉÁUkÁ ŸÉÁvÁPÁ

**ŸjgÁÁ±ÁÉÁ Á»vÁ**

1. vÉ®PÁ "ÁghvÁiÁ Á»vÁ (CÉÁ) : PÉÁÖI PÁ Á»vÁ CPÁqkÁ
2. Á»vÁ "Ághv : JÉi. CÉÁvÁÁUÁZÁgi
3. "ÁghvÁiÁ Á»vÁ ÁÁÁPÉ : PÁµPÁÉwÖ QvÁÉÁ
4. "ÁghvÁiÁ Á»vÁ áÁzÁgÁ : J. i. ÖÁÁÉÁgÁiÁt CgÉÁgÁ – GÁÁÁÁÁÁ
5. "ÁghvÁiÁ Á»vÁzÁ ÉwÁÁÁ M®ÁUkÁ : PÉÁqÁ Á»vÁ Ÿj µÁvÁU
6. "ÁghvÁiÁ ÁÁÁv áÁvÁU ÉvÁÁ ÁÁÉÁUkÁ : C.ÉÁ PÁÁÁÁiÁ
7. PÉÁqÁ CzÁiÁÉÁ ÁÁÁiÁ PÉÁqÁ Á»vÁ Zj vÉ-1 : PÉÁqÁ CzÁiÁÉÁ ÁÁÁ
8. ÁPÁ°ÁÉÁ "ÁghvÁiÁ Á»vÁ : (CÉÁ) ŸÁw. ÉÁÁ Á°ÁzÁgi
9. Indian Literature : Nagendra (ed.)
10. Literature in Modern Indian Languages : V.K. Gokak (ed.)
11. The Concept of Indian Literature : V.K. Gokak
12. Indian Literature since Independence : K.R. Srinivasa Iyengar
13. Comparative Indian Literature : Alphonso Karkala

**ŸÁÁÉ 2.4 : vÉ®PÁ Á»vÁ : PÉÁqÁ áÁvÁU»ÁC**

1. PÉÁqÁ Á»vÁzÁ Lw°ÁPÁ CÁÁÉÁPÉÁŸÁzÁÉÁ áÁvÁU áÁzPÁ°ÁÉÁ Á»vÁzÁ ŸÉÁÁR zÁgUkÁ, ŸPÁvUkÁ, PkUMÁ áÁvÁU PÁvUkÁ – DzÁPÁ PÉÁqÁ Á»vÁzÁ ÁÉÁ Ÿj zÁiÁ ÉPÁzÁiÁ, ÉPÁ ŸÁÁzÁ®, ÉPÁÁvÁÁ
2. »ÁC Á»vÁzÁ Lw°ÁPÁ CÁÁÉÁPÉÁŸÁzÁÉÁ áÁvÁU áÁzPÁ°ÁÉÁ Á»vÁzÁ ŸÉÁÁR zÁgUkÁ, ŸPÁvUkÁ, PkUMÁ áÁvÁU PÁvUkÁ- DzÁPÁ »ÁC Á»vÁzÁ ÁÉÁ Ÿj zÁiÁ-bÁÁiÁÁzÁ ŸÁÁzÁ ÉvÁÁ ÉPÁ áÁvÁU ÉPÁÁvÁÁ ŸÁxUkÁ
3. DÁiÁŸ ŸÁvUkÁ (vÉ®PÁ «ÁzÉÉ)
  - gÁÁÁzj vÁ ÁÁÁÁÁ "Á°PÁÁqÁ (DÁiÁŸ "ÁÁUkÁ) - zÁgÁÁÁÁiÁt zÉÁÉÁ
  - áZÉÁ – (DÁiÁŸ áZÉÁUkÁ) 50 áZÉÁUkÁ
4. DÁiÁŸ ŸÁvUkÁ
  - UÉÁzÁÉÁ (ÁÁÁÁ) (ŸÁÁÁzÁzi)- CÉÁ : gÁÁÁPÁÁ GqÁŸÁ
  - zÁÁÖj gÁUÁ (zÁÁÁiÁÁ) - CÉÁ : JZi.J. i. ŸÁÁÁw

**ŸjgÁÁ±ÁÉÁ Á»vÁ**

1. »ÁC Á»vÁ PÁ Éw°ÁÁi – gÁÁÁzÁzÉ±ÁPÁ
2. »ÁC Á»vÁ PÁ ŠÁÁi Éw°ÁÁi – ŸÉ: »ÁC Á»vÁ ÁÁÁÁÉÁ ŸÁiÁÁUí
3. gÁÁÁzj vÁ ÁÁÁÁÁ – VÁvÁ ŸÉi, UÉÁgÉSiŸÁgÁ
4. DÁiÁŸ áZÉÁUkÁ : "ÁUkÁÉgÁ «ÁzÁÁÁÁiÁ





- 3.  $\text{A}\pm\text{A}\text{V}\text{A}$   $\text{A}\gg\text{v}\text{A}$   $\text{A}\text{E}\text{A}\text{P}\text{A}$  - J.T.J.J.  $\text{A}\mu\text{M}\text{J}$   $\text{g}\text{A}^{\text{A}}\text{i}$
- 4.  $\text{U}\text{A}\text{i}\text{M}\text{A}\text{i}\text{A}$   $\text{A}\text{E}$   $\text{A}\text{E}$   $\text{A}\text{E}$  - (CEA)  $\text{A}\text{w}$ .  $\text{E}\text{b}\text{P}$   $\text{A}^{\circ}\text{A}\text{Z}\text{A}\text{g}\text{i}$
- 5.  $\text{E}\text{A}\text{V}\mu\text{i}$   $\text{A}\gg\text{v}\text{z}\text{A}$   $\text{E}\text{w}^{\circ}\text{A}$   $\text{A}$  - J.T.J.J.  $\text{A}\mu\text{M}\text{J}$   $\text{g}\text{A}^{\text{A}}\text{i}$
- 6.  $\text{M}\text{q}\text{E}\text{i}$  - f.«.  $\text{g}\text{i}\text{O}$
- 7.  $\text{E}^{\circ}\text{A}\text{i}\text{A}\text{q}\text{i}$  - f.«.  $\text{g}\text{i}\text{O}$
- 8.  $\text{E}^{\circ}\text{A}\text{i}\text{A}\text{q}\text{i}$  - J.T.J.J.  $\text{A}\mu\text{M}\text{J}$   $\text{g}\text{A}^{\text{A}}\text{i}$
- 9.  $\text{A}\text{E}\text{A}^{\text{A}}\text{A}\text{g}\text{E}\text{A}$   $\text{M}\text{q}\text{E}\text{i}$  - ©.  $\text{U}\text{A}\text{E}\text{A}\text{A}\text{g}\text{A}^{\circ}\text{g}\text{A}^{\text{A}}\text{i}$

**YARE 3.4 : AAZPA ANU AMAVBA**

- 1.  $\text{A}^{\circ}\text{A}\text{P}\text{E}\text{A}$  -  $\text{A}^{\circ}\text{A}\text{P}\text{E}\text{z}\text{A}$   $\text{O}\text{A}\text{V}\text{U}\text{M}\text{A}$  -  $\text{A}^{\circ}\text{A}\text{P}\text{E}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$  -  $\text{A}^{\circ}\text{A}\text{P}\text{E}\text{A}$   $\text{A}\text{E}\text{A}\text{i}\text{A}$   $\text{A}\text{E}\text{A}\text{A}\text{R}$   $\text{A}^{\circ}\text{A}\text{P}\text{E}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{U}\text{A}\text{U}\text{A}^{\text{A}}\text{U}\text{A}\text{t}\text{U}\text{M}\text{A}$
- 2.  $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{E}$   $\text{C}\text{E}\text{A}$   $\text{J}$   $\text{A}^{\circ}\text{A}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{Z}\text{E}\text{U}\text{M}\text{A}$  -  $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{z}\text{A}$   $\text{A}\text{Z}\text{A}$   $\text{A}\text{E}\text{A}\text{g}\text{U}\text{M}\text{A}$  -  $\text{A}\text{E}\text{A}\text{E}$   $\text{A}\text{Z}\text{A}$   $\text{C}\text{A}\text{U}\text{U}\text{M}\text{A}$  -  $\text{P}\text{E}\text{I}\text{q}\text{A}$   $\text{A}\text{E}\text{A}\text{E}\text{A}\text{Z}\text{P}\text{A}\text{z}\text{A}$   $\text{A}\text{E}\text{A}\text{E}\text{A}\text{U}\text{E}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$
- 3.  $\text{A}\text{E}\text{A}\text{U}\text{M}\text{A}$   $\text{E}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$  -  $\text{A}\text{g}\text{A}\text{A}\text{A}\text{i}\text{A}$   $\text{A}\mu\text{U}\text{z}\text{A}\text{z}\text{A}$   $\text{E}\text{A}\text{V}\text{A}\mu\text{i}\text{U}\text{E}$   $\text{A}\text{U}\text{M}\text{E}$   $\text{E}\text{A}\text{V}\text{A}\mu\text{i}\text{A}\text{z}\text{A}$   $\text{E}\text{v}\text{b}\text{z}\text{A}$   $\text{A}\mu\text{U}\text{z}\text{U}\text{E}$   $\text{A}\mu\text{A}\text{V}\text{J}$   $\text{A}\text{I}\text{A}\text{P}\text{A}\text{z}\text{b}\text{E}$   $\text{J}\text{z}\text{A}\text{g}\text{A}\text{U}\text{A}^{\text{A}}$   $\text{A}\text{P}\text{A}$   $\text{U}\text{M}\text{A}$  -  $\text{A}\text{C}\text{Y}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{E}\text{A}\text{E}\text{A}\text{U}\text{U}\text{M}\text{A}$  -  $\text{E}\text{A}\text{R}$   $\text{A}\text{V}\text{E}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{E}\text{A}\text{E}\text{A}\text{U}\text{U}\text{M}\text{A}$ .
- 4.  $\text{g}\text{A}\text{R}\text{A}\text{i}\text{E}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{n}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{z}\text{P}\text{E}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{C}$   $\text{A}\text{U}\text{M}\text{E}$   $\text{E}\text{A}\text{V}\mu\text{i}$   $\text{A}\text{V}\text{B}\text{U}\text{M}\text{A}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{E}\text{A}\text{E}\text{A}\text{U}\text{U}\text{M}\text{A}$  -  $\text{Z}\text{P}\text{E}\text{A}$   $\text{A}\text{V}\text{z}\text{P}\text{E}$   $\text{q}\text{P}\text{A}\text{U}\text{i}$  -  $\text{P}\text{E}\text{I}\text{q}\text{A}$   $\text{E}\text{A}\text{g}\text{A}\text{V}\text{U}\text{M}\text{A}$   $\text{E}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$  -  $\text{z}\text{A}\text{U}\text{M}\text{A}$ ,  $\text{P}\text{P}\text{b}\text{U}\text{U}\text{M}\text{A}$ .

**YAG AAD EAU XUM A**

- 1.  $\text{P}\text{A}\text{E}^{\circ}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$  : ©.  $\text{J}$ .  $\text{Z}\text{A}\text{z}\text{E}\text{A}\text{R}\text{g}\text{i}$
- 2.  $\text{P}\text{A}\text{E}^{\circ}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$  :  $\text{J}$ .  $\text{A}\text{E}\text{t}\text{D}$   $\text{A}\text{I}\text{A}$   $\text{A}\text{E}$ :  $\text{P}\text{E}\text{I}\text{q}\text{A}$   $\text{A}\text{E}$ .  $\text{A}$ .
- 3.  $\text{Mass Media and Society}$  :  $\text{James Curvan and Mychel guruvi tect}$ .
- 4.  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{A}$   $\text{A}\text{P}\text{A}$   $\text{E}\text{E}$   $\text{U}\text{M}\text{A}$  :  $\text{A}$  :  $\text{q}\text{A}$ .  $\text{P}\text{J}$   $\text{A}\text{U}\text{E}\text{q}\text{A}$   $\text{A}\text{Z}\text{E}\text{P}\text{A}\text{z}$
- 5.  $\text{A}\text{g}\text{A}\text{A}\text{A}\text{i}\text{A}$   $\text{A}\text{E}\text{A}\text{E}\text{A}\text{Z}\text{P}\text{A}$  :  $\text{E}\text{A}\text{R}\text{U}\text{A}$   $\text{P}\text{A}\text{P}\text{A}\text{E}\text{w}\text{O}$ ,  $\text{A}\text{g}\text{A}\text{A}\text{U}\text{A}$   $\text{A}\text{E}$   $\text{A}\text{E}$ .
- 6.  $\text{A}\text{A}\text{E}\text{A}\text{V}\text{P}\text{A}$   $\text{A}\text{E}\text{A}\text{E}\text{A}\text{Z}\text{P}\text{A}$  :  $\text{A}$ . ©.  $\text{A}\text{P}\text{A}\text{O}\text{b}\text{A}\text{d}\text{A}$ ,  $\text{A}\text{U}\text{M}\text{E}\text{g}\text{A}$   $\text{A}\text{E}$ .
- 7.  $\text{P}\text{E}\text{I}\text{q}\text{A}$   $\text{A}\text{E}\text{A}$   $\text{A}\text{E}\text{A}$  :  $\text{A}$ .  $\text{z}\text{A}\text{A}\text{A}$   $\text{A}\text{A}\text{E}\text{E}\text{g}\text{A}$   $\text{A}\text{g}\text{A}\text{A}\text{U}\text{A}$   $\text{A}\text{E}$   $\text{A}\text{E}$ .
- 8.  $\text{P}\text{A}\text{E}^{\circ}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$  :  $\text{r}$ . ©.  $\text{E}\text{A}\text{A}\text{i}\text{P}\text{A}$   $\text{U}\text{A}\text{S}\text{U}\text{D}$   $\text{A}\text{E}$ .

**3.5 : AMAVBZA AE AA XUM A**

( $\text{D}\text{A}\text{i}\text{A}$ )  $\text{D}\text{z}\text{A}\text{J}$   $\text{v}\text{A}$   $\text{P}\text{E}\text{m}\text{i}$   $\text{A}\text{E}\text{z}\text{A}\text{A}\text{i}\text{A}$  ( $\text{A}^{\circ}\text{J}$ )  $\text{C}\text{E}\text{A}$   $\text{A}\text{g}\text{A}$   $\text{A}\text{g}\text{E}$   $\text{A}\text{U}\text{U}\text{z}\text{A}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{z}\text{P}\text{E}\text{A}$   $\text{E}\text{A}\text{B}$   $\text{D}\text{A}\text{i}\text{A}\text{P}\text{E}\text{A}\text{q}\text{A}$   $\text{S}\text{g}\text{A}^{\text{A}}$   $\text{A}\text{Z}\text{A}\text{Y}\text{O}\text{U}\text{z}\text{U}\text{J}$ )

- 1.  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{J}$   $\text{A}\mu\text{E}$  :  $\text{A}\text{I}\text{A}$   $\text{A}\text{U}\text{M}\text{E}$   $\text{A}\text{A}\text{A}\text{V}\text{A}$  -  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{C}\text{U}\text{M}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$  -  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{P}\text{E}\text{A}\text{i}\text{A}$   $\text{C}\text{x}\text{P}\text{A}$   $\text{A}\text{E}\text{E}\text{P}\text{E}$  -  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{Z}\text{E}\text{A}$   $\text{A}\text{A}\text{V}\text{U}\text{M}\text{A}$ .
- 2.  $\text{D}\text{z}\text{E}\text{D}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{P}\text{E}\text{U}\text{M}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{D}\text{z}\text{E}\text{D}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{P}\text{A}\text{g}\text{E}\text{A}$   $\text{U}\text{A}\text{t}\text{U}\text{M}\text{A}$  -  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{V}\text{A}\text{V}\text{U}\text{M}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$  :  $\text{A}\text{I}\text{A}\text{E}\text{A}^{\text{A}}\text{A}\text{z}\text{A}$   $\text{A}\text{A}\text{E}\text{A}^{\text{A}}\text{A}\text{z}\text{A}$   $\text{A}\text{g}\text{A}\text{E}\text{A}^{\text{A}}\text{A}\text{z}\text{A}$   $\text{A}\text{U}\text{P}\text{A}\text{E}\text{A}^{\text{A}}\text{A}\text{z}\text{A}$   $\text{g}\text{M}\text{E}\text{A}\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{E}\text{A}\text{V}\text{P}\text{A}$   $\text{C}\text{E}\text{A}^{\text{A}}\text{A}\text{z}\text{A}$
- 3.  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{V}\text{A}\text{V}\text{U}\text{M}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{A}\text{Z}\text{E}\text{A}\text{I}\text{A}\text{V}\text{A}$   $\text{V}\text{A}\text{V}\text{E}$   $\text{A}\text{E}\text{A}$   $\text{A}\text{I}\text{A}$   $\text{V}\text{A}\text{V}\text{E}$   $\text{C}\text{E}\text{A}\text{g}\text{M}\text{E}\text{A}\text{V}\text{A}\text{V}\text{E}$   $\text{D}\text{E}\text{A}\text{z}\text{A}$   $\text{V}\text{A}\text{V}\text{E}$   $\text{A}\text{J}$   $\text{A}\text{g}\text{A}$   $\text{V}\text{A}\text{V}\text{E}$   $\text{A}\text{I}\text{A}\text{P}\text{A}$   $\text{z}\text{A}\text{V}\text{A}\text{V}$   $\text{g}\text{M}\text{E}\text{A}\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{z}\text{A}\text{V}\text{A}\text{V}$   $\text{P}\text{A}\text{E}\text{E}\text{A}$   $\text{z}\text{A}\text{V}\text{A}\text{V}$   $\text{A}^{\circ}\text{A}\text{P}\text{E}\text{A}$   $\text{z}\text{A}\text{V}\text{A}\text{V}$   $\text{A}\text{E}\text{A}$   $\text{B}\text{O}\text{P}\text{O}$   $\text{z}\text{A}\text{V}\text{A}\text{V}$   $\text{A}\text{E}\text{E}\text{g}\text{i}$   $\text{A}\text{P}\text{A}\text{V}\text{E}\text{A}$   $\text{z}\text{A}\text{V}\text{A}\text{V}$
- 4.  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{P}\text{A}$   $\text{U}\text{M}\text{A}$  :  $\text{A}\text{I}\text{A}\text{P}\text{A}$  -  $\text{A}\text{P}\text{b}\text{U}\text{A}\text{V}\text{P}\text{A}$   $\text{A}\text{U}\text{M}\text{E}$   $\text{P}\text{E}\text{A}\text{A}\text{V}\text{P}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{A}\text{A}$   $\text{A}\text{P}\text{A}$   $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{A}\text{V}\text{U}\text{M}\text{A}$  -  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{A}\text{I}\text{A}\text{Z}\text{P}\text{A}\text{U}\text{M}\text{A}$   $\text{N}\text{z}\text{A}\text{U}\text{A}$   $\text{A}\text{U}\text{D}$ .

**YAG AAD E A A V A**

- 1.  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{P}\text{E}\text{E}$  -  $\text{A}\text{E}\text{A}\text{E}\text{i}$   $\text{U}\text{A}\text{g}\text{A}\text{z}\text{A}\text{M}\text{A}$
- 2.  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$   $\text{E}\text{g}\text{A}$   $\text{A}$  - ©.  $\text{O}\text{A}\text{E}\text{A}\text{g}\text{A}\text{A}\text{i}\text{A}$   $\text{t}$   $\text{C}\text{g}\text{E}\text{A}\text{g}\text{A}$
- 3.  $\text{E}\text{A}\text{U}\text{P}\text{P}\text{E}$  ( $\text{A}\text{A}\text{U}\text{A}$ ) -  $\text{J}\text{Z}\text{i}$ .  $\text{J}\text{E}\text{A}\text{U}\text{U}\text{E}\text{q}\text{A}$   $\text{C}\text{O}\text{E}\text{A}\text{z}\text{E}\text{A}$   $\text{U}\text{A}\text{X}\text{A}$
- 4.  $\text{A}\mu\text{A}\text{V}\text{B}\text{z}\text{A}$  -  $\text{P}\text{E}\text{I}\text{q}\text{A}$   $\text{A}\text{E}\text{A}\text{Z}\text{A}\text{E}\text{A}\text{I}\text{A}$













4. (i) The impact of Science on Society – Bertrand Russell

ಶಿಕ್ಷಣದ ಪರಿಣಾಮಗಳನ್ನು ಸಮಾಜದ ಮೇಲೆ ವಿಶ್ಲೇಷಿಸುವ ಕೃತಿ. ಲೇಖಕರು: ಬೆರೆಂಡ್ ರಸೆಲ್

(ii) Choma's Drum - Zdzisław Chłapowski

- U.R. Kalkur - ಪೆಂಜಿ. ಪಾಟೀಲ

### ಆಯ್ಕೆ ಮಾಡಬೇಕಾದ ಕೃತಿಗಳು

1. ವ್ಯಾಜ್ಞೇಶ್ವರ ಭಟ್ಟ - ಅನಾಮಧೇಯತೆ, ಸಮಾಜದ ಮೇಲೆ ವಿಜ್ಞಾನದ ಪರಿಣಾಮಗಳನ್ನು ವಿಶ್ಲೇಷಿಸುವ ಕೃತಿ. ಲೇಖಕರು: ಜಿ.ಎ.ವೆಂಕಟೇಶ್ವರ

2. ಭಟ್ಟರ ಅನಾಮಧೇಯತೆಯ ಪರಿಣಾಮಗಳನ್ನು ವಿಶ್ಲೇಷಿಸುವ ಕೃತಿ - ಅನಾಮಧೇಯತೆ (ಅನಾಮಧೇಯತೆಯ ಪರಿಣಾಮಗಳನ್ನು ವಿಶ್ಲೇಷಿಸುವ ಕೃತಿ - ಅನಾಮಧೇಯತೆ)

3. Introduction to Vachana Literature : Naming the Nameless

Rowena Hill and Prabhushankara - ಆಯ್ಕೆ ಮಾಡಿದ ವಚನಗಳ ಸಂಗ್ರಹ

(10 Selected Vachanas)

(5 Vachanakaras - two Vachanas from Each)

4. ಭಟ್ಟರ ಅನಾಮಧೇಯತೆ - ಪೆಂಜಿ. ಪಾಟೀಲ

5. Krishna Gowda's Elephant – Dr. K.M. Srinivasa Gowda

(Selected Chapters from H gāpāj : qā 'zī' AUāiā

EAVµi 'āµāAvā: J ,i.Dgi. gā'āPµi

## M.PHIL in Translation Studies

### Scheme And Syllabus

	Teaching	hours	Exam
			Max.
	per week	Hours	marks
Paper I–Trends in Translation	4	3	100

Paper II–Applications of Translation	4	3	100
Paper III–Specialised Course (Any One)	4	3	100
a) Kannada as Administrative Language			
b) Kannada Literature and Translation			
c) Literary, Scientific and Technological Translation			
d) Translation and Mass Communication			
e) Applied Translation Banking, Commercial and Legal			

#### **Paper IV- Dissertation**

**200 Marks**

Translation of a single chosen work of not less than 200 pages crown octavo in 12 points or its equivalent from English to Kannada to be selected by the student and approved by the Head of the Department of Translation, at the beginning of the course and to be submitted in duplicate along with the original text before the end of the term days.

**Paper V** Viva voce in general and in defence of translation in particular 100 Marks

- Note :
1. Total number of Marks ; Three examination Theory papers (300) + Dissertation (200) + Viva Voce (100) = 600 Marks.
  2. There shall be seminar of two hours and practical work of two hours of each paper per week. Total number of hours of work per week : 20 Hours.

#### **Paper 1 - Trends in Translation**

1. Translation : An Introduction to modern concepts of translation. Its Philosophy, relevance and function in the modern world.
2. a) History of translation in the west and tracing the development of theories of translation :  
 Babylon Hebrew Arab Spain Germany France England  
 b) i) The Romans and the Greeks ii) Renaissance  
 iii) 17th & 18th Centuries iv) Romanticism & Post-Romanticism  
 v) The Victorians vi) 20th Century (Modern)
3. Elizabethan translation – Bible translation – Toledo School of Translation – Translation of Classics
4. History of translation in the east – History of translation in India (Ancient, Medieval, Modern)  
 i) Sanskrit ii) Pali iii) Prakrit iv) Aprabramsha ;  
 Milestones of translation in the history of Kannada literature
5. A) Literary trends a) Text-oriented i) Prosaic ii) Abridgement  
 iii) Adaptation iv) Commercial  
 b) Target-oriented i) Cultural Laymen ii) Scholars iii) Children iv) Students  
 v) Adult Literates  
 B) Non-literary trends: i) Educational ii) Science & Humanities  
 iii) Institutional iv) Administrative  
 v) Computer vi) Commercial activities  
 C) Commercial trends : i) Journalism ii) Audio Media  
 iii) Visual Media such as a) TV, b) Video c) Film-Subtitling and dubbing  
 D) Other trends : i) Interpretation ii) Simultaneous translation  
 iii) Conference translation iv) Oral translation  
 v) Collaborative translation vi) Multiple translation

vii) Transcreation

6. Machine translation (Computer) :
  - a) History, development and prospects
  - b) Stages of MT, Pre-editing and post-editing
7. Some linguistic aspects :
  - i) Lexicostatistics
  - ii) Language universals
  - iii) Transformational-Generative Grammar
  - iv) Discourse Analysis
8. Study of translation as a discipline in Indian Universities.

**Paper II : Applications of Translation**

1. Extended and Restricted realms of translation - Functions and features of language-Language, dialect, idiolect - Spoken language versus written language-Pidgins, creoles, slang; jargon-Supra-linguistic features of language like intonation, accent and stress.
2. a) Linguistic Aspects of Translation I : Elements of Linguistics : Fields of Linguistics-Historical, Comparative, Descriptive, Contrastive, Structural, Applied ; Branches of linguistics-Phonology, Morphology, Syntax, Semantics  
b) Linguistic Aspects of Translation II : Translation Equivalence : Formal Correspondence, Total Translation, Transference, Translation Shifts.
3. a) Translation and meaning : Social, Cultural, Historical, Linguistic, Contextual-Shabdashakti Abhidha, Lakshana, Vyanjana : Change of meaning-Narrowing, widening, elevation, degeneration, transference ; Connotative and Denotative.  
b) Translation and Style : Diction, Verbal Uses, Forms of Speech, Manners
4. Grammar and Translation : Morphological Processes : Affixation, Subtraction, Internal Change, Suppletion, Reduplication ; Form Structures-Noun, Adjective, Word Classes ; Grammatical Categories-Gender, Number, Case, Person, Tense Voice, Structures : Surface Structures and Deep Structures, Arrangement of words ; Vocabulary-Intimate and Cultural.  
Constructions : Word order, Exo-centric and Endo-centric Constructions-Immediate Constituent Analysis.
5. A) Techniques of Translation : Techniques of being
  - a. Faithful to the Source Language
  - b. Faithful to the Target Language
  - c. Faithful to the Diction
  - d. Faithful the Content
  - e. Faithful to the Style of the Author
  - f. Committed to be Natural
  - g. Committed to be Commensurate
  - h. Aligned to the Reading ClassesB) Methods of Translation :
  - a) Literary Forms :
    - i) Prose
    - ii) Poetry
    - iii) Fiction
    - iv) Drama
    - v) Others
  - b) Subject-oriented :
    - i) Administrative
    - ii) Scientific and Technological
    - iii) Legal
  - c) Need-based :
    - i) Literal Translation
    - ii) Paraphrase
    - iii) Interpretation
    - iv) Adaptation
    - v) Amplification
    - vi) Abridgement
    - vii) Commentary
    - viii) Free Rendering
    - ix) Close-Rendering
    - x) Edited Translation
    - xi) Transcription
    - xii) TransliterationC) Specialised Varieties of Translation :
  - a) Collaborative Translation
  - b) Machine Translation
  - c) Transcreation

6. Problems of Translation a) Linguistic, Cultural, Lexical, Grammatical, Stylistic b) Cognate and non-Cognate languages
7. a) Comparison and Evaluation of Translation : Principles of Evaluation of Translation  
b) Comparison and Evaluation of Select Portions from the following multiple translations:  
i) Shakespeare's *Macbeth* ii) Kalidasa's *Shakuntala*
8. Select Passages for Practical Translation (Advanced Level)

**Paper III : Specialised Course : (One of the following)**

1. Kannada Literature and Translation
2. Kannada as Administrative Language
3. Literary, Scientific and Technological Translation
4. Translation and Mass Communication\*
5. Applied Translation : Banking, Commercial and Legal\*

(\*Detailed Syllabi of the above specialised courses will be sent as and when the courses are implemented)

**1. Kannada Literature and Translation :**

1. Old Kannada Literary works as translation and adaptations : Kavirajamarga, Pampa, Ponna, Nagavarma, Nagachandra, Rudrabhatta, Janna, Chikkupadhyaya, Muddana-to be specially Considered.
2. Bible translations in Kannada
3. Literary works from Sanskrit : Basavappa Shastry, L.Gundappa, Mysore Sitarama Shastry, Jayarayacharya, Panyam Sundarashastry, S.V. Parameshwara Bhatta, K.Krishnamurthy, Bendre, C.P.K. – to be specially considered.
4. Translations of Shashtra works from Sanskrit : Poetics, the Vedas, the Upanishads, the Puranas, the Bhagavadgita.
5. Translations from English : Poetry translations of S.G.Narasimhachar, Hattangadi Narayana Rao, Panje Mangesha Rao, M.N. Kamath, Govinda Pai, B.M.Srikantaiah.
6. Drama Translations of Srikantesha Gowda, Basavappa Shastri, D.V. Gundappa, Masti, Kuvempu, Nisar Ahmed, V.Seetharamaiah, A.N.Murthy Rao, Pu Ti Na
7. Fiction translations of Ananda, H.L.Nagegowda, De Ja Gow, A.N. Murthy Rao, Rama Rao, A. Mylari Rao.
8. Translations of Greek, French, Russian, American and other foreign language works.

**Kannada as Administrative Language**

1. Use of language in Administration–Kannada as administrative language–India as a linguistic state – National language, Regional language–Languages scheduled in the Constitution and languages approved by the Sahithya Akademi–Issues pertaining to language of communication and language of Administration–Need for and use of Kannada as a language in Administration–Role of translation in the formation of Administrative language.
2. Development of Kannada as Administrative language : A historical outlook–Unification of Karnataka and Kannada movement–Steps taken by the Government in implementing Kannada

as an Official Language–Kannada Development Authority of Karnataka - Kannada Sahithya Parishat - Karnataka Sahithya Academy–Kannada Watchdog Committee.

3. Correspondence in Kannada : Personal letters–Business letters–Official Correspondence–Applications, Leave letters, duty report, challans - Types of Administrative letters : Official, Demi–official, Memoranda, Circulars, Notifications, Advertisements, Tenders, Press reports Proceedings, Govt. Orders.
4. Official drafting and noting–Office procedure and use of Kannada in file maintenance–Telegrams, fax, e-mail in Kannada–Kannada Websites–Legal Correspondence.
5. Administrative Terminology : Evolution of Administrative vocabulary–Methodology of coining. Administrative terms–Inspection of the nature of Administrative vocabulary in old documents and records–Most Common words and phrases used in day-to-day administration–Names of various departments and administrative posts in the Government machinery.
6. Practicals pertaining to Sl.No. 3 above.
7. Practicals pertaining to Sl. No. 4 above.
8. Practicals pertaining to Sl.No. 5 above.

#### **Post-Graduate Diploma in Translation Studies Scheme and Syllabus**

Papers	Teaching Hours per Week	Examination Hours	Max. Marks
1. Theories and principles of Translation	3	3	100
2. Techniques and methods of Translation	3	3	100
3. Source Language Immersion - English	3	3	100
4. Types of Translation	3	3	100
5. Dissertation*			100

Total Number of Papers – 5	12	-	500
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- Translation of a single chosen work of not less than 75 pages crown octavo in 12 points or its equivalent from English to Kannada to be selected by the student and approved by the Head of the Department of Translation, at the beginning of the course and to be submitted along with the original text before the end of the term days

Note : In each theory paper one hour per week will be devoted to practical work.

\* \* \*

### **Paper I : Theories and Principles of Translation**

1. Translation : Aim and scope of translation ; Need for and uses of translation in the present context – (i) Rapid scientific and technological development (ii) As a powerful medium of diffusion of knowledge (iii) Language learning ; Translation – Extended sense and restricted sense.
2. Definitions of translation ; synonyms for translation : version, rendering, anuvada, bhashantara, tarjuma, kannadisuvike; Various meaning of the word 'translation'; derivation of the word 'anuvada', its meaning and history; Translation as transference of symbols ; Source language and target language; Kinds of translation : intra-lingual, inter-lingual and inter-semiotic; Translation : written and spoken.
3. Translation and its relationship with other subjects : Linguistics, History, Sociology, Psychology, arts and fine arts, religion, culture, Palaeography, Grammatology, Lexicography, Stylistics, Anthropology, Biology, Mathematics, Computer Science.
4. Translation as arts and science; “Translators are traitors” ; Savory's Contrastive pairs.
5. Qualifications of an ideal translator and characteristics of an ideal translation : 1. Proficiency on source language and target language; 2. Knowledge of the culture of SL & TL societies; 3. Acquaintance with the subject 4. Knowledge of technical terms; 5. Knowledge of dictionaries and how to use them; 6. Honesty, aptitude and responsibility; 7. Creativity and discretionary power and 8. Practice.
6. Theories of Translation : (a) 1. Sense for sense theory 2. Word for word theory  
b) 1. General theory 2. Linguistic theory 3. Theory of transformation  
() 1. Theory of equivalence 2. Theory of communication (Two language, three language)  
(d) Theory of meaning 1. Componential analysis of meaning 2. 2. Field theory of meaning  
3. Transitional process  
(e) Theory of Commentary (f) Theory of impact  
(g) Theory of cultural unity (h) theory of recoding  
(i) Theory of recreation (j) Theory of impersonality  
(k) Theory of imitation of an imitation
7. Principles of translation :  
1. Principle of fidelity 2. Principle of the pleasure of the reader  
3. Principle of originalness 4. Principle of commensurateness  
5. Principle of compensation
8. Translation institutions in India, Karnataka and their contributions : Central Sahitya Akademi, National Book Trust, Commission for Scientific and Technical Terminology, Universities, Language Commissions, Bharatiya Jnana Pith, Bharatiya Bhasha Parishat, Southern Languages Book Trust, other state and central government agencies.

### **Paper II : Techniques and Mehtods of Translation**

1. Language, linguistics and translation; Linguist and polylot; Elements of the origin of language and nature of language ; A brief introduction to the language families of the world and various classifications of the languages.
2. Elements of phonetics : phone, allophone, phoneme; elements of morphology : morph, allomorph, morpheme; A brief introduction to syntax and semantics.
3. Translation in action in different environments ; Translation as a process and also as an end product : Different stages of translation : 1. Understanding the text in source language – reading and analysing 2. Transference of the

text into the target language, formation of kernel structures and rearranging 3. Revision of the translated text in the target language and comparing with the original.

4. Tools of the translator : 1. Dictionaries – monolingual, bilingual and multilingual 2. Encyclopaedias – General and Subject 3. Definitional Dictionaries 4 Glossaries of technical terms. 4. Year Books 5. Maps and Charts 6. Reference Works 7. Media 8. Internet 9. Information Centres 10. Human Resources 11. Specialised Dictionaries : Thesaurus, Idioms and Proverbs, Dialects, Slang 12. Compact Discs.
5. Techniques and Methods of Translation I : Word-to-word and sense-to-sense translation (Metaphrase and Paraphrase or Close rendering and Free rendering); Expansion and abridgement; Commentary ; Adaptation.
6. Techniques and Methods of Translation II : Interpretation ; Simultaneous translation ; Collaborative translation ; Machine translation ; Edited translation ; Transcription (phonological), Transliteration (graphological). Transcreation (Creative).
7. Translation and Targets : Cultural laymen, scholars, students, children, adult literates; Translation and Media : General literature, Text Books, News Papers, Radio, Television, Plays and Movies.
8. Techniques of Translation of Important Forms of Literature : Prose, Poetry and Drama. Ambiguity and Limits of translatability.

### **Paper III : Source Language Immersion – English**

1. Nature of English, English and Regional language Kannada, Place of English in India. Varieties of English : Standard English, Indian English, American English; English as world language, Role of translation in its development.
2. English usage and vocabulary; Spoken and Written – English for specific purposes – Various forms of expression : (i) Greeting and Introducing, (ii) Describing people (iii) Asking and giving directions (iv) Expressing likes and dislikes, opinions, ages, dates, weight, measures (v) Offering – Ordering – Requesting – Lending – Borrowing – Suggesting – Agreeing – Disagreeing – Negotiating – Telephoning – Advising – Predicting – Warning (vi) Raising and Countering Objections.
3. Knowledge of Grammar : (a) Parts of Speech : Noun, Pronoun, Verb, Adverb, Adjective, Preposition, Conjunction, Interjection (b) Infinitives, Gerunds, Articles (c) Countables and Uncountables, Negatives, Questions, Possessives, Comparisons (d) Subject and Predicate (e) Phrase, Clause, Sentence and its kinds, Accepted Phrases and Idioms (f) Tenses : Present, Past, Future – and their kinds like Simple, Continuous, Perfect, Perfect Continuous g) Active and Passive Voice (h) Reported and Direct Speech (i) Simple, Compound and Complex Sentences – Analysis of Sentences.
4. Development of English language and its Vocabulary : Influences of Scandinavian, French, Latin, Greek, Shakespeare, Bible, Development of Dictionaries in English.
5. Basic English : Structure and uses ; Transferring the given text to simple language
6. Comprehension of texts ; Analytical skills ; Critical thinking ; Answering questions.
7. Noting down key words, ideas, abbreviations, precis writing
8. Paraphrasing of the given poems

### **Paper IV : Types of Translation**

1. Linguistic analysis of the source and the target languages (English and Kannada) with comparison and contrast.
2. Problems of Translation : Linguistic, Cultural, Grammatical, Lexical, Style, Target and Media
3. Translation Types based on the texts ; (a) Literature of Power (Literary) : Fiction, Plays and Poetry and (b) Literature of Knowledge (Non-literary) : Humanities, Science and Technological, Law, Administration, Commerce, Journalism and Mass Communication. Problems of translation based on the types shown above.
4. Problems of translating Aesthetic literature  
Prose – Narratives, Descriptive, Dialogue, Statements, Reportage  
Poetry : Forms and Types – Epics (Narratives), Ballad, Sonnet, Lyric, Couplet,  
Aphorisms. {Metre, Accent, Syllable, Rhyme, Figure of Speech, Rhythm – to be considered }



5. Technical Terminology :
  1. Definition, need, kinds, source
  2. Evolution of Technical Terminology
  3. Problems of Technical Terminology and its solutions.
  4. Critical Study of the works of (a) Raghuvira (b) Commission for Scientific and Technical Terminology (c) Language Commissions
  5. Problem of Pan-Indian Common Terminology
  6. Methods of Coining Technical Terms : Compound Method, Suffix Method, Prefix Method, Method of Grammatical Affinity, Imaginative Method
6. Principles of Evaluation of Translated Texts
7. Practical Translation of Some Passages of (a) Literary (b) Science and Humanities
8. Practical Translation of Some Passages of (a) Administrative (b) Media of Communication

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**ΦΕΑΡΑ: 13-12-2012 γΛΖΑ ΕΗΖΑ JA.J. VΕ⊙PÀ, Á»VÀ αΪVΛU**

**ΪµÁAvϑÀ CzΔiÁEÀ αΪAqΔ , À ΔiÀ EΔΑ<sup>α</sup>**

1. JA.J. VΕ⊙PÀ, Á»VÀ αΪVΛU ΪµÁAvϑÀ CzΔiÁEÀ °ÁUKE ΪµÁAvϑÀ JA.J. I.T.I., ΔAMPKEÁVϑÀ ΪµÁAvϑÀ rΪPEΠA vϑΔVUΔUÉ CΔPÀ r' gÀ<sup>α</sup> ΪbPΔ<sup>α</sup> ΕΑΒ Δ<sup>α</sup>ΔiÀ PKE⊙APΔPÁV ΪJ 2Á° 1 °Á° EγÀ<sup>α</sup> ΪbPΔ<sup>α</sup> ΕΑ 2013-14ΕΑ ΔUKE CzΔiÀ AiÀxÁ<sup>α</sup>Vi eÁJ UE CEÀ° KEÁZEÉ ΔÁrvÀ.
2. VΕ⊙PÀ, Á»VÀ αΪVΛU ΪµÁAvϑÀ αΪPΔ LaPÀ «μÁiÁZi ΪbP EKEB ΔPÁ ΪJ 2Á° 1 CEÀ° KEÁZEÉ ΔÁrvÀ. ePEVUE αΪΔAΦEÀ ±PΔC PÀ [2013-14ΕΑiÀ] ΔUKE P è αΪΔPΔ LaPÀ «μÁiÁ<sup>α</sup> ΕΑΒ C<sup>α</sup>ΔPΔE-ÁZP<sup>α</sup> e eÁJ UE vϑÀ<sup>α</sup> VÉ CzΔiÁEÀ αΪAqΔAiÀA 2ΪÁγÀ<sup>Δi</sup> αΪÁrvÀ.
3. αΪE@i αΪΔΪPΔ<sup>α</sup> ΪhÁiÁEΔB ΕΔγPÁV PÀ⊙<sup>Δ</sup> Δ<sup>α</sup>ΔiÀ (ΪÁ ÁPÁAU) C<sup>α</sup>J UE PΔA» ΔPÀ CEÀ° KEÁC, ÁÁ-ÁVÀ.
4. qÁ. S<sup>α</sup>ΔOΕi C<sup>α</sup>ΔiÀ αΪΔÁΔ<sup>α</sup> Δi (Ϊ<sup>Δ</sup> ΕΕ±ΔPΔ) °KEACγÀ<sup>α</sup> ÁZJ AZÀ E<sup>α</sup>ΔiÀ SzP UE qÁ. ΪÁ⊙PÀ<sup>α</sup> ΔÁgi C<sup>α</sup>ΔiEΔB ΕΔ«Á<sup>1</sup> PKE%ÁP VÉ 2ΪÁγÀ<sup>Δi</sup> αΪÁqÁ Á-ÁvÀ.

