



**THUNCHATH EZHUTHACHAN MALAYALAM UNIVERSITY**

**SCHOOL OF CREATIVE WRITING**

**M. A. MALAYALAM (CREATIVE WRITING)**

**SYLLABUS**

**(OUTCOME BASED EVALUATION FROM 2021)**

1245-2019- Gen. Dtd. 2021 February 26

## **BOARD OF STUDIES**

Dr. Ashok A. D'cruz (Chairman)

Dr. Chathanath Achuthanunni

Dr. Valsalan Vathussery

Dr. Lissy Mathew

Dr. P. S. Radhakrishnan

Dr. Shamsad Hussain

Dr. Anvar A.

Dr. C. Ganesh

Dr. K. Baburajan

## **Program: M. A. (Malayalam) Creative Writing**

### **Programme Specific Outcomes**

#### **PSO 1**

Understanding the formation of literature, which is a high cultural achievement of mankind, through the combination of different factors in specific modes and styles. Acquire the knowledge about imaginative literature.

#### **PSO 2**

Understanding language as a cultural triumph of mankind to produce literature. Acquire expressional talent in mother tongue. Acquire the sense of medium and technological skills to make it publicised.

#### **PSO 3**

Understanding literary devices elements, components through great literary works as model texts and theoretical aspect too. In that light, acquire the ability to understand the philosophical meaning and creative secrets of literary texts.

#### **PSO 4**

Acquire the ability to value students own original work In the light of principles and practicals which the student gone through.

#### **PSO 5**

Acquire the ability to give own contribution to the society by producing original, well-crafted and philosophically good literary works and thus being able to join hands in hands with universal social progression.

#### **PSO 6**

Acquire the ability to protest aesthetically and humanly, using creativity, against any act or thought which is anti- human, anti – ecological, anti – aesthetic and anti – independence in nature. Acquire the ability to upheld the power of creativity against any act and thought of destruction.

## SEMESTER- 1

CORE-ELECTIVE	COURSE NUMBER	COURSE NAME	CREDIT	INTERNAL MARK	EXTERNAL MARK	INTERNAL VALUATION	EXTERNAL VALUATION
CORE	MUCC1001	STATUS OF MALAYALAMAS A LANGUAGE OF KNOWLEDGE	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3102	CREATIVE WRITING: BASIC PRINCIPLES	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3103	PREPARATIONS OF CREATIVE WRITING	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3104	TRANSLATION: THEORY AND PRACTICE	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3105	INTRODUCTION TO SANSKRIT LITERATURE	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
<b>TOTAL CREDIT -20</b>							

## SEMESTER- 2

CORE-ELECTIVE	COURSE NUMBER	COURSE NAME	CREDIT	INTERNAL MARK	EXTERNAL MARK	INTERNAL VALUATION	EXTERNAL VALUATION
CORE	MU MLWC 3206	LITERARY GENRE	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3207	MALAYALAM POETRY	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3208	MALAYALAM STORY	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3209	MALAYALAM NOVEL	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLWC 3210	LINGUISTICS	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
<b>TOTAL CREDIT -20</b>							

### SEMESTER- 3

CORE-ELECTIVE	COURSE NUMBER	COURSE NAME	CREDIT	INTERNAL MARK	EXTERNAL MARK	INTERNAL VALUATION	EXTERNAL VALUATION
CORE	MU MLW 3311	LITERARY THEORIES	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLW 3312	GRAMMAR	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
COMMON ELECTIVE	MU MLW 3313	CREATIVE WRITING: APPRECIATION AND APPLICATION	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
ELECTIVE	MU MLW 3314	Elective 1	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
ELECTIVE	MU MLW 3315	Elective 2	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSINGMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
<b>TOTAL CREDIT -20</b>							

## SEMESTER- 4

CORE-ELECTIVE	COURSE NUMBER	COURSE NAME	CREDIT	INTERNAL MARK	EXTERNAL MARK	INTERNAL VALUATION	EXTERNAL VALUATION
CORE	MU MLW 3416	NON-FICTION LITERATURE	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSIGNMENT</li> <li>• MID TERM SEMESTER EXAM</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLW 3417	KERALA CULTURE AND CULTURAL STUDIES	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSIGNMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
CORE	MU MLW 3418	THESIS / CREATIVE WORK SUBMISSION	4	30	70	<ul style="list-style-type: none"> <li>• CREATIVE WRITING ACTIVITIES</li> </ul>	VIVA
ELECTIVE	MU MLW 3419	ELECTIVE 3	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSIGNMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
ELECTIVE	MU MLW 3420	ELECTIVE 4	4	30	70	<ul style="list-style-type: none"> <li>• SEMINAR</li> <li>• ASSIGNMENT</li> <li>• MID TERM SEMESTER EXAM</li> <li>• ATTENDANCE</li> </ul>	LAST SEMESTER EXAM
<b>TOTAL CREDIT -20</b>							

**SEMESTER ONE**

MU CC 1001 STATUS OF MALAYALAMAS A LANGUAGE OF KNOWLEDGE

MU MLW 3102 CREATIVE WRITING: BASIC PRINCIPLES

MU MLW 3103 PREPARATIONS OF CREATIVE WRITING



MU MLW 3104 TRANSLATION: THEORY AND PRACTICE

MU MLW 3105 INTRODUCTION TO SANSKRIT LITERATURE

## **MU CC1001 STATUS OF MALAYALAM AS A LANGUAGE OF KNOWLEDGE**

### **COURSE OUTCOMES**

CO. 1 Understand the relationship between mother tongue and social development

CO. 2 Distinguish the development of Malayalam in the fields of technology, science, academia and politics.

CO. 3 Conduct political analysis based on social justice.

CO. 4 Develop concepts based on Linguistics.

CO. 5 Develop the ability to formulate language, technique and lexicon.

CO. 6 Recognize the relevance of translation in the development of a mother tongue.

### **Course Content:**

#### **MU CC 1001**

#### **Knowledge of Malayalam language**

This paper introduces the development of the Malayalam language in the fields of knowledge, education, technology and politics since the Renaissance.

#### **Unit-1**

#### **Renaissance and Malayalam Language Awareness: Colonization and Mother Tongue.**

Position of Malayalam among World Languages, Renaissance and Growth of Concepts of Kerala and Malayalam - Efforts for Mother Tongue - Makti Thangal George Mathan, A. R. Rajaraja Varma, medium of learning, concept of Aikya Kerala, Aikya Kerala movement.

#### **Required Reading**

George Mathen, Balabhyasanathe kurich oru prasangam' (3rd part only) (1867) (Dr. Samuel Chandanapally, Rev. George Mathen - kritikalum padanavum, pg. 435 - 447)

Makti thangal 'Tamil Rajyam Mudhal Malayalam Rajanivasigalaya Muslim Janavum vidyabhyasavum' (Makti thangalude sampoorana Kritikal Kerala Islamic mission Complete Works Kerala Islamic Mission, Tirur 6, 1981)

A. R. Rajaraja Varma, 'Natubhasha Vidyabhyasam' A. R. Rajaraja Varmayude theranjedutha prabandhangal, Ranjima Publications, Mammoot, 1987)

Sahodaran Ayyappan, Malayalabhashayude abhivridhi margam (1934) (Sahodaran Ayyappan: jeevithavum krithikalum M.P. Sheeja (ed.) Maitri Books, Thiruvananthapuram, 2010)

Googi wa Thiong'o, African Sahityathinte bhasha (Decolonization of the Mind)

Thayat Sankaran, manasikamaya adimatham (Indian vidyabhyasam Noottandukaliloode)

## **Unit-2**

### **Standardization and Modernization of Language**

From Oral to written language, Malayalam Numerals Literary Histories Advent of Dictionaries, Recognition of Regional Dialects, Lexicography, Printing, Newspaper, Newspaper Language, Media Language, Language Technology: Malayalam Typewriter, Evolution of Script, Script Reform Committees Printing: New Script, Computer Malayalam, Malayalam Software, Attempts and its Institutions.

### **Required Reading**

E. V. Ramakrishnan, 'varthamana patrangaludeyum achadi yanthrangaludeyum vyapanathode Malayaliyudey Sahitya sankalpanangalilum bhasha vyavharangalilum sambhavicha mattangal (M. N. Vijayan (ed.) Our Society, Our Society, Vol. 2)

T. B. Venugopala Panicker, 'Malayala lipi parikshanam: bhoothavum bhaaviyum (Janapatham, Nov. 2009).

Santosh Thotungal, 'Unicode Malayalathil - Sambhavikkunnathenth?' (. 2009).

Nikhil Nambiar and Vimal Joseph, 'Malayalam Inscription Keyboard enginey upayogikkam?' (Janapatham, Nov. 2009).

M. Mukundan, 'Oru sakshal theeyan Matoru theeyanodu English parayumo?' Key, 2010. 24-30)

## **Unit-3**

### **Language of Knowledge**

The growth of Malayalam as a language of knowledge till the 19th century, the development of the language of knowledge, encyclopaedias and the modernization of the Malayalam vocabulary. Changing meanings, Translation Texts, Science Texts, Physics, Sociology, Interpretation from Indian Languages. Translations from English language, translations from other world languages, technical terms technical

vocabulary, textbook committee, schools teaching in mother tongue, higher education and mother tongue, natural science - social science studies in Malayalam medium.

### **Required Reading**

K. Sethuraman, 'unnatha vidyabhyasam' (chapter on The Future of Malayalam, Basis of Myths. pg. 104 - 123)

Johannes Fraun Meyer, 'Prakriti Shastrathile Samarpana lekhanam (1883) (Kavumpai Balakrishnan, Malayala Shastra Sahitya prasthanam Oru padanam - Appendix)

Joseph Mundassery, Malayala Bhashayum Shastra granthamgalum, (Administrative Language, 1935)

Achyut Shankar, Shastrabhasha (nammude bhasha nammude samskaram, ed. Kavumbai Balakrishnan)

P. Pavithran, Bhashyum Tatvachindayum: upagharana vadathinum nirnayavadathinumidayil matrubhashakku vendiulla samaram, 2014.

Ravindran, 'chalchitra samagriayi marunna bhasha' (Malayalam, Mathrubhumi, Kozhikode)

### **Unit – 4**

Administrative language- Administrative and political development of Malayalam Language of administration and democratization, World Mother tongue Day, Place of languages in Indian constitution, Malayalam in administrative spheres of Malabar, Kochi and Travancore. Commission for Administrative Language, Komattil Achutha Menon Commission. Declaration of Official Language 1969. Court Language- Narendran Commission- Measures for promoting Malayalam as Administrative Language -District and Taluk Level Official Language Committees Movements for Language.

### **Required Reading:**

Shuranattu Kunjanpilla, 'Malayalam bharna Bhasha padaviyilekk' (Official Language, Department of Information and Public Relations, Government of Kerala).

Justice Narendran, 1. 'Malayalam kodathikalil (Bharana bhasha) 2. Narendran Commission Report -samgraham (Important Orders and Circulars issued by the Government of Kerala regarding Official Language, Annexure 1, Government of Kerala, 2002)

P. Govindapillai, 'Bhashayude Rashtriyam'

T. T. Sreekumar, 'Bhasha Prathisanthiyude samuhya pashchathalam (Vijnana kairali, 1990, July)

George Irumbayam, Malayala Sanrakshanam, enthinu? Engane (Malayalavum malayaliyum, Current Books, Thrissur 1992).

M. N. Vijayan, 'bhasha Samskaram vidyabhyasam' (nammude Bhasha, nammude samskaram, ed. Kavumbai Balakrishnan)

M. V. Thomas. Deshiyodgradhanam: pradeshika bhashyakaliloode (Bharana bhasha prashnangal) Kerala Language Institute

## Reference

Abdul Karim, Muhad K. J. (Samba) 2005 Makti thangalude Sampoorana krithikal Kozhikode, Vachanam Books.

Adarsh VK, 2009, ini vayana. E vayana, Kottayam, D. C. Books.

E. M. S. 1997, namune bhasha, Thiruvananthapuram, Kerala Language Institute.

Department of Information and Public Relations, 2003, Official Language Government of Kerala.

Omana P. V. 1990, Nikandukal Malayalathil, Kottayam, Current Books.

Karassery M. N., 2004, Thelimalayam, Kottayam, D. C. Books.

Kutti Krishna Marar, 2002, Malayalashyli, Kozhikode, Marar Sahityaprakasam

Kerala Press Academy, 1983, Pathrabhasha Kochi, Kerala Press Academy.

Kerala bhasha Institute, Achadiyum ezhuthum: A Style Book, Thiruvananthapuram, Kerala Language Institute.

Krishnakumar S., 1996, Malayala gaveshanam sarvakalashalakalil, Thiruvananthapuram, Margi Publications.

Ganesh, C. (ed.), 2016, bhashayude athijeevanathil oru janathayude sancharam Kozhikode, Priyatha

Girish P. M. 2013, Malayalam: Swathvavum vinimayavum Vallathol Vidyapeeth, Sukapuram.

Dr. Gopalakrishnan Nathuvattam, 2012, Malayalam Classic bhasha: pazhakkavum vyakthithvavum, Thiruvananthapuram, Kerala bhasha Institute.

Googi wa Thiongo, 2007, Manassinte apakolaneekaranam, Kollam, Gramsci Books.

Gopinathannair N., (ed.), 2006, bhashayum samoohavum: bhashashastrapadanangal prasadheekarana vibhagam, Calicut sarvakalashala.

Chacko P. C., 1940, Malayalam churukkezhuth Manual, Thiruvananthapuram, Govt.Press.

Jayakrishnan N., (ed.), 2011, Malayalavum Classical padaviyum, Thiruvananthapuram, Kerala bhasha Institute

Jayaraj M., 2017, Malayala achadi madhyamam: Bhoothavum varthamanavum, Kozhikode, Mathrubhumi Books.

Jaya Sukumaran (ed.), 1997, tharjjama: Sidhanthavum prayogavum Malayalathil, tharathamya padana sangham.

George Irumbayam, 1982, Malayalavum Malayaliyum, Thrissur, Current Books.

George Irumbayam, 2010, - 'Malayalikk arodaan kooru bhasha sahityam samskaram, Thrissur, Kerala Sahitya Academy.

Joseph P. M., 1984, Malayalathile parakeeya padangal Thiruvananthapuram: Kerala bhasha Institute.

Joseph, Skaria Dr., 2007, Pazhassirekhyale vyavahara bhasha, Kozhikode, Mathrubhumi Books.

Devarajan G. Dr., 2005, Information Science: oru amugham, Thiruvananthapuram, Kerala Institute of Languages.

Nair, Perunna K. N., 1976, Malayala pathrathinte katha, Kerala Working Journalists Union.

Pavithran P., 2014, mathribhashaykku vendiyulla samaram, Malayalam Aikyavedi.

Prakash K. S. Dr., Dr. S. A. Shanavas (Ed.), 2010, Malayalabhashayum agolavakaranavum, prakashanavibhagam, Thiruvananthapuram, Kerala sarvakalashala

Prabodhachandran Nair Vs. R., 1999 Malayalam malayaliyolam, Thiruvananthapuram, Kerala bhasha Institute.

Prabhakaran N., 2012, ' Malayalathinte bhavi', azhathil vacha kallukal, Kozhikode, Insight Publications.

Priyadarshanan G., 2010, Malayala pathra pravarthanam prarambha swaroopam, Thrissur, Kerala

Priyadarshanan G., 2010, pazhamayil ninn, Manorama Publication Division.

Prabhakara Warriar K. M, 2004, Malayalam: mattavum valarchayum, Sukapuram, Vallathol Vidyapeeth.

Priyadarshanan G., 2007, adya kala masikakal Thrissur, Kerala Sahitya Akademi.

Frohnmayr, Johannes, 1983, prakrithi shastram, Basel Mission Book and Tractsymbository.

Babu Cheriando., 2009, Benjamin Bailey, Kottayam, Sahitya pravarthaka sahakarana sangham

Baburaj P. M., 2009, Malayalathil engane blogam, Kottayam, D. C. Books.

Balakrishnan, Kavumbai, 2007, malayala shastra sahithya prasthanam oru padanam Thrissur, Kerala Sastra Sahitya Parishad.

Balakrishnan Kavumbai (ed.), 2017, nammude bhasha, nammude samskaram, Kerala Shastra Sahitya Parishad.

Malayalam Wikipedia pravarthakar April 2012, Wikipedia Oru kaipusthakam, Malayalam Wikipedia Pravarthakar.

Marar K. K., 2008, Kerala Thanima, Kozhikode, Purna Publications

Mathew J. Mumtaz Dr., 2007, varthakal ezhuthumbol, Papyrus Books.

Mathrubhumi Books Journal (Eq.), 2008, Malayalam-malayalathinte bhaviye kurich chila nireekshanangal, Mathrubhumi Books.

Mathrubhumi, 2014, 'civil service vijayam nedan malayalam'', Mathrubhumi Yearbook, pg. 746 - 750.

Mini Nair, Dr, 2012, Civil Services pareekshakalile malayalam, Kottayam, Manorama Books.

Moorkoth Kumaran, 1985, Chinnam, Kottayam, Vidyarthi Mitram Book Depot.

Ravindran K., 2009, vivarashekharanam internetil, Kottayam, D. C. Books.

Ravindran K., 2001, Information Technology Nikhandu, Kottayam, D. C. Books.

Raghavan Puthupally, 1985, Kerala pathrapravarthana charithram, Thrissur, Kerala Sahitya Akademi.

Dr. Raju Mavunkal, 2004, VidyabhyasaInformatics, Thiruvananthapuram, Kerala Language Institute.

Rajarajavarma A. R. and A. R. Rajarajavarmayude prabandhangal. Ranjima Publications.

Rajarajavarma, Ezhumatoor, 2008, bhashayum bharana bhashayum, Kerala bhasha Institute.

Rajarajavarma, Ezhumatoor (ed.), audyogika bhasha sambandhamayi kerala sarkkar purappeduvicha pradhana utharavukalum circularukalum

Rajagopal Kammat Dr., 2012, Bhouthika shastra nikhandu, Kottayam, D. C. Books.

Rajasekaran P. K. and S. N. Jayaprakash, 2003 Madhyama Nikhandu, Kottayam, D. C. Books.

Rajasekharan S., 2010, Malayaliyude Malayalam, Kottayam, Sahitya pravarthaka saharana sangham

Ramachandran Nair Panmana, 2000, Malayalavum Malayalikalum, Kottayam, Current Books.

Ramachandran Pudussery, 2010, thiranjedutha prabandhaangal Thrissur, Kerala Sahitya Akademi.

Ramavarma (Maru) Lord, a. R. Akhileshwaraiyar (commentary), 1128, Makaram,

Trisshivaperur: yukthibhasha, Mangalodayam Limited.

Vasanthan S. K., 2007, Samastha Kerala Sahitya Parishadinte charithram, Thrissur, Current Books.

Varki Pattimattom, 2008, Complete Computer Book, Kottayam, DC. Books.

Vijayan M. N. (Jan. Ed.), 2000, Nammude sahityam nammude samooham- 1901 -2000, Volumes 1-4 Kerala Sahitya Akadami.

Venugopannayar S. V. (ed.), 2010, Malayala bhasha charithram, Thiruvananthapuram, Maluban Publications.

Vasukuttan, K. M. Prof., 1991, Kerala bhasha institute: pashchathalavum pravarthanavum, Kerala Language Institute.

Vilakudi Rajendran Dr., 2011, bhasha shudhiyum bharanabhaashayum, Thiruvananthapuram, Priyadarshini Publications Society.

Sivakumar, R., 2013, bharana bhasha prayogangal, Kerala Language Institute.

Sivakumar R., A. R. Smita Shreyass, 2013, Malayalam-English audyogika bhasha nikhandu, Kerala bhasha Institute.

Sreekumar P., 2008, Bhasha Adhwanam Vimochanam, vimochanathmaka bhasha shastrathin oru aamukham, Thiruvananthapuram, Chinta Publishers

Sreekumari S., Malayala bhasha navodhanavum sahithya samghadanakalum

Sheeja M. P., 2010, Sahodaran Ayyappan: jeevithavum krithikalum, Thiruvananthapuram, Maithri Books.

Sharu J. Varghese, A. Vijayalakshmi, 1992, Achadi, Thrissur, Current Books.

Samuel Chandanapally Dr., 1992, The Reverend George Mathen: krithikalum padanavum, Oriental Research Institute Chandanapally.

Sam N., 2003, Malayala pathrapravarthanam pathonpatham noottandil, Kottayam, D. C. Books.

Suneetha T. V., 2009, Cyber Malayalam, Thrissur, Current Books.

Sunita T. V., 2012, E Malayalam, Kerala bhasha Institute, Thiruvananthapuram.

Suresh P. Dr., (Ed.) 2017, Malayalam: Deshavum Swatvavum, Kozhikode, Progress Publications.

Sethuraman K., Malayalathinte bhavi, Kozhikode, Mathrubhumi Books.

Scaria Zachariah Dr., 1996, Thalassery Rekhakal Tapasam.

### **English books**

Robert Phillipson, Linguistic Imperialism, Oxford University Press, 1992.

Asha Surangi, Language and Politics in India, Oxford University Press, 2009.

Satyendranath Bose, 'The Mother Tongue', Satyendra Nath Bose His Life and Times selected works, Ed. Kamseshwar C. Wali, World Scientific, 2009.

John E. Joseph, Language and Identity, Palgrave, Macmillan, 2004.

Shastra sankethika shabda kosham

Bharana bhasha shabdavali

Vividha padakoshangal

### **Articles**

P. C. Chacko, 'Niyamam Malayalathil' (bharana bhasha)



Kotiyam Muhammad, 'kappalinakathe jalam' (bharana bhasha)

M. V. Thomas, 'mattam manthagathiyilavunnath enthukond' (bharana bhasha)

A. N. P. Ummerkutty, 'bharana bhashayum bhasha Institutum' (bharana bhasha)

Dr. M. R. Tampan, 'bharanam janangalude bhashayil'(bharana bhasha)

### **Laws Commission Reports**

Official Language Acts 1965 and 1967

Kerala Official Language Act

Acts of 1973 and 1975.

### **Periodicals**

Bharana bhasha Official language, information and public relations publication.

Vignanakairali, July 1990, Malayalam Special edition

Janpatham, November 2010, Information and Public Relations publication.

Malayanma, Malayalam Samiti, 1990.

### **Documents**

K. Jayakumar, Thunjath Ramanujan Ezhuthachan Malayalam University, Sameepanavum khadanayum, May, 2012 (Study Report for Malayalam University Institution)

Aikya Malayalam Prasthanam lakhulekha, keralavikasanavum Malayala Sarvakala rooparekha 2011.

C.O.	COURSE OUTCOMES	P.O	P.S.O	C.L	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Understand the relationship between mother tongue and social development	2, 4		RE Un An	Fa Co	12	0
C.O.2	Distinguish the development of Malayalam in the fields of technology, science, academia and politics.	1, 3		Ev RE Un An	FaCo	12	0
C.O.3	Conduct political analysis based on social justice.	1, 3, 4		An	Co	12	0
C.O.4	Develop concepts based on Linguistics.	2, 3		An, Ev	CoPr	12	0
C.O.5	Develop the ability to formulate language, technique and lexicon.	3		An, Ap, Ev	CoPr	12	0
C.O.6	Recognize the relevance of translation in the development of a mother tongue.	1, 3, 4		An, Ap, Ev	Co	12	0

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MU MLW3102 CREATIVE WRITING: BASIC PRINCIPLES

### Course Outcomes

- 1) Identify the fundamentals of creativity.
- 2) Understand and be able to use the fundamentals of design.
- 3) Be able to intertwine and interpret the compositional elements and strategies behind the creation of literary works.
- 4) Acquire the ability to practically categorize the steps in the writing process.
- 5) Understand what writing problems are and acquire the analytical skills to overcome them.
- 6) Acquire the ability to discover and evaluate the high values of writing and to improve one's own expression in an evaluative manner.

### Introduction

The aim of the course is to introduce the theoretical and practical fundamentals of creative writing. The aim is to stimulate and nurture the creative thinking of the student who is trying to become a literary writer rather than teaching it in the

traditional way. It aims to explore the intersection of Western and Eastern approaches and develop a common understanding that integrates them.

## **UNIT1**

### **Creativity and Man**

Creative Situations -Desakalas -Opinions of Indian Scholars on Sources of Creativity - Pratibha, Siddhi, Sadhana, Karayatri, Bhavayatri, Vyulpatti, Abhyasa -Poetic Symbols, Motives, Poetic Use - Western Concepts of Creative Writing -Language and Creativity - Academic History of Creative Writing -Basic Principles.

### **Model Texts**

1. Malayala Sahithya Charithram - P. K. Parameswaran Nair  
(Chapter 2 Only / Ancient Literature)
2. Kavikandabharanam - Tran. Chathanath Achuthanunni
3. Sahithyavidya - Kuttikrishnamarar (Article only)
4. Malayaliyude Desakalangaal - K. N. Ganesh (Article only)
5. Kavyasilpathinte Manasasthram - K. Balakrishnakkurupp, P. G. Nair  
(Kavyarachana article only)
6. The Work of art in the Age of Mechanical reproduction -Walter Benjamin

## **UNIT2**

### **Writing What? How?**

Concept Reception- Dimensions of Writing (Writing) - Possibilities - Concept Assimilation - Different Life Perspectives - Writing Expression - Different Isms - Characters, Dialogue, Style, Ways to Enhance Creativity - Writing: Art and Politics.

### **Model Texts**

1. Kadhikante Kala - M. T. Vasudevan Nair
2. Ithihasathinte Ithihasam - O. V. Vijayan
3. Jeevitham Darsanam Kathukal - Dasthayevski
4. Novel Swaroopam - K. Surendran
5. Kadhayude Nucleus - Dr. Valsalan Vathussery

## UNIT3

### Writing Process

Different levels of writing - language, imagination, narrative and sculpture. Sensation - Images and representations - Writing as resistance - The art of editing - Writing block - Remedies.

### Model Texts

1. Nadakantham Kavithwam - Joseph Mundassery  
(kayakalayude Arambham article only)
2. Kairali Dhvani - P. K. Narayanapilla  
(Dhwanikavyam article only)
3. Rakthathinte Aazhangalil - Ajay P. Mangatt  
(Vakkile Manushyar article only)
4. Kadhantharangal - P. K. Rajasekharan  
(Bhavanatheetham: Kadhayum Pratheethi yadharthyavum article only)
5. Aasante Kavyasilpam - Dr. M. M. Basheer (2 Chapters only)

## UNIT4

### Writing - Exercises

The Craft of Writing - Author's Perspective and Vision - Writing and Criticism - Finding Your Own Language, Style and Structure - Ways to Improve Writing Skills - Writing Exercises and Techniques for Character Development, Dialogue, Language and Craft.

### Model Texts

1. Kadhayude Kalathanthram – K. S. Ravikumar
2. Anthassannivesham - Ayyappanikkar
3. Sargasameeksha - Akbar Kakkattil
4. Njanapeedathile Sthreeparvam – Dr. Aarsu (Ed.)
5. Sargathmakathayude Manasasthram – Dr. N. Babu

## Reference

- Akbar Kakkattil. Sargasameeksha. Kottayam: D. C. Books, 1993.
- Achuthan, T. K. Bhashakeli. Kottayam: D. C. Books, 2001.
- Kuttikrishnamarar. Sahithyavidya. Kozhikkode: Marar Sahithya Prakasham, 2002.
- Babu, N. Sargathmakathayude Manasasthram. Thiruvananthapuram: Prabhath Book House, 2010.
- Rajendran, C. Padavum Porulum. Sukapuam: Vallathol Vidyapeedam.
- Lelitha Lenin. Puthiya Vayana. Thrissur: Sasthra Sahithya Prishath.
- Vasudevan Nair, M. T. kadhikante Panippura. Kottayam: National Book Stall, 1998.
- Vasudevabhattathi, C. V. Gadyasilpam. Thiruvananthapuram: Kerala Bhasha Institute, 2002.
- Shajahan, M. Rachanasthambhanam. Thiruvananthapuram: Kerala Bhasha Institute, 2014.
- Harikumar, P. R. Ezhuthinte Mudrakal. Thiruvananthapuram: Zed Library, 2012.
- Burroway, *Imaginative Writing* (2nd Edn.), New York: Longman, 2006.
- David, Morley and Philip, Neilsen (Ed.), *Creative Writing*, New Delhi: Cambridge University Press, 2012.
- Linda, Anderson (Ed.), *Creative Writing: A Work book with Readings*, London: Routledge, 2006.
- Margaret, Boden, *The Creative Mind: Myths and Mechanisms*, London: Routledge, 2004.
- William, Zinsswr, *On Writing Well*, New York: Collins, 2005.
- Iser, Wolfgang, *The Reading Process a Phenomenological Approach*, Bathmore, Johns Hopkins University Press, 1974.



C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Identify the fundamentals of creativity.	02	04	RE Un Ap	Co	10	2
C.O.2	Understand and be able to use the fundamentals of design.	02	04	RE Un Ap	FaCo	10	
C.O.3	Be able to intertwine and interpret the compositional elements and strategies behind the creation of literary works	01	03	Re Ev An	Co Fa	10	
C.O.4	Acquire the ability to practically categorize the steps in the writing process.	02	04	Re Ap Cr An	Co Fa Me	10	2
C.O.5	Understand what writing problems are and acquire the analytical skills to overcome them.	03	03	Cr Ap Ev	Co Fa Me	10	2
C.O.6	Acquire the ability to discover and evaluate the high values of writing and to improve one's own expression in an evaluative manner.	04	04	Cr Ap An Ap	Co Fa Me	10	2

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical



## MUMLW3103 PREPARATIONS FOR CREATIVE WRITING

### Course Outcomes

1. The learners become able to understand how imaginative literature is formed as a result of the convergence of literary factors and devices.
2. The learners become able to understand literary factors, elements and devices by reading and analyzing great literary works.
3. The learners become able to acquire deep skills in creative writing and enter into the depth of creative talent.
4. The course will engage the learners into creative writing and lighten the interest in them for original creative writing.
5. The learners become able to value their own creativity and creative works too.
6. The learners become able to contribute philosophically strong, skillfully perfect and originally written works to the whole human culture.
7. The learners become able to think and act aesthetically and creatively.

### Introduction

The learners would be able to understand the factors, elements and devices working behind good creative writing. This paper is designed for the same. This paper aims to give common information and knowledge about Idea, Theme, Plot, Characterization, Background and foreground setting, Narration, Language, Style, Tone and Philosophy works behind great literary works. Learners will become able to understand the theories and practice it in their works skillfully. Knowing the writing experiences of writers would help the learners to write better; so, such materials and interactive sessions would supplement the teaching. The model texts for each unit would be considered as mere compass needle for a better learning path; so, more texts would be used for discussions in the classroom. The learner should also learn how images, metaphors, similes and other decorations make the literary works more meaningful and complete. They should learn how the writers execute their thematic ideas into meaningful and beautiful works through the means of Allegory, Personification, Parody, and Satire etc. The learners should also study how temporal aspects work in literature.

### UNIT ONE

Unit - 1

Idea – Theme – Plot

A concrete literary work is formed when the urge for creating a new piece of work develops from a basic idea into a theme and grows by receiving a plot structure. This Unit aims to teach how this phenomenon happens. For this, shorter texts are included as models for evaluation and analysis. The learners would read, examine, discuss and re-write the model texts and by those exercises they would be able to recreate works understanding the definitions and meaning of the basic literary elements.

Idea – Theme – Plot - Plot structure - Different types of plot structures - How the plot Gives distinctive shape for the work - How the composition gain deep meaning by plotting -How plot makes the idea unique and the work anew.

### **Model Texts**

1. Premalekhanam (Love Letter) - Vaikom Muhammad Basheer
2. Chemmen (The Prawn) - Thakazhi Sivasankarapillai
3. Ottuchedi (The Grafted Plant) - C. V. Sreeraman
4. Parudeesaanashtam (Paradise Lost) - Subhash Chandran
5. Chintavishtayaya Seetha (Pensive Sita) – Kumaranasan

## **UNIT TWO**

Character creation – Time Action - Influence of place, time and society – appearance and contour -Movements, expressions, behavior, conduct, talking - Attitude-Environment - Vision- Insight-Eastern and Western Character Concepts – Central and non-central characters – Protagonist andAntagonist - Dialogue

### **Model Texts**

1. Rachiyamma (Rachiyamma) - Uroob
2. Marappavakal (Wooden Dolls) – Karoor Neelakantapillai
3. Kanneerpadam (The Waterscape of Mourning) - Vailopilly Sreedharamenon
4. Mazhuvinte Katha (The Story of Hatchet) - Balamaniamma
5. Lankalakshmi (The Fortune Deity of Lanka) - C. N. Sreekandan Nayar

## **UNIT THREE**

The Setting – Art of Narration – Language – Style – Basic Principles of Narration – Different Narratives - Tones, Positions and Angles – First Person, Second Person, Third Person and Mix ups – Dialects – Writers style and tone.

- 1 Vilpana (The Sale) - M. T. Vasudevan Nair
- 2 Balyakaala Smaranakal (Childhood Memories) - Madhavikutty
- 3 Kilikkonchal (The Bird's song) - Vallathol Narayana Menon
- 4 Lunch (Lunch) – V. K. N.
- 5 Khasakkinte Ithihaasam (The Legends of Khazak) - O. V. Vijayan

#### **UNIT FOUR**

Decorations and Furnishings –

Image – Allegory – Symbol – Other devices – Personification – Other Technics.

- 1 Kayikkarayile Kadal (The sea in Kayikkara) – D. Vinayachandran
- 2 Oduvil Njanottayakunnu (I am all alone at last) - Satchidanandan
- 3 Thevandikkolla (The Train Robbery) – Sakkariya
- 4 Grampoo (The Clove) - Sarah Joseph
- 5 Dooth (The Mission) - Sethu

#### **Reference**

Achuthan, M., Cherukatha - Innale, Innu (Short Story Yesterday Today): Kottayam, S.P. C. S., 1981.

Appan, K. P., The Changing Malayala Novel (Marunna Malayalam Novel): Kottayam, D.C. Books, 2000.

Appan, K. P., Kalapam Vivadam Vilayiruthal (Rebellion, Controversy and Evaluation): Kottayam, D.C. Books, 2000.

Appan, K. P., Katha Akhyavanum Anubhavasathayum (Story Narration and the Core of Experience: Kottayam, D. C. Books,) 2005.

Appan, K. P., Postmodernism Varthamanavum Vamsavaliyum (Postmodernism – Present time and Genealogy): Kottayam, D. C. Books.

Ayyappanikar, K., Ayyappanikarude Lekhanangal -3 (Essays by Ayyappanikar -3): Kottayam, D. C. Books, 2006.

Krishnan Namboothiri, *Novel Kalyum Darsanavum (Novel Art and Vision)*: Thrissur, Haritham Books, 2009.

Jayakrishnan, N., *Ithihaasangalude Khasak (Khazakh of Legends) (ed.)*: Thiruvananthapuram: Kerala Language Institute, 2011.

George, Irumpayam, *Pathonpatham Noottandile Malayala Novel (Malayalam Novel of 19th century)*: Kottayam, S. P. C. S., 1982.

Basheer, M. M., *Malayala Cherukatha Sahithya Charithram Valyam - 2 (History of Malayalam Short Story Literature Volume Two)*: Thrissur, Kerala Sahitya Akademi, 2001.

Madhusudhanan, G., *Kathayum Paristhiyum (Story and Environment)*: Kottayam, D. C. Books, 2000.

Ravikumar, K. S., *Nooru Varsham Nooru Katha (100 Years 100 Stories - Compilation, Studies)*: Kottayam, D. C. Books, 1989.

Ravikumar, K. S., *Kathayum Bhavukathva Parinamavum (Story and Evolution of Sensibility)*, Kottayam: S. P. C. S., 2011.

Rajakrishnan, V., *Cherukathayude Chandass (Word order of Short Story)*: Kottayam, D.C. Books., 1997.

Rajakrishnan, V., 1987, *Mounam Thedunna Vakku (The Word Seeking Silence)*: Kottayam, S. P. C. S., 1997.

Rajakrishnan, V., *Marukara Kathuninnappol (When the Other Shore Waited)*: Kottayam, D. C. Books., 2006.

Rajagopal, E. P., *Nissabdathayum Nirmanavum (Silence and Construction)*: Thiruvananthapuram, Kerala Language Institute, 2006.

David Morley, *The Cambridge Introduction to Creative Writing (Cambridge Introductions to Literature)*, 2007, Cambridge University Press, 2007.

David, B. Pirie, *How to Write Critical Essays*, Routledge, 1985.

Devy, G. N. & Geaffrey V. Davis, K. K., *Narrating Nomadism: Tales of Recovery and Resistance*, Chakravarty Taylor & Francis Group, 2013.

Graeme Harper (Ed.), *A Companion to creative writing*, (Wiley -Blackwell) John Wiley & Sons, 2013.

Jurgen Wolff, *Your Writing Coach: From Concept to Character, from Pitch to Publication - Everything You need to Know About Writing Novels, Non-fiction, New Media, Scripts and Short Stories*, Nicholas Brealey Publishing, 2012.

Modern Language Association, *MLA Handbook for Writers of Research Papers* 7<sup>th</sup> Edn., 2009.

Paul Mills, *The Routledge Creative Writing Course Book*, Routledge, 2006.

Paul Cobley, *Narrative* (The New Critical Idiom), Routledge, 2001.

Paul Ricoeur, *The Rule of Metaphor: Multi-disciplinary Studies of the Creation of Meaning in Language*, University of Toronto Press, 1981.

Richard Bradford, *Stylistics* (The New Critical Idiom), Routledge, 1997.

Sean Burke, *The Ethics of Writing: Authorship and Legacy in Plato and Nietzsche*, Edinburgh University Press, 2008.

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L	K.C,	THEORY STUDY TIME	PRACTICAL/LAB/AREA/TIME
C.O.1	The learners become able to understand how imaginative literature is formed as a result of the convergence of literary factors and devices.	02	1 3	Un An	Co	10	2
C.O.2	The learners become able to understand literary factors, elements and devices by reading and analyzing great literary works	02	1 2	Un Ap	Fa Co	10	2
C.O.3	The learners become able to acquire deep skills in creative writing and enter into the depth of creative talent.	03	1 2 3 4	Un An Ap Cr	Co Fa Pr	6	6
C.O. 4	The course will engage the learners into creative writing and lighten the interest in them for original creative writing.	03	1	Un An	Co Pr Me	8	4
C. O. 5	The learners become able to value their own creativity and creative works too.	02	1 3 4	Un An Ap Cr	Co Fa	6	6
C.O. 6	The learners become able to contribute philosophically strong, skillfully perfect and originally written works to the whole human culture.	02		Un An, Ap, Cr	Co	6	6

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MUMLW3104TRANSLATION: THEORY AND PRACTICE

### COURSE OUTCOMES

1. Identify various techniques in translation.
2. Be able to evaluate translations.
3. Perform cultural criticism based on translations.
4. Be able to do a variety of translations.
5. Explain the translation process philosophically.
6. Mastering literary, scholarly, and administrative translation techniques; Achieving professional employability in the fields of literature, media, governance, academia and culture.
7. Gain the ability to apply the potential of Malayalam to the new world by practicing machine translation techniques and applications.

### Introduction

Translation is one of the special means of understanding the cultural diversity of the world. Every language and literature grow through giving and receiving.

Through the process of literary and cognitive translation, there are possibilities to develop the richness and capacity of native language. This paper is designed with the intention of realizing those possibilities. Only literary works have been included as model lessons as the students of literary composition should understand and apply the principles by having a deep connection with the literary works. Teachers should use philosophy. Such texts have been given. It is important that learners become familiar with them and develop application skills through practice. Practicing translating works from Malayalam to English and vice versa. Also, studying and translating administrative documents and texts for media use. For this, the relevant lessons and works of the time should be determined and worked together by teachers and learners.

## **UNIT- ONE**

### **Translation - Common Knowledge**

Definitions - Theoretical Applications - Source Language - Target Language - Contact Language - Transliteration - Translation: Science and Art - Interpretation - Arthadesa - Reconstruction - Sculpture - Modes of Translation - Translation Process, Translatability - History of Malayalam Translation: From English, through English, from non-Indian languages and vice versa. (There are 3 different Malayalam translations of Ang Zwan Xue Peri's Little Prince as Kochu Rajakumaran. Visit Sayahna.org.)

### **Model Texts**

Pavangal (First Chapter)	- Nalappattu Narayana Menon
Les Misérables (First Chapter)	- Victor Hugo
Manon Lesko	- Abe Provost
Manon Lesko	- M. Gangadharan
Gitanjali	- G. Sankarakkuruppu
Gitanjali	- Rabindranath Tagore

## **UNIT -TWO**

### **Contents in Translation**

Similarity, Text Equivalence, Morphological Equivalence, Dynamic Equivalence, Stylistic Equivalence, Translation Equivalence, Lack of Equivalence, Grammatical Equivalence - Limitations of Translatability - Review of Malayalam Translation Literature - Cultural Issues in Translation - Language and Social Areas - Source



Language Culture - Target Language Culture - Translation of Academic Texts - Translation of Creative Texts - Problems in Poetry Translation

### **Model Text**

Sabdangal	- Vaikom Muhammad Basheer
Voices	- V. Abdulla
Tonight I Can Write	- Pablo Neruda
Ettavum Dukhabharithamaya Varikal	- Balachandran Chullikkad
Ghosts	- Henric Ibsen
Bhootham	- C. J. Thomas
Sooryasila	- Kadammanitta Ramakrishnan
Sunstone	- Octavio Pass

### **UNIT - THREE**

#### **Different Kinds of Translation**

Literary Translation - Official Translation - Medium Translation - Machine Translation -

#### **Excesice**

Practicing translating works from Malayalam to English and vice versa. Also, administrative documents and texts for media needs are translated and studied. For this, the relevant lessons and works of the time should be determined and worked together by teachers and learners.

#### **Model Texts**

Theory and Practice of Translation in Malayalam (Ed.) Jaya Sukumaran, Dr. Scaria Zachariah - Consider this the foundational text.

Vivarthanam Samskaram Adhikaram - Sachidananthan

Tharjjamapadanam Samskarapadanamakumbol - Dr. Scaria Sakaria

## UNIT - FOUR

### Translation of writers - Contemporary situations - Prominent translators - Foreign languages

From Malayalam to English. The pros and cons of self-translation - Vilasini, N. Musakutty, M. P. Sadashivan, P. Madhavan Pillai, M. N. Translations like Satyarthi, Leela Sarkar, Jayamohan - One Thousand and One Nights, Mahabharata, Iliad -

### Model Texts

The Legend of Khasak	- O. V. Vijayan
Bovain Beguiles	- V. K. N.
Stammering	- Sachithananthan

### Reference

Oru sangham Lekhakar, *Vivarthanam*, Thiruvananthapuram: Kerala Bhasha Institute, 1990.

Prabodhachandran, V. R., *Vivarthana Chinthakal*, Kottayam: D. C. Books, 1994.

Krishnan kutty, K. P., (Samba.) *Vivarthanathinte Rashtreeyavum Raashtreeyathinte Vivarthanavum*, Thiruvananthapuram: Kerala Bhasha Institute, 2019.

Aarsu, M. N., *Vivarthana Varthamanangal (Desheeyam Anthardesheeyam)*, Kozhikkode: Sathyarthi Trust, 2021.

Sukumar Azheekkode, *Purogaman Sahithyavum Mattum (Vivarthana Sahithyavum Vivarthaneeya Sahithyavum)*, Kozhikkode: Poorna Publications, 2000.

Asher R. E., MalayalaBhashasahithyapadanangal.

Ezhuthachan, K. N., Thirukkuralum Kootukarum, Sameeksha.

Karassery, M. N., Malayaliyum Paribhashayum (Alochana).

Koshi, K. M., Bhashyum Bhashanthanavum, Kottayam: D. C. Books.

Jaya Sukumaran, Dr. Bangali Novalukal Malayalathil.

Prabodhachandran, V. R., *Vivarthanathinte Bhashasasthrabhoomika*, Thiruvananthapuram: Kerala Bhasha Institute, 1990.

Ramakrishnan, Deshamangalam, Kavithayude Bhookhandangal,  
Thiruvananthapuram, Chintha Publishers.

Viswanatha Iyyer, N. E., Vivarthanavicharam.

Sachithananthan, Padinjaran Kavithakal, Kozhikkode: Mathrubhumi Books, 2006.

Sachithananthan, Moonamloka Kavitha, Kozhikkode: Mathrubhumi Books, 2012.

Ayyappanikkarude Lekhanangal (Vivarthakante Manasasthram enna Lekhanam).

Changampuzha, Kesari Balakrishnapillai, Nalappattu Narayana Menon Muthalayavar  
Vividha vivarthanangalkkezhuthiya Aamukhangal.

Viviarthanavum Samskarapadanavum. Sahithy, Malayala Vibhagam Koottayma,  
Payyannur Kendram: Sree Sankaracharya Samskritha Sarvakalashala.

Banssett, Susan, and Harish Trivedi, (Eds.) *Postcolonial Translation? Theory and  
Practice* (Translation Studies), Routledge, 2012.

Banssett, Susan, *Translation Studies*, Taylor Francis Group, 2002.

Benjamin, Walter, *Illuminations: Essays and Reflections*, Harcourt, Brace & World,  
1968.

Catford, J. C. *A Linguistic Theory of Translation*. Oxford University Press, 1965.

Eugene, Albert Nida, *towards a Science of Translating with Special Reference to  
Principles and Procedures Involved in Bible Translating*. Brill Archive, 1964.

Eugene A. Nida, Charles R. Taber, *The Theory and Practice of Translation*, Brill Archive,  
(First published for the United Bible Societies, 1969), 1982.

George Steiner, *After Babel: Aspects of Language and Translation*. Oxford Paper Backs,  
1988.

James, S. Halmes, *Translated: Papers on Literary*, 1988.

Translation and Translation Studies, Amsterdam.

Lawrence, Venuti (Ed). *The Translation Studies Reader*, Routledge, 2004.



C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Identify various techniques in translation.	1	1 4	Re Un	Fa Co	10	2
C.O.2	Be able to evaluate translations.	1	1 2 4	Ap Un	FaCo	8	1
C.O.3	Perform cultural criticism based on translations.	1	1 4	Ap Un	Co	10	1
C.O.4	Explain the translation process philosophically.	1	4	Ap Cr	CoPr	6	4
C.O.5	Enable to do various translations.	1	1 4	Un Ap Ev		6	2
C.O.6	Mastering literary, scholarly, and administrative translation techniques; Achieving professional employability in the fields of literature, media, governance, academia and culture.	1	2 4	Cr Ap Ev	CoPr	6	6
C.O.7	Gain the ability to apply the potential of Malayalam to the new world by practicing machine translation techniques and applications.	1	2 4	Re Ap Cr	Pr	6	6

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MU MLW 3105 Introduction to Sanskrit Literature

### Introduction

Considering the influence of Sanskrit on the Malayalam language, literature students at the university level need to understand the structural features of the Sanskrit language in general and also recognize the literary value of Sanskrit literary works. Moreover, the doors of the rich Sanskrit literature should be opened for Sanskrit literature to have a closer look at the influence of Malayalam. This is the aim of this curriculum called Sanskrit Literature.

### UNIT ONE

#### History of Sanskrit Literature

Evolution of Sanskrit literature - Literary forms - Influence of Sanskrit literature on Malayalam - Major works translated from Sanskrit to Malayalam - Sanskrit literary works written by Malayalees.

### UNIT TWO

#### Language Study

Elementary grammar rules in Sanskrit. (The work 'Laghusanskritam' written by Dr. KG Paulus can be considered as the basic book)

Purusha - Word - Vibhakti - Verb Forms - Sandhi - Samasam.

### UNIT THREE

#### Poetry

The Panchamahakavyas are familiar - Kumarasambhavam (Kalidasa), Raghuvamsa (Kalidasa), Sishupalavadhama (Maghan), Kiratarjuniyam (Bharavi) and Naishadhama (Sriharshan).

#### Special Study

Kalidasa's Kumarasambhava (first creation)

(Prose translation by Kuttikrishnamarar) - should be studied along with.

### UNIT FOUR

#### Drama

History of Indian Drama and Sanskrit Dramas - Natyashastra - General introduction to ancient dramatists Ashwaghosa, Bhasa, Shudraka, Kalidasa, Visakhadatta, Bhattanarayanan, Bhavabhuti and their contributions - Sanskrit Dramas and Kuyiyattam.

### **Special Study**

Bhasan's Swapnavasavadatta (Translation by AR Rajarajavarma)

A comparison of the original and the translation should be studied.

### **Reference**

Unithiri, N. V. P., Kalidasakrithikal Oru Padanam. Kozhikkodu: Mathrubhumi Books, 2013.

Unni, N. P., Kalidasa Sarvaswam (2 Vol.).

Kuttikrishnamarar (viva.) Kumarasabhavam. Kozhikkode: Marar Sahithya Prakasham, 1944.

Narayanapishrody, k. P. Kalidasahridayam Thedi. Thrissur: Kerala Sahithya Akademi, 2000.

Poulose, K. G. Koodiyattom: Abhinayathinte Thudarchayum Valarchayum. Thrippunithura: International Centre for Koodiyattom.

Poulose, K. G. Lakhusmskritham. Sukapuram: Vallathol Vidyapeedam, 2012.

Rajarajavarma, vadakkumkoor, Keraleeya Samskritha Sahithyacharithram. Thrissur: Kerala Sahithya Akademi, 1964.

Sreeman Nambuthiri, Samskritha Sahithyavalokanam. Thrissur: Kerala Sahithya Akademi.

Krishnamoorthi, K. *Kalidasa*. New Delhi: Sahithya Akademi.

Krishna Chaithnya, *A New History of Sanskrit Literature*. LLC, 2011.

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Understand the evolution of Sanskrit literature.	1	1 2 3	RE Un	Fa Co	15	4
C.O.2	Recognize Sanskrit influence in Malayalam literature.	1	3 4	Ev RE Un An	Fa Co Pr	15	4
C.O.3	Find out the literary beauty of Bhasa-Kalidasa works.	1 2	1 2 4	An Un Ev	Pr Me	15	4
C.O.4	Familiarize with basic grammar rules in Sanskrit	1 2 3	2 3 4	An Ev Un Re	Fa Co Pr	15	6

#### TECHNICAL TERMS

C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical



## **SEMESTER TWO**

MU MLW 3206 LITERARY GENRE

MU MLW 3207 MALAYALAM POETRY

MU MLW 3208 MALAYALAM STORY

MU MLW 3209 MALAYALAM NOVEL

MU MLW 3210 LINGUISTICS

## MU MLW 3206 LITERARY GENRE

### Course Outcomes

1. Learners would understand literature as literary genres; majorly as Poetry, Short Fiction, Fiction and Play. They would realize that this classification is the result of modern literary consciousness and knowledge.
2. Learners would understand that different types of literary genres have different concepts, applications, plans and techniques.
3. They would know that these various genres express a variety of experiences. They would understand the formal, contextual and emotional peculiarities and differences of each of these genres.
4. Learners would understand the definitions, characteristics, rise, evolution, major works and writers of various genres. Thus acquire a general acquaintance with world literature.
5. Learners would acquire the ability to compare Indian literature and regional literature with world literature and value the qualitative differences among them with a comparative way of thought.
6. Learners would acquire the ability to understand different cultures of lives all over the world and compare it with the regional people's historical experiences.
7. Learners would acquire the ability to realize that, though the world is a mix up of different cultures, languages and races, the basic nature of human experience is the same and thus a universal fraternity would grow in them.
8. Learners would develop an aesthetic and technical skill and sense to write better and original literary works through the process of study and analysis of world literature. They will acquire application skills in it through regular practice.
9. Learners would acquire the ability to select the genres which join in with their sensibility and skill. They would practically acquire skill in various genres and forms.

### Introduction

This paper aims to make the learners familiar with the major genres of world literature with the help of great works of great writers and lead them to the writing of similar works. This is the study of genres and world literature simultaneously. The learners would have an acquaintance with major writer's works and thus develop an

interest in world literature. This learning would help them to have a wide knowledge on the temporal, spatial and cultural evolution of world literature. This paper is a cross section of world poetry, play, and fiction. Practical writing sessions would be a part of the learning process. English translations of the original texts would be used in the classroom and the teacher shall encourage students to translate it into regional language.

## **UNIT ONE**

### **Short Fiction**

Short Fiction as a genus - Definitions - Characteristics - Short Story - Origin of the Genus - Evolution - Early Masters -

American, Russian, French, Latin American, Scandinavian, Japanese, Indian Short Fiction Narratives.

### **Model Texts**

Vanka - Anton Chekhov

Gospel According to St. Mark - Jorge Luis Borges

Killers - Ernest Hemingway

Shunamite - Ines Arredondo

Judge's Wife - Isabel Allende

Breast Giver (Stanadayini) - Mahasweta Devi

## **UNIT TWO**

### **Fiction**

Novel as a genus – Definitions – Characteristics – History of world fiction – The World's most important

Fiction writers - Major Novels – Major features - Eminent Contemporaries – Fiction and Epic – Novella.

Crime and Punishment - Fyodor Dostoevsky

Anna Karenina - Leo Tolstoy

Metamorphosis - Franz Kafka

Open Boat - Stephen Crane

Beloved - Toni Morrison

Yayati - V. S. Khandekar

### **UNIT THREE**

#### **Drama**

Play as a genus – History of World Theater – Art for performance – Text and stage – Major movements -

Evolutions, Experiments - Absurd Theater, Poor Theater, Cruel Theater etc. - Existentialism - Politics –

Alienation Theory.

Hamlet - William Shakespeare

Little Eyolf - Henrik Ibsen

Chairs - Eugene Ionesco

Crap's Last Tape - Samuel Beckett

The Good Woman of Setzuan - Bertolt Brecht

Hayavadana - Girish Karnad

### **UNIT FOUR**

#### **Poetry**

Poetry as a genus – Various forms of Poetry – Evolution through Ages – History and Evolution of World Poetry (Classicism, Romanticism, Modernism) – View Points and visions of Poets – Experiments in Poetry – Contemporary World Poetry.

A Complaint - William Wordsworth

The Tiger - William Blake

Fire and Ice - Robert Frost

Aunt Jennifer's Tigers - Adrienne Rich

Metaphors - Sylvia Plath

A Graveyard - Marianne Moore

Summer in Calcutta – Kamala Das

## Reference

Ramakrishnan, Desamangalam, Lokakavitha Chila Eadukal (Some Pages From World Poetry) : Kozhikode, Mathrubhumi Books.

Ramakrishnan, Desamangalam, Kavithayude Bhookhandangal (Continents of Poetry): Thiruvananthapuram, Chinta Publishers.

Satchidanandan, Padinjaran Kavithakal (Poems from West) : Kozhikode, Mathrubhumi Books.

Satchidanandan, Moonnam Loka Kavitha (Third World Poetry) : Kozhikode, Mathrubhumi Books.

Satchidanandan, Indian Kavitha (Indian Poetry): Kozhikode, Mathrubhumi Books.

Sundaram, Dhanuvachapuram (Translation), Tagore Kavithakal (Tagore Poems) : Kottayam, D. C. Books.

Pamuk, Orhan (Tran.: R. Manoj), Novelistinte Kala (The Art of Fiction) : Kottayam, D. C. Books, 2013.

George, K. M, Dr., Adhunika Sahithya Charithram Prasthanangaliloode (History of Modern Literature Movements)

Paul, M. P., Novel Sahityam (Literature of Fiction): Kozhikode, Poorna Publications, 1991.

Rajendran, C., Soundarya Sastram (Aesthetics) : Thiruvananthapuram, Kerala Bhasha Institute, 2006.

Tolstoy , Leo, (Tran.: Suresh M. G.), Balyam (Childhood) : Thrissur, H&C Books, 2014.

Vasu, E., Sahithyam Soundaryavum Sargathmakathayum (Literature – Aesthetics and Creativity) : Kerala Sahitya Akademi, 2015.

Vasudevan Nair, M. T., Kathikante Kala (Art of the Storyteller): Kannur, Kairali Books, 2014.

Vasudevannair, M. T., Kathikante Panippura (Workshop of the Storyteller): Thrissur, Current Books.

Vasudeva Bhattathiri, C. V., Gadyasilpam (The Craft of Prose) : Thiruvananthapuram, Kerala Bhasha Institute, 2012.

- Vijayan, O. V., Ithihasathinte Ithihasam (Legend of the Legends) : Kottayam, D. C. Books, 1998.
- Vilasini, Uthirmanikal (Sprouted Seeds) : Kozhikode, Poorna Publication, 2013.
- Sreejan, V. C., Novel Vayanakal (Novel Readings) : Kottayam, D. C. Books, 2004.
- Shabu Kilithattil, (ed.), Sargasrushtiyile Rasavidyakal (Technical Magic in Creative Works) : Kottayam, D. C. Books, 2013.
- Surendran, K., Novel Swaroopam (The Form of Fiction) : Kottayam, SPCS.
- Lyas, Colin, Aesthetics (Fundamentals of Philosophy), McGill-Queen's University Press, 1993.
- Gardner, John, The Art of Fiction, New York: Vintage Books, 1991.
- Calvino, Italo, Why Read Classics? (Martin McLaughlin (Trans.)), London: Jonathan Cape, 1999.
- Pope, Rob, Creativity-Theory, History, Practice, London: Routledge / Psychology Press, 2005.
- Earnshaw, Steven (Ed.), The handbook of creative writing, Edinburgh University Press, 2007.
- Kalu, Anthonia C., Anthology of African Literature, Viva, 2008.
- Damrosch, David, How to Read World Literature, Wiley Blackwell, 2009.
- Kristeva, Julia, Revolution in Poetic Language, CUP, 1984.
- Kennedy, X. J., Dana Giulia, Literature: An Introduction to Fiction, Poetry, Drama and Writing, Pearson, 2013.
- Kitts, Thomas, M., Literature and Work, Longman, 2011.
- Sisko, Yvonne, Collioud, A world of Short Stories, Pearson, 2009.



C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Learners would understand literature as literary genres; majorly as Poetry, Short Fiction, Fiction and Play. They would realize that this classification is the result of modern literary consciousness and knowledge.	1 2	1 2 3	RE Un An	Fa Co	6	2
C.O.2	Learners would understand that different types of literary genres have different concepts, applications, plans and techniques.	2 3 4	1 2	Ev RE Un An	FaCo Pr	6	2
C.O.3	They would know that these various genres express a variety of experiences. They would understand the formal, contextual and emotional peculiarities and differences of each of these genres.	2 4	2 3 4	Ev RE Un An	Co Fa	7	2
C.O. 4	Learners would understand the definitions, characteristics, rise, evolution, major works and writers of various genres. Thus acquire a general acquaintance with world literature.	1 4	1 2 3	An Un Re	CoPr Me	7	1
C.O. 5	Learners would acquire the ability to compare Indian literature and regional literature with world literature and value the qualitative differences among them with a comparative way of thought.	4	1 4	An, Ap, Ev Un Cr	CoPr Fa	7	2
C.O.6	Learners would acquire the ability to understand different cultures of lives all over the world and compare it with the regional people's historical experiences.	1 2	4	An, Ap Cr Un	Co Fa Pr Me	7	3
C.O.7	The shared essence of human experience transcends linguistic and cultural diversity, promoting universal brotherhood.	2 3 4	1 3 4	Un Ap Ev	Fa Co Pr Me	7	2
C.O. 8	Cultivate the ability to create quality original works by studying and analyzing world literature, while gaining practical skills in the process.	3 4	3 4	Ev Cr An	Co Pr Me	7	3
C.O. 9	Develop the ability to identify your most suitable genre while gaining versatility in expressing yourself across multiple genres.	1 2 3 4	2 3 4	Cr Ev Ap	Pr Me	7	4



<b>TECHNICAL TERMS</b>	
<b>C.O.</b>	Course Outcome
<b>P.O</b>	programme Outcome
<b>P.S.O</b>	Programme Specific Outcome
<b>C.L.</b>	Cognitive Level
<b>RE</b>	Remember
<b>Un</b>	Understand
<b>Ap</b>	Apply
<b>An</b>	Analyse
<b>Ev</b>	Evaluate
<b>Cr</b>	Create
<b>K.C.</b>	Knowledge Category
<b>Fa</b>	Factual
<b>Co</b>	Conceptual
<b>Pr</b>	Procedural
<b>Me</b>	Philosophical

## MU MLW 3207 MALAYALAM POETRY

### Course Outcomes

1. Familiarize with the writing style of ancient and medieval Malayalam poetry
2. Develop a deep understanding of the different trends in Malayalam poetry from ancient to contemporary times.
3. Develop the ability to evaluate and categorize poems based on elements such as rhythm, mood, and phonological levels.
4. Acquire the skills to perform poetic criticism based on the history, scope, and diversity of the genre of poetry.
5. Acquire the theme, style, vision and style of poetry of different periods.
6. Engage in writing poetry on personal experiences based on the above knowledge.
7. Acquire the ability to transform feelings imbibed from poetry into perspectives in life.

### Introduction

The curriculum intends a comprehensive study of the poetic periods of Malayalam. The traditions that are embedded in the journey of Malayalam poetry are to be discovered. This study includes the history of oral and written poetry, poetic language as well as the development of various art forms. This course aims at familiarizing with some of the poetic trends from Ramacharitam till today. Background knowledge of the works of poets proposed for study is also expected. Works should be taught in such a way as to stimulate the students' interest in writing.

Poems should be analyzed in such a way that theme, narrative, imagery, tone, rhythm and phrasing can be distinguished. Emphasize diversity and eccentricity.

## **Unit – 1**

### **Ancient poetry**

The history of Malayalam literature till the end of the 19th century can be considered the history of Malayalam poetry as well. Malayalam poetry advanced in the 20th century and is actively advancing. Malayalam poetry, which has grown as a continuation of the Pattu prasthanam (movement), is world class in its beauty and essence. In this unit an attempt is made to give the student a general understanding of the history, tradition and styles of composition of Malayalam poetry by giving some examples from ancient Malayalam poetry. Teaching should be done such that the students get an insight into ancient medieval poems apart from the ones recommended for reading.

### **Required Reading**

Ramacharitam - Padalam 1 (Vyakhyanam: Ilamkulam Kunjanpilla, National Book Stall, Kottayam, 1999)

Tirunizhalmala Part 1, Pattu - 1 somshodhitha samskaranavum Vyakhyananavum by Dr. M. M. Purushothaman Nair, Current Books, Thrissur, 1981)

Kannassa Ramayanam - Kishkindhakandam (Pushkarapatrakshan...mattullavar pinnenamukkiruvarkkum -80 lines)

Krishnagatha (Kuchelagati 1 - 267) - Cherussery (Samshodhanam: Dr. T. Bhaskaran, Kerala Sahitya Akademi, Thrissur, 1989)

## **Unit – 2**

### **Medieval poetry**

Pattu prasthanam (Song Movement) - the medieval period-Devotional Literature - Ezhuthachan works; - Devotional Literature After Ezhuthachan - Poonthanam - Melpathur - Puthenpana - Unnai warrier - Thullalpattukal - Kuchelavrattam Vanchipattu.

### **Required reading**

Nalacharitham ( Randam divasam, Ranganam 1, 2) - Unnai Warriar

Kairali Vyakhyananavum aamukha padhanavum - Prof. Panmana Ramachandran Nair, Current books, Thrissur)

Mahabharata Gandhari vilapam) - Ezhuthachan

Syamanthakam- Kunchan Nambiar  
Njanappana- Poonthanam

### **Unit-3**

#### **Modern poetry**

Romanticism - A. R. Rajarajavarma - Malayavilasam - Asan - Ullur - Vallathol - G.  
Shankarakurup - P. Kunhiraman Nair - Balamaniamma

#### **Required reading**

Nalini -Kumaranashan  
Magdalana Mariam - Vallathol Narayana Menon  
Mrinalini - Ullur S. Parameshwarayyar  
Sooryakanthi - G. Sankara Kurup  
Kaliyachan - P. Kunhiraman Nair  
Mathrihridayam - Balamaniamma  
Manaswini - Changampuzha  
Sahyante makan- Vailopilly  
Kuttippuram palam-Edassery  
Gandhiyum Godseyum-N. V. Krishna Warrior  
Bhoomikkoru charamageetham-O. N. V. short  
Rathrimazha-Sugathakumari  
Bus stopil -Madhavan Ayyappath  
Pakalukal rathrikal-Ayyappa Panicker  
Sabhaalamee Yatra-N. N. Kakkad  
Shanta-Kadamnita Ramakrishnan  
Ezhuthachan ezhuthumbol -Satchidanandan  
Kochiyile vrikshangal-K. G. Sankara Pillai  
Ammathotttil- Rafique Ahmed

### **Unit – 4**

#### **Postmodern poetry**

Reflection of changes in Life and Literature due to Globalization and Liberalization-  
Glimpses of Post-Truth Times - Dalit - Environmental -Feminist Thoughts -

Language, Style and Expressive Peculiarities of Poetry - structural Changes - Vernacular language- Poetic Language: Concepts and Criticisms, Prose Poetry.

**Required reading**

Kanam -P. Raman

Librarian marichathil pinne -P. P. Ramachandran

Teacher ippozhum randilaanu -Kalpetta Narayan

Kurukkankunnu -K. R. Tony

Jalabhoopadam -Veerankutty

Dambathyam-V. M. Girija

Identity card-S. Joseph

Kothiyan -M. R. Renukumar

Taj Mahal- O. P. Suresh

**Reference**

Ajayakumar, N. Aadhunika Malayalakavithayil. Kottayam: Current books, 2001

Akitham kavitha padanangal. Kottayam: Sahitya Pravarthaka Sahakarana Sangham, 2016.

Lilavati, M. Malayalam Kavita Sahitya Charitram. Thrissur: Kerala Sahitya Academy,

Leelavati, M., Varnarajhi. Kottayam: Sahitya Pravarthaka Sahakarana Sangham, 2013

Lilavati, M., Kavithadhvani. Kottayam: Sahitya Pravarthaka Sahakarana Sangham, 2009.

Lilavati, M., Amritamassathe. Kottayam: Sahitya Pravarthaka Sahakarana Sangham, 2012.

Unithiri, N. V. P. Vallatholkavita. Kottayam: Sahitya Pravarthaka Sahakarana Sangham, 2012.

Chandrasekaran, Melath. Edasserikavita. Kannur: samayam Publication

Narayanan, Kalpetta. Kavithayude jeeva Charitram. Kozhikode: Mathrubhumi Books, 2019.

Tilak, P. K. Kavita padhanangal, Kozhikode: Mathrubhumi Books, 2013.

Kedatha Suryan: Akittam Kavita padhanangal. Sukapuram: Vallathol Vidyapeeth, 2016.

Otta Kavitha padangal. Sukapuram: Vallathol Vidyapeeth, 2013.

Anil Vallathol. Vallatholinte Kavyashyli. Sukapuram: Vallathol Vidyapeeth, 1997.

Kumaran, Mampuzha. Vakkum porulum . Sukapuram: Vallathol Vidyapeeth, 2010.

Rajendran, C. Tharadamy Kavya Shastram. Thiruvananthapuram: Kerala LanguageInstitute, 2000.

Ramakrishnan, Desamangalam. Kavya bhashayile prashnangal. Thiruvananthapuram:Kerala Language Institute, 2004.

Mukundan, N. Gatha. Thiruvananthapuram: Kerala Language

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L	K.C.	THEOR Y STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Familiarize with the writing style of ancient and medieval Malayalam poetry	1 2	1 2 3	RE Un An	Fa Co	8	4
C.O.2	Develop a deep understanding of the different trends in Malayalam poetry from ancient to contemporary times.	2	1 2 3	RE Un An	FaCo	8	4
C.O.3	Develop the ability to evaluate and categorize poems based on elements such as rhythm, mood, and phonological levels.	1	2 3 4	An Un Re Ap	Co Fa Pr	8	4
C.O.4	. Acquire the skills to perform poetic criticism based on the history, scope, and diversity of the genre of poetry.	2, 3	1 4	An, Un, Ap	CoPr	8	4
C.O.5	Engage in writing poetry on personal experiences based on the above knowledge.	2 3 4	1 4	An, Ap, Ev, Cr	Me Pr	8	4
C.O.6	Learners would acquire the ability to understand different cultures of lives all over the world and compare it with the regional people's historical experiences.	3, 4	2 3 4	Cr Ap	Pr Me	8	4
C.O.7	Acquire the skill to translate poetic emotions into profound life perspectives.	2 3 4	3 4	An Ev Ap Cr	Me	8	4

<b>TECHNICAL TERMS</b>	
<b>C.O.</b>	Course Outcome
<b>P.O</b>	programme Outcome
<b>P.S.O</b>	Programme Specific Outcome
<b>C.L.</b>	Cognitive Level
<b>RE</b>	Remember
<b>Un</b>	Understand
<b>Ap</b>	Apply
<b>An</b>	Analyse
<b>Ev</b>	Evaluate
<b>Cr</b>	Create
<b>K.C.</b>	Knowledge Category
<b>Fa</b>	Factual
<b>Co</b>	Conceptual
<b>Pr</b>	Procedural
<b>Me</b>	Philosophical

## MU MLW 3208MALAYALAM STORY

### COURSE OUTCOMES

1. Get a general knowledge of the history of Malayalam short story.
- 2 Identify the basic elements of a short story (plot, character, language, narrative).
- 3 Appreciate the basic elements of the short story aesthetically and acquire competence in short story writing.
4. Gain the ability to correct and improve one's own writing.
5. Be able to evaluate and analyze writings evaluatively.
6. Be able to recognize and apply new trends in the field of short stories.

### Introduction

The aim of this paper is to understand the short story historically and gain practical knowledge about the secrets of short story writing by focusing on the basic elements of short story writing such as plot, character, narration and language. Plot, character, narrative and language are taken as the unique focus of each unit.

It is appropriate to discuss the short stories in general and to use the possibility of micro-learning where necessary, according to the learning objective of the unit. Writing exercises should be given priority in teaching. Writing exercises with



accurate records can help students assess their own writing progress. The study will progress by completing two specific exercises / practical exercises in each unit.

A seminar paper presentation/writing presentation will be part of the learning activity to improve knowledge and practice.

Stories from Malayala Manorama, Mathrubhumi, Desabhimani, Madhyam, Janayugam and Chandrika - Onam special issues of the respective years are discussed as part of the study to identify the current trends in short story writing.

## **UNIT 1**

### **PLOT**

Indian Storytelling, Brihatkatha, Kathasaritsagaram, Panchatantra, Theme and Plot. Four stages of short story writing: preparation, reflection, release and rewriting. Gustav Free Tag Pyramid. Structure of the short story. Plot and Malayalam short story. Absolute Entertainment - Renaissance Plots - Modernist Plots - When Mind Is Central - Postmodern Plots - Cyber- Dalit - Female Plots - Micropolitics - Post-Truth Features.

M. P. Paul's short story division: action, character, situational (scenario) and hypothetical. Exposition, inciting incident, Rising action or progressive complication, Dilemma, Climax, Denouement. Plot diagram, (sub plot, internal plot.

### **Model Texts**

Vasnavikriti - Vengayil Kunhiraman Nayanar.

Vellappokkathil - Thakazhi

Ittarsiyilekku thirike pokunna vanti - Urub

Oritathu - Zechariah

Gangayile Palam - Anand

Delhi 1981	- M. Mukundan
Prakasam parathunna penkutti	- T. Padmanabhan
Bhranthu	- C. Ayyappan
Thiruthu	- N. S. Madhavan

## UNIT 2

### CHARACTER

Body and Character- Protagonist Stories- Protagonist, Supporting Character.

Finding characters, autobiographical method, biographical method, fiction, composite method. Linear character, complex character.

Character development, believability and complexity. Character's vision, appearance, action, thought, and dialogue.

Character and Plot. Character + Conflict = Plot. Setting the Character.

### Model Texts

Ottakam	- S. K. Potakad
Valiyaoraal varunnu	- V. K. N.
Postman	- M. Govindan
Marappavakal	- Karur Nilakanthapillai
Shankranthi Ata	- T. K. C. Vatuthala
Nananja sirovastrangal	- T. V. Kochubava
Kaivariyute thekkeyattam	- P. Padmarajan
Papathara	- Sarah Joseph

### Unit 3

#### Language

Story language- Character language - Story atmosphere and language Characteristics of dialogues –Emotional ability – Plot and language Narrative and Language. Five sensory images in Literature.

#### Model Texts

Bhoomiyute Avakasikal - Vaikom Muhammad Basheer

Potakulam - Sethu

Kataltherathu - O. V. Vijayan

Erandakal - P. Vatsala

Elikal - Vaisakha

Moonnamathoral - Munderoor Krishnankutty

Njan onnum avasyappettillallo - N. Prabhakaran

### Unit 4

#### Narrative

Narrative Modes in Storytelling – First second Third Persons-Narrator's voice-narration and story structure. Consistency and variation in narrative style.

Tone and mood of the narrative.

#### Model Texts

Ninte Oarmakku - M. T. Vasudevan Nair

Kunthi - Punatil Kunjabdulla.

Manthu - V. P. Shivakumar

Sakunam	- Kovilan
Urangan vayya	- C. V. Balakrishnan
Arkkum vendatha oru kannu	- Shihabuddin Poithumkadav
Komala	- Santosh Echikkanam
Agni	- Sitara S.
kupithanaya apasarppakan	- Karunakaran
Vanku	- Unni R.

## Reference

Achuthan, M., Cherukatha innale innu, Kottayam: SPCS, 1981.

Appan, K. P., Katha: Akhyanaavum anubhavasathayum, Kottayam: D. C. Books, 1999.

Kuttikrishnamarar, Malayalasaili, Kozhikode, Mathrubhumi, 1942.

Guptan Nair, S., Navamalika, Kozhikode: Lipi Publication, 2007.

T. R., Chitrakalayucherukathayum, Kottayam: D. C. Books, 1985.

Thomas Mathew M., Athmavinte Murivukal, Thrissur: Anganam, 1998.

Damodaran Kulappuram, (ed.), Postmodern malayala cherukatha, Kannur: Samiksha.

Pavithran A. V., (ed.), MTyute lokangal, Kottayam: SPCS, 1995.

Paul, M. P., Cherukatha prasthanam, Kottayam: SPCS, 1932.

Paul, M. P., novel prasthanam, Kottayam: SPCS, 1990.

Prabhakaran, N., Katha Thedunna katha, Kozhikode: Mulberry, 1991.

Basheer, M. M., Naveenatha. Kottayam: National Bookstall, 1977.

Basheer, M. M., M. T. Katha and Porulum, Thrissur: Current Books, 1996.

Basheer, M. M., Cherukatha Sahitya charitram, Two Volumes, Thrissur: Kerala Sahitya Akademi, 2001.

Basheer, M. M., Cherukatha ezhuthumpol, Thrissur: Kerala Sahitya Akademi, 2014.

Madhusudanan, G., Kathayum paristhithiyum, Kottayam: D. C. Books, 2000.

Manarkad Mathew, (ed.), pravasi kathakaranmarute sargayatrakal, Kozhikode: Olive, 2016.

Ravikumar, K. S., 100 Varsham 100 Katha (Compilation, Study), Kottayam: D. C. Books, 1989.

Ravikumar, K. S. (ed.), Adyakala kathakal, Thrissur: Current Books, 1997.

Ravikumar, K. S., Cherukatha vakkum vazhiyum, Kottayam: Current Books, 1999.

Ravikumar, K. S., Kathayum Bhavakatvaparinartham, Kottayam: SPCS, 2011.

Rajakrishnan, V., Cherukathayute chandass, Kottayam: DC. Books, 1997.

Rajakrishnan, V., 1987, Maunam thedunna vakku, Kottayam: SPCS, 1987.

Rajakrishnan, V., Maruthira kathu ninnappol, Kottayam: DC. Books, 2006.

Rajagopalan, E. P., Swapnavumcharitram, Kannur: Ital, 1995.

Rajagopalan E. P., lokathinte Vakku, Kottayam: SPCS, 1999.

Rajagopalan, E. P., Nissabdathayum nirmanavum, Thiruvananthapuram: Kerala Language Institute, 2006.

Rajagopalan, E. P., Ulkatha, Kottayam: D. C. Books, 2021.

Rajeevkumar, M., Madhavikkutty: Snehathinte kotiyatayalam, Thiruvananthapuram: Premita Publication, 2014.

Vatsalan Vathussery, Kathayum Fantasyyum, Kottayam: Current Books, 2004.

Vasudevan Nair, Kathikannte Kala, Thrissur: Current Books, 2009.

Vijayan, M. N., Marubhumikal pookkumpol, Kasaragod: Kalakshetra, 1993

Vijayan, M. N. (ed.), nuttandu kathakal (Vols. 1 and 2), Kottayam: SPCS, 2000.

Sasidharan, N., Katha Kaalam pole, Kasaragod: Kalaksetram, 1998.

Scaria Zakaria, 87 Selected Stories, Kottayam: D. C. Books, 1987.

Satchidanandan K., saundrayvum adhikaravum, Calicut: Mulberry, 1993.

Sara Joseph, arashtriyamayirikkan ningalkk entavakasam, Kozhikode: Madhyam Weekly, Nov. 8, 2002.

Sudheesh, V. R., Ottakatha patangal, Kottayam: D. C. Books, 2006.

Siddique, M. A., Atayalathinte atayalam, Thrissur: Kerala Sahitya Akademi, 2017.

Sam N., (ed.), Samakala malayala sahityam, Kottayam: D. C. Books, 2014.

Soman P., Adhikaram Ashlilatha Sahityam, Kozhikode: Left Books, 1996.

Soman Nellivila, Sthalam kalam Cherukatha, Kottayam: Current Books.

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L	K.C.	THEOR Y STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Get a general knowledge of the history of Malayalam short story.	2, 4		RE Un An	Fa Co	12	0
C.O.2	Identify the basic elements of a short story (plot, character, language, narrative).	1, 3		Ev RE Un An	FaCo	12	0
C.O.3	Appreciate the basic elements of the short story aesthetically and acquire competence in short story writing.	1, 3, 4		An	Co	12	0
C.O.4	Gain the ability to correct and improve one's own writing.	2, 3		An, Ev	CoPr	12	0
C.O.5	Be able to evaluate and analyze writings evaluatively.	3		An, Ap, Ev	CoPr	12	0
C.O.6	Be able to recognize and apply new trends in the field of short stories.	1, 3, 4		An, Ap, Ev	Co	12	0

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MU MLW 3209 MALAYALAM NOVEL

### Course Outcomes

1. Understand the history of Malayalam novel literature and its evolution.
2. Acquire the skill of novel writing primarily by reviewing and understanding how compositional elements fit into a novel.
3. Acquire the skill to evaluate the merits and demerits of learner's own novel.
4. Acquire the skill to improve learner's own writing and rewrite if needed.
5. Acquire the skill to of a contemporary writer.
6. Acquire the skill to become a socially conscious novelist. Learn that the novel is an expression of human life and an aesthetic art which functions as a protest against all anti-human and anti-progressive evils.



## **Introduction**

Novel is an important form of literature. The primary aim of the course is to understand the novel as the most profound, morphologically large and structurally complex literary form created by modern cultural world. Along with that, Malayalam novel, which is a part of the world novel literature, needs to be known closely. The learner should understand its historical development with the nature of contemporary changes and transformation. As an ultimate achievement, the course aims to make the learner able to write a novel by acquiring the narrative skill required to write a novel. Therefore, novels are studied not only in terms of ideas, themes and social concepts, but also in terms of narrative, form, language, craft, characterization, style and vision. By going through this course, the learner would be a more culturally mature person by understanding deeply the role played by the novel in shaping the modern world. The review and understanding of the novels should be in the light of the compositional principles and practices studied in the previous semester. Thus, learners should achieve better novel writing skills. Similarly, while studying Indulekha, Potherikunhampu's Saraswathi Vijayam and C.V. Raman Pillai's works should be a subject of discussion in the class room. This will generally be the approach of learning to be adopted by the teacher in every stage.

## **Unit – 1**

### **The Novel: Origin, Growth and Transformation**

The role of novel in the creation of modern society, in the formation of democratic India, in the construction of Kerala society – Novel and consciousness - how the novel functioned as a manifesto of the renaissance of Kerala Society - Epic and the Novel – The Novel: Major literary form of Modernity – The Novel and Democratic Society – The Novel and the Making of Kerala Psyche – The Novel: Different Subgenres – The Novel and the Nation – Novel and the People – The Novel: Manifesto of Renaissance.

Texts:

Indulekha (Indulekha) - O. Chanthumenon

Dharmaraja (The King of Moral) - C. V. Raman Pillai

Tottiyude Makan (The Scavenger's son) – Thakazhi Sivasankarappillai

Odayil Ninnu (From the Sewage) - P. Kesavadev

Pathummayude Aadu (Pathumma's Goat) - Vaikam Muhammad Basheer

Ummachu (Ummachu) - Urub

Nalukettu (Four blocked Home) - M. T. Vasudevannair

## **Unit – 2**

Development of Malayalam Novel after Independence – Modernity - Evolution of the Malayalam novel in decades - Status and expressions of Malayali identity and Indian citizenship - Philosophical and empirical insights - How the novel has reinvented the surrounding life – The modern novel - Political novel - nightmares and depression - alienation – idolatry.

Texts:

Khasakkinte Ithihasam (The Legends of Khazak) - O. V. Vijayan

Vyasanum Vigneswaranum (Vyasa and Vigneswara) - Anand

Haridwaril Manikal Muzhangunnu (Bells are ringing in Haridwar) - M. Mukundan

Aarohanam (Bovine Bugles) - V. K. N.

Aalahayude Penmakkal (Daughters of Alaha) - Sarah Joseph

## **Unit-3**

Postmodernism - Contemporary Novel - Modernity and Post modernity – Narrative Experiments in Novel – Polyphonic Narratives – Different forms and styles – New Trends.

Texts:

Vridhasadanam (Old Age Home) - T. V. Kochubava

Francis Ittikora (Francis Itticora) - T. D. Ramakrishnan

Aarachaar (The Hangwoman) - K. R. Meera

Janakatha (The People's Story) - N. Prabhakaran

Gnanabharam (The Wisdom Weight) - E. Santosh Kumar

## **Unit – 4**

Experiments - Divergent Paths - Narrative Variations – Craftwise Illusions - Expressions of Marginal Life.

Cheriya Lokavum Valiya Manushyarum (Small World and Big Men) - Aravindan

Suryavamsam (The Lineage of Sun) – Methil Radhakrishnan

Enthundu Visesham Peelaathosey... (What's up oh, Pilate!...) - Sakkariya

Eri (Eri) – Pradeepan Pambirikkunnu

Nilam Poothu Malarnna Naal (The day on which the land blossomed) - Manoj Kuroor

### Reference

Appan, K. P., Marunna Malaya Novel (The Changing Malayalam Novel) Kottayam: D. C. Books, 2000.

Appan, K. P., Kalapam, Vivadam, Vilayiruthal (Rebellion, Controversy and Assessment) 1992.

Appan, K. P., Aakhyavanum Anubhavavum (Narration and Experience) Kottayam: D. C. Books, 2005.

Appan, K. P., Post modernism Varthamanavum Vamsavaliyum (Postmodernism – Present and Genealogy) Kottayam: D. C. Books.

Ayyappapanickar, Ayyappapanickarude Padanangal (Ayyappapanickar's Studies) Part-3, Kottayam: D. C. Books, 2006.

Krishnan Namboothiri, Novel: Kalayum Darsanavum (Novel Art and Vision) Thrissur: Haritham, 2009.

Jayakrishnan, N., The Legend of Legends, (ed.), Thiruvananthapuram: Kerala Language Institute, 2011.

George, Irumbayam, Pathonpatham Noottandile Malayalam Novel (Nineteenth-Century Malayalam Novel) Kottayam, SPCS, 1982.

George, Irumbayam, Aadyakala Malayala Novel (Early Malayalam Novel) Kottayam: SPCS, 1985.

George, Irumbayam, Uroob Vyakthiyum Ezhuthukaranum (Urub - Person and Writer)

Tharakan, K. M., Malayala Novel Charithram (A History of Malayalam Novel Literature) Thrissur: Kerala Sahitya Akademi, 1998.

Narendra Prasad, Marunna Bhavi (Changing Future) Kottayam: D. C. Books, 1986.

Paul M. P., Soundaryanireekshanam (Observing Aesthetics), Book Media, 2013.

Paul M. P., Novel Saahithyam (Novel Literature) Kottayam: SPCS, 1989.

Balakrishnan, P. K., Chanthumenon Oru Padanam (A Study on Chanthumeno) Kottayam: SPCS.

Balakrishnan, P. K., Novel: Siddhiyum Sadhanayum (Novel: Genius and Practice), Kottayam: SPCS, 1986.

- Ramesh, K. P., *Aadhunikaanathara Malayala Novel (Postmodern Malayalam Novel)*
- Rajagopal, E. P. (ed.), *Indulekha: Vayanayude Disakal (Indulekha: Directions of Reading)* Thrissur: Kerala Sahitya Akademi, 2004.
- David Morley, *The Cambridge Introduction to Creative Writing* (Cambridge Introductions to Literature), Cambridge University Press, 2007.
- David, B. Pirie, *How to Write Critical Essays*, Routledge, 1985.
- Devy, G. N., Geaffrey V. Davis, K. K., *Narrating Nomadism: Tales of Recovery and Resistance*, Chakravarty Taylor & Francis Group, 2013.
- Graeme Harper (Ed.), *A Companion to Creative Writing*, (Wiley -Blackwell) John Wiley & Sons, 2013.
- Jurgen Wolff, *Your Writing Coach: From Concept to Character, from Pitch to Publication - Everything You need to Know About Writing Novels, Non-fiction, New Media, Scripts and Short Stories*, Nicholas Brealey Publishing, 2012.
- Modern Language Association, *MLA Handbook for Writers of Research Papers* 7<sup>th</sup>Edn., 2009.
- Paul Mills, *The Routledge Creative Writing Course Book*, Routledge, 2006.
- Paul Cobley, *Narrative* (The New Critical Idiom), Routledge, 2001.
- Paul Ricoeur, *The Rule of Metaphor: Multi-disciplinary Studies of the Creation of Meaning in Language*, University of Toronto Press, 1981.
- Richard Bradford, *Stylistics* (The New Critical Idiom), Routledge, 1997.
- Sean Burke, *The Ethics of Writing: Authorship and Legacy in Plato and Nietzsche*, Edinburgh University Press, 2008.

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Understand the history of Malayalam novel literature and its evolution.	1 2	1 4	RE Un An	Fa Co	12	2
C.O.2	Acquire the skill of novel writing primarily by reviewing and understanding how compositional elements fit into a novel.	1, 2	2 3 4	Ev RE Un An	FaCo	12	4
C.O.3	Acquire the skill to evaluate the merits and demerits of learner's own novel.	1, 2, 3,	1 2 3	Ev An Ap Cr	Co Fa Pr	10	6
C.O.4	Acquire the skill to improve learner's own writing and rewrite if needed.	1, 2, 3, 4	1, 2, 3, 4	Ap Cr Ev	CoPr	8	6
C.O.5	Acquire the skill to of a contemporary writer.	3 4	3 4	An, Ap, Ev Cr	Me Pr	8	6
C.O.6	Acquire the skill to become a socially conscious novelist. Learn that the novel is an expression of human life and an aesthetic art which functions as a protest against all anti-human and anti-progressive evils.	2, 3, 4	3 4	Un, Ev, Cr	Pr Me	8	8

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MU MLW 3210 LINGUISTICS

### Course Outcomes

1. Form hypotheses about the structural nature of language while becoming aware of the general characteristics of human language.
2. Identify what phone and phoneme are.
3. Form general understanding of form and subform.
4. Introduce Phraseology and Multilingual Linguistics.
5. Analyze language tribes and language families.
6. Understand the relationship between language and technology.

### UNIT ONE

#### Basic Principles

1. Language – Characteristics of human language – Interaction between language and dialect.
2. Linguistics – nature of scientific – distinction between prescriptive and descriptive.
3. Structural Nature of Language: Phoneme-Morpheme-Sentence Levels. Language and meaning.
4. Conversion of one-time and multi-time methods. The Nature of Comparative Linguistics.
5. Contemporary relevance of linguistics-language loss, language revival, language teaching, translation, lexicography, dialectology.

### UNIT TWO

#### Phone-Phoneme Studies

1. Definition of Phonology – Modes of Learning: Aural, Phonological and Organism.
2. Bhashanapatha – Language production – Consonant classification, manasvaras and syllables.
3. Self-determination- difference and complementarity. Phones and Allowphones.
4. Phonemes in Malayalam.
5. Syllabi - Importance of syllabic timed rhythm

### UNIT THREE

#### Morpheme and Sentence

1. Rupimam- Uparupiram Determination – Self-based and Rupima-based sub-forms.
2. Dhatu, Prakriti, Suffix, Padam - categories of suffixes. Examples of prefix, suffix and infix.
3. Differences between inflexion and derivation

### UNIT FOUR

#### Phraseology and Multilingual Linguistics

1. Significance of Phraseology – Present Structure Relationship, Generative Approach – Various Methods. Eagerness, passion.
2. Sentence types in Malayalam.
3. Patterns of Language Evolution: Evolutions in Self-Grammar-Meaning Levels.

4. Reasons for Language Evolution: Svanaparinama, Sadrisa Kalpana, Adana, Svanayamas and Causes of Exceptions to Them - Historical Linguistics.
5. Family Tree, Wave Theory, Language Families - Language Families in India - Dravidian Language Family - General Knowledge.
6. Features of Indian Linguistics
7. Language and Technology – Possibilities and Approaches

### Reference

- Kunjunniraja, K., Bhashagaveshanam. Thiruvananthapuram: Kerala Bhasha Institute, 1982.
- Nambuthiri, E. V. N. Vakyakhadana. Thiruvananthapuram: Kerala Bhasha Institute, 1998.
- Prabodhachandran Nair, V. R. Swanavijnannam. Thiruvananthapuram: Kerala Bhasha Institute, 1998.
- Prabodhachandran Nair, V. R. Bhashasasthranikhandu. Thiruvananthapuram: Kerala Bhasha Institute, 2012.
- Prabodhachandran Nair, V. R. Bhashasasthradrishtiyiloode. Thiruvananthapuram: Kerala Bhasha Institute, 2014.
- Prabhakaravarier, K. M. Aadhunika Bhashasasthran. Thiruvananthapuram: Kerala Bhasha Institute, 1972.
- Prabhakaravarier, K. M. Swanimavijnanam. Thiruvananthapuram: Kerala Bhasha Institute, 1998.
- Prabhakaravarier, K. M. & Santha Agastine. Aadhunika Bhashasasthran. Thiruvananthapuram: Kerala Bhasha Institute, 1989.
- Ravisankar S. nair. Bhashayum Bhashasasthravum. Thiruvananthapuram: Kerala Bhasha Institute, 2020.
- Akmajian, Adrian; Demers, Richard; Farmer, Ann; Harnish, Robert. *Linguistics: An Introduction to Language and Communication*. Cambridge, MA: The MIT Press, 2010.
- Bloomfield, Leonard, *Language*, University of Chicago Press, 1984.
- Campbell, Lyle. *Historical Linguistics: An Introduction*. Edinburgh: Edinburgh University Press, 1998.
- Chomsky, Noam. *On Language*, New York: The New Press, 1998.
- Cook, G. *Applied Linguistics* (in the series *Oxford Introduction to Language Study*), Oxford: Oxford University Press, 2003.
- Crystal, David. *Linguistics*. Penguin Books, 1990.
- Davies, A. & Elder, C. (eds.) *Handbook of Applied Linguistics*, Oxford/Malden, MA: Blackwell, 2004.
- Derrida, Jacques, *Of Grammatology*. The Johns Hopkins University Press, 1967.
- Hall, Christopher, *An Introduction to Language and Linguistics: Breaking the Language Spell*. Routledge, 2005.
- Hockett, C. F., *A Course in Modern Linguistics*, Prentice Hall College Div., 1958.

Halliday, Michael A.K.; Jonathan Webster. *On Language and Linguistics*. Continuum International Publishing Group, 2006.

Verma, S. K. & Krishnaswamy, N., *Modern Linguistics: An Introduction*, Oxford University Press, 1997.



C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEOR Y STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Understand the history of Malayalam novel literature and its evolution.	1, 2, 3	1 4	RE Un An	Fa Co	12	2
C.O.2	Acquire the skill of novel writing primarily by reviewing and understanding how compositional elements fit into a novel.	1, 2, 3	2 4	Ev RE Un An	Fa Co Pr	12	4
C.O.3	Acquire the skill to evaluate the merits and demerits of learner's own novel.	1, 3, 4	1 2	Ev An Ap Cr	Co Fa Pr	8	6
C.O. 4	Acquire the skill to improve learner's own writing and rewrite if needed.	1 2 3	2 3 4	Ap Cr Ev	Co Pr Me	10	6
C.O. 5	Acquire the skill to of a contemporary writer.	3 4	3 4	An, Ap, Ev Cr	Pr Me	8	6
C.O.6	Acquire the skill to become a socially conscious novelist. Learn that the novel is an expression of human life and an aesthetic art which functions as a protest against all anti-human and anti-progressive evils.	2, 3, 4	3 4	Un Cr Ev	Pr Me	8	8

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

**SEMESTER THREE**

MU MLW 3311 LITERARY THEORIES

MU MLW 3312 GRAMMAR

MU MLW 3313 CREATIVE WRITING: APPRECIATION AND APPLICATION

(Open Elective)

MU MLW 3314 Elective 1

MU MLW 3315 Elective 2

## MU MLW 3311 LITERARY THEORIES

### Course Outcomes

1. Understand the historical and developmental movement of literary criticism and literary theory; Turn it into an additional strength in writing.
2. Many writers have propounded and championed literary theories and movements based on them. Understand them and closely study the fundamental and theoretical approaches from an author's perspective.
3. Be prepared for the next course of thought and conceptual flow.
4. Understand theory as a field of thought based on literary works, not just as literary theories.
5. Be able to use that knowledge for creative research and academic work.
6. Theoretically understand and apply the questions and effects of writing, the various methods of reading, and the method of analysis by understanding the theories of Plato and Aristotle to modern theories of poetry.
7. Become a theoretical writer.

### Introduction

The general view is that Literary theories and creative writing are mutually exclusive paths. However, this is not an academic view. Academically, knowledge of creative writing also requires theoretical underpinnings. It is difficult to categorize William Wordsworth and Coleridge to Susan Sontag and Umberto Eco as writers or theorists as their literary works and theoretical thinking are so intertwined. Both Ben Okri and Imanda Adichie, though not as theorists, are concerned with engaging their literature theoretically. This is the same with M Mukundan, Ayyappa Panicker and Satchidanandan in Malayalam literature. As such, this paper enables literature students to deepen their understanding of literary theories, imbibe the psychology and social science of literature as cultural studies, and become better writers. Along with Western literary theories, the Autaraha-Dakshina traditions of Indian literary thought have also been incorporated.

### UNIT ONE

Greek poetic thought - Imitation - Concepts of Plato and Aristotle. Aristotle's Key Observations on Tragedy. Longines and sublimity. Wordsworth - Coleridge - views on Poetic Language and Imagination - Croce's Expressionism.

## **UNIT TWO**

### **Tradition and Denial**

Matthew Arnold and Tolstoy's Observations on Literature and Values. Thoughts of I. A. Richards, T. S. Eliot's. Freud, Yung and Lacan's approach to psychology. Existentialism – Theories of Sartre and Camus. Feminism - Visions of Simone de Buva.

## **UNIT THREE**

Postmodern Theories – Postcolonialism – Cultural Criticism – Neo Historicism – Neomarklian perspectives (skip the details and understand the basic concepts). Concepts related to Deconstruction and Death of the Author – Concepts of Jacques Derrida and Roland Barthes. Precepts of Power - Thoughts of Louis Althusser, Antonio Gramsci, George Agamban and others.

## **UNIT FOUR**

Indian Literary Concepts-Indian Concept of Poetry Kavyahetukkal - Kavyaprayojanam - Criticisms of rasa, dhvani, reethi, alankara and vakrokti. Dravidian Kavyamimamsa - concept of thina.

Vritham and alamkaram General concepts: Dravidian vritha and Sanskrit - vritha should be familiarized. Kakaligotra Vrithas Thullal Vritha – Sanskrit Vritta like Anushtup, Sragdhara, Mandakranta, Shardula Vikriditham, Kusumamanjari, Dandakam etc. General concept of alamkaram.

## **Reference**

Achuthan, M., Pashchathya sahithya darshanam. Kottayam: D. C. Books, 2000.

Achyuthanunni, Chathanath, Vakroktiyude vichithryangal Sukapuram: Vallathol Vidyapeeth, 2013.

Achuthanunni, Chathanath, Rasadhwani vimarshanathmaka sameepanam.

Achuthanunni, Chathanath,. Bharatiasahityadarshanam, Sukapuram:Vallathol Vidyapeetham

Achuthanunni, Chathanath, Sahitya Mimamsa tharathamypariprekshyam,Kottayam: National Book Stall.

Achuthanunni, Chathanath, Ankarashastram Malayalathil, Thiruvananthapuram: Kerala bhasha Institute, 2003.

Ayyappapaniker, Indian sahithya sidhanthangal thathvavum prasakthiyum.  
Unithiri, N. V. P. Dr. Vakroktikavyajeevitam.  
Kutti Krishna Marar, Sahitya Bhushanam, Kozhikode: Marar Sahithya Prakasam, 1991.  
Kerala Sahitya Akademi, Bharata Muniyude Natyashastra.  
Krishna Chaitanya, Literary Philosophy in Sanskrit.  
Krishnan Nair, B. K. Dr. Rasakaumudi.  
Tarakan, K. M. Dr., pashchatya sahithya thathvashastram. Kottayam: D.C. Books.  
Thomas Mathew, M., Sahityadarsanam.  
Narayanapillai, P. K. and Kairalidhwani.  
Narayana Kurup, P., Malayalam vritha padanam  
Matthew, T. V., vritham.  
Muralidharan, Dr. Nellikal, Vishva sahithya darshanangal. Kottayam: D. Lee. Yu, 2000.  
Menon, M. S. (ed.), pourasthya sahithya darshanam  
Ramakrishnan, Deshamangalam (ed.), puthiya krithi pazhaya porul  
Thiruvananthapuram: Kerala Language Institute.  
Vedabandhu, deshiyakavya shastra saaram.  
Vedabandhu, yavanakavya thathva

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L	K>C	THEOR Y STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Understand the historical and developmental movement of literary criticism and literary theory; Turn it into an additional strength in writing.	1 2 3	1 4	RE Un An	Fa Co	10	2
C.O.2	Many writers have propounded and championed literary theories and movements based on them. Understand them and closely study the fundamental and theoretical approaches from an author's perspective.	1 2	2 4	Ev RE Un An	FaCo Pr	10	4
C.O.3	Be prepared for the next course of thought and conceptual flow.	1, 2, 3	1 2	Ev An Ap Cr	Fa Co Pr	10	6
C.O.4	Understand theory as a field of thought based on literary works, not just as literary theories.	1, 2, 3	2 3 4	Ap, Ev Cr	CoPr Me	10	6
C.O.5	Be able to use that knowledge for creative research and academic work.	2 3 4	3 4	Un Ev, Cr	Pr Me	8	6
C.O.6	Theoretically understand and apply the questions and effects of writing, the various methods of reading, and the method of analysis by understanding the theories of Plato and Aristotle to modern theories of poetry.	2 3 4	3 4	Un Cr Ev	Pr Me	8	4
C.O.7	Become writers having theoretical knowledge.	1 2 3 4	2 3 4	Un Cr Ev An	Fa Co Pr Me	8	4

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MU MLW 3312 GRAMMAR

### Course Outcomes

1. Assess the nature of Malayalam grammar works before and after Kerala Paniniyam.
2. Understand the methods and nature of traditional Malayalam grammar approaches.
3. Identify the features of linguistic structure as defined by traditional grammar.
4. Analyze the grammatical theories based on the structural distinction of varna, word and sentence.
5. Identifies how sandhi and samasa, which are compounds of more than one word, are useful for new word formation.
6. Understand the different views on word classification.

### Introduction

Instead of learning based on any grammar book, the aim is to learn by taking all the important Malayalam grammar books as help books. Those who want to memorize the rules in karika form can take Kerala Panineeyam as a basic book.

Students should be able to understand the features of Malayalam grammar and have detailed knowledge about the specific topics discussed in it. Text segmentation is done based on the structural difference of Varna, Padam and Vakya. Samasa and sandhi are added at the sentence level without being included in the small unit padam. This is done because there are more than one word compound and they are less directly related to anxiety. This is for learning convenience.

### **UNIT ONE**

Grammar: Definition; Relevance and Importance. Malayalam Grammatical Works: Leelatilakam, Grammatical Contributions of Foreigners, Malayalam Grammar Before Kerala Panineem, Malayalam Grammar After Kerala Panineem, Relevance of Kerala Panineem.

### **UNIT TWO**

#### **Syllable Level**

Syllable- Alphabet- Script. The linguistic concept of phone. Alphabet- vowels, consonants, consonants, syllables. Discussions on Akaram in Malayalam, Ukaram: Samvrita-Vivritabhede, Nature of ri, am and ah placed in vowels. Relationship between Makara and Anusvara, position and nature of Vartsyavarga.

### **UNIT THREE**

#### **Word Level**

Definition Relation to the Linguistic Concept of Morph. Different observations on word classification.

Noun, gender, word.

Structural and semantic differences between nouns, verbs and adjectives.

Masculine Feminine Neuter Gender Suffixes. Different feminine preferences. Their evolutionary causes. There have been differences of opinion regarding neuter sex.

Structural and semantic differences of singular, plural and plural. Plurals and Nominative Conjugations.

Vibhakti, Taddhita

Bibhakti: Definition and Nature. Inflectional suffixes, changes in suffixes, inflectional forms without addition of suffixes, inflections and inflectional expressions influence literary composition.

Theory - Definition, Different Types of Theory.



Verb: perfect-imperfect, imperfect-participle, and perfect-participle divisions.

Prakara: Definition, Types, Suffixes-Use- Conjugations, Conjugation of Verbs-Subjunctive-Subjunctive.

Imperfect Verbs - Pronouns, Pronouns, Suffixes, Conjugations, Modalities.

Bhedaka: Definition and division, Dyotaka-definition, nipatam, avyayam, gati, bhagula, vyashyakam etc. divisions.

## **UNIT FOUR**

### **Sentence Level**

The sentence as a unit. Relevance and definition. Eagerness, different phrases. Allegorical features of Malayalam verse and literary author. Matching, prepositional phrases, negative suffixes.

Samasa: Definition, Different Samasas.

Sandhi: Definition, Classification.

Cultural evolutions in the Malayalam language. Ongoing evolutions at word and sentence level. Words and phrases that record new cultural conditions. The evolution of Malayalam as a result of the influence of English and other languages. Changes in language as discourse.

### **Reference**

Antony, C. L. Bhashapadanagal. Thrissur: Kerala Sahithya Akademi, 1989.

Antony, C. L. Keralapanineeyabhashyam. Kottayam: D. C. Books, 1994.

Unni Amapparakkal. Malayalavyakaranam: Samvadangal Samanyaagal. Thiruvananthapuram: Kerala Bhasha Institute, 2017.

Kunjan Pillai, Sooranattu. Leelathilakam (Vykha,) Thiruvananthapuram: Kerala Bhasha Institute, 1996.

Kunjanraja, C. Panineeyapradhyotham. Thrissur: Mangalodayam, 1994.

Kuttikrishnamararu. Bhashaparichayam. Kozhikkode: P. K. Brothers, 1962.

Kuttikrishnamarar. Malayalasaily. Kozhikkodu: Marar Sahithya Prakasham, 1996.

- Kovunni Nedungadi. Kerala Kaumadi. Kozhikkode: Poorna Publications, 1990.
- Collins, Richard. Collinsinte Malayalam Vyakaram. Kottayam: Benjamin Baily Study Centre & Museum, 2018.
- Gundart, Herman. Vyakaranachodyotharam. Madras: Basal Mission Book and Tract Depository, 1905.
- Gundart, Herman. Malayalabhashavyakaranam. Madras: Basal Mission Book and Tract Depository, 1910.
- Godavarma, K. Keralabhashavijnaneeyam. Thiruvananthapuram: Kerala Bhasha Institute, 1996.
- Gopikkuttan. Keralapaaniyasamgraham. Chengannoor: Kalyani Books, 1994.
- Chattambiswamikal. Aadibhasha. Kozhikkode: Mathrubhumi Books, 2008.
- John Kunnappally. Sabdasaubhagam. Kottayam: National Book Stall, 1986.
- George Mathan. Malayamayude Vyakaranam. Kottayam: C. M. S. Press, 1986.
- Nambuthiri, E. V. M. Keralabhashavyakaranam. Kottayam: D. C. Books, 2005.
- Narayanapillai, P. K. Lakhuvyakaram. Thiruvananthapuram: Kerala Bhasha Institute, 1990.
- Pachu Moothath. Keralabhashavyakaranam. Madirasi: Madirasi University, 1981.
- Mary, N. k. Malayalavyakaranasidhanthangal Keralapaaneeeyathinusesham. Kottayam: Current Books, 2009.
- Rajarajavarma, A. R. Sabdasodhini. Kottayam: Sahithypravarthaka Sahakarana Sankham, 1984.
- Rajarajavarma, A. R. Keralapanineeyam. Kottayam: Sahithypravarthaka Sahakarana Sankham, 1995.
- Rajendran, N. Malayala Vyakarana Charithram. Thiruvananthapuram: Kerala Bhasha Institute, 2008.
- Ramachandran, Puthuseri. Keralapanineeya Vimarsham. Thiruvananthapuram: Kerala Bhasha Institute, 1996.

Vasudevabhattachiri, C. V. Abhinavamalayalavyakaranam. Kottayam: National Book Stall, 1980.

Sedhagiriprabhu, m. Vyakaramithram. Thrissur: Kerala Sahithya Akademi, 1989.

Sukumarapillai, K. Kairaleesabdhanusasanam. Thiruvananthapuram: Kerala Bhasha Institute, 1980.

Sam, N. (Sam.) Keralapanineeyavimarshanavum Mattum. Kottayam: National Book Stall, 1979.

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Assess the nature of Malayalam grammar works before and after Kerala Paniniyam.	1 2 3	1 4	RE Un An Ev	Fa Co	10	2
C.O.2	Understand the methods and nature of traditional Malayalam grammar approaches.	1, 2	2 4	Ev RE Un An	FaCo Pr	10	4
C.O.3	Identify the features of linguistic structure as defined by traditional grammar.	1 2 3	1 2	An Ev Ap	Co Fa Pr	10	6
C.O.4	Understand theory as a field of thought based on literary works, not just as literary theories.	1,2, 3	2 3 4	An, Ev, Ap	Co Pr	10	6
C.O.5	Be able to use that knowledge for creative research and academic work.	3 4	3 4	An, Un, Cr, Ap, Ev	CoPr Fa Me	10	6
C.O.6	Theoretically understand and apply the questions and effects of writing, the various methods of reading, and the method of analysis by understanding the theories of Plato and Aristotle to modern theories of poetry.	2, 3, 4	3,4	Un, Ap, Ev	Fa Pr Co	10	4

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

# MU MLW 3313 CREATIVE WRITING: APPRECIATION AND APPLICATION

## (Open Elective)

### Course Outcomes

1. Literature is the sublime, popular and universal aspect of human artistic life. Get to know its various species and gain an understanding of their delights.
2. Poetry and Prose In itself understand the literary forms like poem, short story, novel and drama. Become familiar with their landmark works and be able to read and enjoy them in a variety of ways.
3. Be able to recognize how writers have used literature as an expression of personal and social experiences and be able to historically evaluate how such works have advanced society culturally.
4. Getting a basic understanding of how self-experiences can be expressed through literary forms and identifying which literary form is appropriate for it. Along with that, he gains familiarity and interest in that literary form.
5. Acquire the ability to work with literature as a medium of expression and as an artistic medium that creates an aesthetic sense.
6. Understand the vision and influence of the population he represents in literature; Capacity building for further activities in that regard.

### Introduction

Literature is an important area of art and emotional life. The role of an open elective offered by a school of thought/studies is to present a paper that reflects the essence of that school and is desirable to the general student body of the university. This paper is not for students of this school. However, it is intended to be useful to students of other schools of this university. Therefore, this paper is intended to stimulate interest in alternative school students who are interested in literary writing and develop their ability to deeply enjoy and express literature. It is considered as a way to get to know important modern genres of Malayalam literature such as short story, poetry, novel and drama and their main works historically and engage in their recitation discussions. As a second step, it draws the attention of the learners to the creation of works of excellence in these four genres and brings to their understanding how the process of writing takes place. The third step is to direct them to take their own written test. Thus bringing them to the level of expression. In the fourth stage, there will be a workshop so that they are ready to evaluate and correct their work and raise it to a better level of appearance. This does not mean that this can be done

academically by conceptualizing each stage as a single unit, but rather that the units are arranged generically. The class will progress through their recitations, discussions, rewrites and corrections. The nature of the class will be to strengthen the capacity for enjoyment and thereby stimulate the capacity for expression. It can be said that the social purpose of this paper is to have people who have acquired literary taste and expressive ability as representatives of all of them, when the student body of the university has passed through various faculties and socialized in the society. There are twelve works each in poetry and short story and ten each in novel and drama. However, only half of these essays should be used for the purpose of examination, focusing on the focus area proposed for the respective year. But teachers should be careful to bring all works into discussions for the development of enjoyment.

## **UNIT1**

### **Poetry**

A complete understanding of the Malayalam poetic tradition. The historical development is taken as from the writer. Ezhuthachan and Kunchan Nambiar are introduced as two ways. Next comes to modern poetry. By seeing Kumaranashan and Vallathol as the foundations of two main currents, the currents of poetry are understood and enjoyed in the light of a few examples and the beginning of poetic endeavors.

### **Model Texts**

Lakshmanopadesham	- Ezhuthachan
Kalanillatha Kalam	- Kunchan Nambiar
Thallayum Kuttium	- Kumaranasan
Kilikkonjal	- Vallathol
Thumbappoo	- Vyloppilly
Ente Veli	- G. Sankarakkuruppu
Kadammanitta	- Kadammanitta Ramakrishnan
Ananthadhara	- Balachandran Chullikkadu
Rathrimazha	- Sugathakumari
Pachathathayude Jadam	- A. Ayyappan
Pacha	- P. P. Ramachandran
Ashlesham	- Veerankutty

## **UNIT2**

### **Short Story**

The story representations of Malayalam short story have been adopted in a curious and historical way to understand the story of its rise and development. Also, an

attempt has been made to integrate the narrative experiments in the story. It echoes the short story form and its expressive potential. It also enables learners to form the basis of short story enjoyment. And equip them to perform contemporary storytelling by understanding the level of contemporary storytelling.

### **Model Texts**

Cholamarangal	- K. Saraswathiamma
Janmadinam	- Vykkom Muhammed Basheer
Thahasildharude Achan	- Thakazhi Sivasankarappilla
Marappavakal	- Karoor Neelakandappilla
Karutha Chandran	- M. T. Vasudevan Nair
Yathra	- T. Padmanabhan
Tharisunilam	- Madhavikkutty
Kadaltheerathu	- O. V. Vijayan
Delhi 1981	- M. Mukundan
Aarkkariyam	- Sakkaria
Khadikarungal Nilakkunna Samayam	- Subhash Chandran
Adam	- S. Hareesh

## **UNIT3**

### **Novel**

Familiarize yourself with the history of the Malayalam novel and establish an enjoyable relationship with the best examples. Through them familiarize yourself with the best novel writing techniques and gain confidence for such writing endeavors. In this unit, short novels have been added with a representative character. Through this, the students understand the ability of the novel to awaken and create the social mind and act as a driving force for the society. They also experience and understand how the novel is a great weapon for self-expression and social work. When it comes to representational nature, although the Malayalam novel covers only Indulekha as an early period, c. V. Along with Ramanpilla's Dhara, Potheri Kunhambu's effort should be told in the class. The same should be the case with other works. A work is the total expression of a time.

### **Model Texts**

Indulekha	- O. Chandumenon
Chemmeen	- Thakazhi
Ayalkkar	- P. Keshavadev
Ummachu	- Uroob
Anweshichu, Kandethiyilla	- Parappurathu
Vilapam	- P. Valsala

Smarakashilakal	- Punathil Kunjabdulla
Aayussinte Pusthakam	- C. V. Balakrishnan
Budhini	- Sara Joseph
Aa Maratheyum Marannu Marannu Njan	- K. R. Meera

## UNIT4

### Drama

The series of model lessons in the syllabus fully reflect the historical development of drama. The history of Malayalam drama from its inception should be taught. Also, teachers should discuss different streams, different ways and variations of presentation with learners. Learners need to understand the possibilities of drama both as a writing lesson and as a stage lesson to move forward. They should enjoy drama as a writing lesson and this period of study should motivate them to explore the possibilities of playwriting. It contains only the writings from the Prasadana period. However, in the first stage, the teachers should describe the theatre tradition of Kerala and the presentations including Sadarama.

Kanyaka	- N. Krishnapilla
Saketham	- C. N. Sreekandan Nair
Aa Manushyan Nee Thanne	- C. J. Thomas
Ithu Bhoomiyanu	- K. T. Muhammed
Daivathar	- Kavalam Narayanappanikkar
Judgement	- N. N. Pillai
Poojamuri	- G. Sankarappillai
Kudukka	- P. M. Thaj
Samarayilekku	- P. Balachandran
Labour Room	- Sreeja Aarangottukara

### Reference

- Achuthan, M. Cherukadha Innale Innu. Kottayam: S. P. C. S., 1981.
- Appan, K. P., Marunna Malayala Novel. Kottayam: D. C. Books, 2000.
- Appan, K. P., Kalapam Vivadam Vilayiruyhal. Kottayam: D. C. Books, 2002.
- Appan, K. P., Kadha Aakhyavanum Anubhavasathayum. Kottayam: D. C. Books, 2005.
- Appan, K. P., Utharadhunikatha Varthamanavum Vamshavaliyum. Kottayam: D. C. Books, 2006.



Ayyappanikkar, K. Ayyappanikkarude Lekhanangal (Part 3). Kottayam: D. C. Books, 2006.

Krishnan Nambuthiri, Novel Kalayam Darshanavum. Thrissur: Haritham Books, 2009.

Jayakrishnan, N. Ithihasangalude Khasak (Ed.). Thiruvananthapuram: Kerala Bahasha Institute, 2011.

George Irumbayam. Pathombatham Noottandile Malayala Novel. Kottayam :S. P. C. S., 1982.

Basheer, M. M., Malayala Cherukadhasahithycharithram. Vol.2 Thrissur: Kerala Sahithya Akademi, 2001.

Madhusudhanan, G. Kadhayum Paristhithiyum. Kottayam: D. C. Books, 2000.

Ravikumar, K. S. 100 Varsham 100 Kadha (Samaharanam Padanam). Kottayam: D. C. Books, 1989.

Ravikumar, K. S. Kadhayum Bhavukathwaparinaravum. Kottayam: S. P. C. S., 2011.

Rajakrishnan, V. Cherukadhayude Chandass. Kottayam: D. C. Books, 1997.

Rajakrishnan, V. Maunam Thedunna Vakku. Kottayam: S. P. C. S., 1997.

Rajakrishnan, V. Maruthira Kathuninnappol. Kottayam: D. C. Books, 1997.

Rajagopal, E. P., Nisabdathiyum Nirmanavum. Thiruvananthapuram: Kerala Bhasha Institute, 2006.

David Morley, *The Cambridge Introduction to Creative Writing* (Cambridge Introductions to Literature), 2007, Cambridge University Press, 2007.

David, B. Pirie, *How to Write Critical Essays*, Routledge, 1985.

Devy, G. N. & Geaffrey V. Davis, K. K., *Narrating Nomadism: Tales of Recovery and Resistance*, Chakravarty Taylor & Francis Group, 2013.

Graeme Harper (Ed.), *A Companion to creative writing*, (Wiley -Blackwell) John Wiley & Sons, 2013.

Jurgen Wolff, *Your Writing Coach: From Concept to Character, from Pitch to Publication - Everything You need to Know About Writing Novels, Non-fiction, New Media, Scripts and Short Stories*, Nicholas Brealey Publishing, 2012.

Modern Language Association, *MLA Handbook for Writers of Research Papers* 7<sup>th</sup> Edn., 2009.

Paul Mills, *The Routledge Creative Writing Course Book*, Routledge, 2006.

Paul Cobley, *Narrative* (The New Critical Idiom), Routledge, 2001.

Paul Ricoeur, *The Rule of Metaphor: Multi-disciplinary Studies of the Creation of Meaning in Language*, University of Toronto Press, 1981.

Richard Bradford, *Stylistics* (The New Critical Idiom), Routledge, 1997.

Sean Burke, *The Ethics of Writing: Authorship and Legacy in Plato and Nietzsche*, Edinburgh University Press, 2008.

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEORY STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Literature is the sublime, popular and universal aspect of human artistic life. Get to know its various species and gain an understanding of their delights.	1 2 3	1 4	RE Un An Ev	Fa Co	8	4
C.O.2	Poetry and Prose In itself understand the literary forms like poem, short story, novel and drama. Become familiar with their landmark works and be able to read and enjoy them in a variety of ways.	1, 2	2 4	Ev RE Un An Cr	FaCo Pr Me	10	4
C.O.3	. Be able to recognize how writers have used literature as an expression of personal and social experiences and be able to historically evaluate how such works have advanced society culturally.	1, 2, 3	1 2 4	Ev An Ap Cr	Co Fa Pr Me	10	6
C.O.4	. Getting a basic understanding of how self-experiences can be expressed through literary forms and identifying which literary form is appropriate for it. Along with that, he gains familiarity and interest in that literary form.	1, 2, 3	2 3 4	Ap Cr An, Ev	CoPr Me	10	6
C.O.5	Acquire the ability to work with literature as a medium of expression and as an artistic medium that creates an aesthetic sense.	3 4	1 3 4	An, Ap, Ev Un Cr	CoPr Fa Me	10	6
C.O.6	Understand the vision and influence of the population he represents in literature; Capacity building for further activities in that regard.	2, 3, 4	2 3 4	Un Ap, Ev Cr	Co Fa Me Pr	10	4

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MU MLW 3314 Elective 1

## MU MLW 3315 Elective 2

## **SEMESTER FOUR**

MU MLW 3416 NON-FICTION LITERATURE

MU MLW 3417 KERALA CULTURE AND CULTURAL STUDIES

MU MLW 3418 THESIS / CREATIVE WORK SUBMISSION

MU MLW 3419 ELECTIVE 3

MU MLW 3420 ELECTIVE 4

## **MU MLW 3416 NON-FICTION LITERATURE**

### **Course Objectives**

1. Understand the writing strategies and structure of biography, autobiography, travel fiction, scientific literature, etc. as literary forms.
2. Identify the aesthetic elements of literary works belonging to the genre of non-fiction literature and identify the characteristics of their narrative style.
3. Discover the historical-cultural and scientific value of non-fiction literature.
4. Find out how non-fiction literary works reflect place, time and society.
5. Familiarizing with the best examples in non-fiction literature.
6. Write model texts.

### **Introduction**

Non-fiction literature is a rich literary form in Malayalam language. For a student of creative writing, understanding and studying non-fiction literature closely is as important as that of the genres of fiction. This course provides an opportunity for learning non-fiction literature.

### **Unit 1**

#### **Writing Biographies**

Biography-definition- features of its structure- Characteristics of Narrative style - Language- the time place and Societies in a Biography- history and culture- biography of eminent personalities- Contemporary biographies and biographical articles on situations in life.

#### **Required readings**

Jeevacharithram - Dr. K. N. Ezhuthachan

(Jeevacharithram, Dr. K. N. Ezhuthachan, Bhartiya Sahitya Charitram volume 2, Chief editor: Dr K. M. George, New Delhi: Kendra Sahitya Academy, 1983)

Mrityunjayam Kavya jeevitham (The biography of Kumaran Ashan)- M. K. Sanu

Dostoyevskyude katha – K. Surendran

Thaskaran – G. R. Indugopan

Mamukkoya - Thaha Madayi

## **Unit 2**

### **Autobiographies**

Autobiography-definition- features of its structure - autobiography and biography - different styles of its structure -portraying Self in Narrative – Time and Society – Historical Relationship – Autobiographies of Famous personalities – Autobiographies of Different styles – Autobiographies that were written by listening to a person's narration.

### **Required readings**

Autobiographical Literature in Malayalam - Dr. Natuvattam Gopalakrishnan.  
Autobiography - Dr. KM George (from the book Adhunika Malayalam Sahitya Charitram prasthanangaliloode )

Kannerum kinavum -V T Bhattathiripad

Jeevithapatha- Cherukadu

Kaviyude kalpadukal - P kunjiraman Nair

Kandalkadugalkkidayil Ente jeevitham - Kallen pokkudan

Swapnangalkku chirakund-K V Rabiya

## **Unit 3**

### **Travel literature**

Travel and travel literature - definition of the structure -Origin and Growth - History and Culture of the place- Reflection of the Period - World Consciousness - Travel Literature and Autobiography - Position of Narrator - Narrative style - Language - Himalayan journey.

### **Required readings**

Sanchara sahityam Malayalathil- V Ramesh Chandran

Balidweep- SK Pottekkatt

Akalangalile manushyar- Raveendran

Oru African Yatra - Sakkaria

Himavante Mukalthattil-Rajan Kakkanadan

Vishudha papangalude India- Arun Ezhuthachan

### **scientific literature**

Prose in Malayalam literature and scientific literature- the ability of Malayalam language to

Convey scientific discourses - limitations and possibilities-the contribution of language to sectors like science and technology- e-malayalam -scientific and Literary Imagination - scientific Novels - scientific Literary Articles - Translation of Technical Terms - Prominent Authors - Periodicals and Organizations that Promoted scientific Literature.

### **Required readings**

Shastra sahityam- P Govindapillai

(From ChandranAdhunika Malayala Sahithya charithram prastavanagaliloode edited by Dr KM George)

Shastra sahityam- Dr A N Nambudri

(From the book sampoorana Malayala Sahithya charithram edited by Panmana Ramachandran Nair)

Sargonmaadam- Jivan job Thomas

### **Reference books**

Gopalakrishnan,Naduvattam, aatmkatha sahityam malayalathil,  
Thiruvananthapuram:Kerala Bhasha Institute,1998



George,K. M. (Edited by), Adhunika Malayala Sahitya Charitram prastavanagaliloode, Kottayam: DC books, 1998

George,K. M,Jeeva Charitra sahityam.

Ramesh Chandran V., sanchara sahityam malayalathil.

Sreekumar,A. G., Achadiyile Keralam, Kannur:Kairali books.

Samskara padanam charithram -siddhandam- prayogam, Malayala padam Sangham,2011

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L	□□. □□	THEOR Y STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Understand the writing strategies and structure of biography, autobiography, travel fiction, scientific literature, etc. as literary forms.	1 2 3 4	1 4	RE Un An	Fa Co Pr	12	2
C.O.2	Identify the aesthetic elements of literary works belonging to the genre of non-fiction literature and identify the characteristics of their narrative style.	1, 2, 4	2 3 4	Ev RE Un An	FaCo Pr	12	4
C.O.3	Discover the historical-cultural and scientific value of non-fiction literature.	1, 2	1 2 3	An Ev Ap	Co Fa Pr	12	6
C.O. 4	Find out how non-fiction literary works reflect place, time and society.	1, 2, 3	2 3 4	An, Ev Ap Cr	CoPr Me	12	6
C.O. 5	Familiarizing with the best examples in non-fiction literature.	1 2 3	3 4	Un An, Re Ev	CoPr Fa Me	8	4
C.O 6	Write model texts.	2 4	3 4	Un Ap, Ev	Co Fa Pr	6	4

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## MU MLW 3417 KERALA CULTURE AND CULTURAL STUDIES

### Course Outcomes

1. Familiarize yourself with basic definitions of culture.
2. Understand basic concepts in cultural studies.
3. Analyze the Kerala culture with a sense of evolution.
4. Actively engage in contemporary debates related to Kerala culture.
5. To acquire the ability to approach the subject of cultural studies both theoretically and practically.
6. Evaluate Kerala models of cultural studies.

### Introduction

The purpose of this paper is to understand the culture of Kerala with a sense of history and to get acquainted with the fundamentals of cultural studies both theoretically and practically.

### Unit 1

Culture Definitions- Approaches- Nature and Culture- Art and Culture- Nationalism, Regionalism, Immunity, Unconscious and Consciousness- Traditional Cultural Studies and Contemporary Cultural Studies- Basic Concepts in Cultural Studies.

Culture and History- Kerala Malayalam Terms- Megalith Culture- References to Kerala in Ancient Sanskrit Tamil Works- Ancient Ports- Trade Routes- Foreigners- Geography- Concept of food- Sangha society- -Rituals- History of religions in Kerala.

## **Unit 2**

Edicts of Kerala - Kerala philosophers - Dynasties - History of caste system - History of agitations - Arts and festivals - Kerala music - Political history - United Kerala - Functions of democratic governments - Flora and fauna of Kerala - Concept of development - Kerala model- Keralite debates.

## **Unit 3**

Cultural Studies – Perspectives of Matthew Arnold, Leavis and Raymond Williams – Marxism and Cultural Studies – Antonio Gramsci – E. P. Thomson -Stuart Hall - Culture Industry - Popular Culture Studies Cultural Capital - Pierre Bourdieu's Perspective.

Roland Barth - Louis Althusser - Michel Foucault - Frans Fanon - Julia Kristeva.

Indian Culture Scholars - Gayatri Chakraborty Spivak -Arjuna Appa Durai- Aijaz Ahmed- Ranjit Guha- Homi Bhabha.

## **Unit 4**

Kerala models of cultural studies- K. N. Panicker - M. N. Vijayan- Satchidanandan-T. V. Madhu-P. P. Ravindran - George Varghese - Sunil P. Ilayadam – K. C. Narayanan - M. T. Ansari- P. S. Radhakrishnan- K. M. Narendran- Nisar Ahmed.

## **Model Texts**

1. Swadeshi vaidyavum - K. N. Panicker (A chapter in the book Culture and Nationalism)
2. Swatvam Vishna Antahkaranam - Some Observations on the Works of Narayanaguru-C. Udayakumar- (Ed. K. N. Shaji)
3. Bhaktiyute Rashtreeyam;, Sugata Kumariyute Krishna bhakthikavithakal -P. P. Ravindran (a chapter in the book VEENDETUPPUKAL)
4. Vyasantethu Ethu paksham -K. C. Narayanan (a chapter in Mahabharatam-swathantra Software)
5. Janapriyasaahityavum malayalavum;Muttathuvarkkiyilninnulla thutakkangangal- P. S. Radhakrishnan (a chapter in book Ethirswarangal)

## Reference

- Achyutawaryar, S., KeralaSamskaram, Thiruvananthapuram: Kerala Language Institute, 2012.
- Ajithkumar, N., KeralaSamskaram, Thrissur: Kerala Sahitya Akademi, 2004.
- Aju K. Narayanan (ed.), Key Words, Kozhikode: Olive, 2017.
- E. M. S., Keralam Malayalikalute mathrubhumi, Thiruvananthapuram: Kerala Library Association, 1981.
- Kunjanpilla, Alemakulam, Chila keralacharitra prasnanagal - Part I, National Bookstall, 1955.
- Kunjanpilla, Alemakulam, Kerala charitrthile irulatanja etukal, Kottayam: SPCS, 1983.
- Kunjanpilla, Alemakulam, Annathe Keralam, Kottayam: SPCS, 1971.
- Krishnamenon, T. K., Kerala culture.

Ganesh, K. N., Keralathinte innalekal, Thiruvananthapuram: Department of Culture, 1990.

Gangadharan, M., VanijyaKeralam, Kottayam: D. C. Books, 2013.

Gopalakrishna Pillai, K. N., Kerala Mahacharitam, Thiruvananthapuram: Kerala Bhasha Institute, 1948.

Gopalakrishnan, P. K., Keralathinte samskara charitram, Thiruvananthapuram: Kerala Language Institute, 1982.

Govindappilla, P., Kerala Navothanam, Thiruvananthapuram: Chinta Publishers, 2013.

Gaurilakshmibhai, Aswathirunal, (Trans: Sreekumari Ramachandran), Kerala Samskaram, Kozhikode: Mathrubhumi, 2012.

Damodaran, K.,KeralaCharitram, Thiruvananthapuram: Prabhat Books, 1979

Padmanabhameno, K. P., Kochi Rajyacharitam, Kozhikode: Mathrubhumi, 1996 (1914).

Poker, P. K., Keralathinte Varthamanam, Papion, 2002.

Balakrishnan, P. K.,Jathi sampradayavum kerala charitram, Kottayam: SPCS, 1987.

Bhaskaranunni, pathonpatham nuttandile Keralam., Sahitya academy Thrissur Malayalam Study Association, Samskara patanam charitram saahityam siddhantham, Shukapuram: Vallathol Vidyapeeth, 2017.

Raghavan, Puthupally, Keralathinte Pathrapravarthana charitram, Kottayam: D. C. Books, 2001.

Raghavavarier, M. R., Rajan Gurukul, Kerala charitram, (two volumes) Vallathol Vidyapeeth, 1991.

Raghavavarier, M. R., Madhyakala Keralam, Thiruvananthapuram: Chinta Publishers, 1997.

Raghavavarier, M. R., Madhyakala Keralam :Swarupanitiyute Charitramanangal, Kottayam: SPCS, 2014.

Raghavavarier, M. R.,Kerala charitram, Vallathol Vidyapeeth.

Ramachandran, Puducherry, Kerala charitrathile aadhararekhakal,  
Thiruvananthapuram: Kerala Language Institute.

Logan William, (Trans: T. Krishnan), Malabar Manual, Kozhikode: Mathrubhumi,  
1985.

Vasanthan, S. K., Kerala Charitra nighandu, Kottayam: National Bookstall, 1982.

Velayudhan Panickassery, Sancharikal kanta keralam, Kottayam: d. C. Books, 2001.

Sasibhushan, M. G., Keraleeyarute devatha sankalpam, Kottayam: D. C. Books, 2005.

Shanku Iyer, S., Kerala charitrathile ajnatha bhagangal, Kottayam: National Bookstall,  
1963.

Sreedharamenon, A., KeralaSamskaram, Kottayam: D. C. Books, 2014.

Zeitu Muhammad, P. A., Keralam nuttantukalkku munp, Kottayam: SPCS, 1975.

Harris, V. C., Radhakrishnan, P. S. (ed.), samskarapatanam: puthiya sankalpanangal,  
Kottayam: SPCS, 2017

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	K.C.	THEOR Y STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Familiarize yourself with basic definitions of culture.	1 2 3	1 4	RE Un An	Fa Co	10	2
C.O.2	Understand basic concepts in cultural studies.	1, 2	2 4	RE Un An	FaCo Pr	10	4
C.O.3	Analyze the Kerala culture with a sense of evolution.	1, 2, 3,	1 2	Ev An Ap	Co Pr Fa	10	6
C.O.4	Actively engage in contemporary debates related to Kerala culture.	1 2, 3	2 3 4	An, Ev Ap Cr	CoPr	10	6
C.O.5	To acquire the ability to approach the subject of cultural studies both theoretically and practically.	3 4	3 4	An, Un, Ap, Ev Cr	CoPr Fa Me	8	2
C.O.6	Evaluate Kerala models of cultural studies.	2, 3, 4	3 4	Un, Ap, Ev	Co Fa Pr	8	4
C.O.7	Critically evaluate Kerala models of Sanskrit learning	2 4	3 4	Ev An	Fa Co Pr Me	6	2
C.O.8	Self-build new models in Kerala culture studies	1 3 4	1 4	Ap Cr	Pr Me	8	4

<b>TECHNICAL TERMS</b>	
<b>C.O.</b>	Course Outcome
<b>P.O</b>	programme Outcome
<b>P.S.O</b>	Programme Specific Outcome
<b>C.L.</b>	Cognitive Level
<b>RE</b>	Remember
<b>Un</b>	Understand
<b>Ap</b>	Apply
<b>An</b>	Analyse
<b>Ev</b>	Evaluate
<b>Cr</b>	Create
<b>K.C.</b>	Knowledge Category
<b>Fa</b>	Factual
<b>Co</b>	Conceptual
<b>Pr</b>	Procedural
<b>Me</b>	Philosophical



## **MU MLW 3418 THESIS / CREATIVE WORK SUBMISSION**

M. A. (Creative Writing) is a unique course in Tunchath Ezhuttachchan Malayalam University. For those interested in creative writing, it is exciting to have one's own work published. That is why the students studying in the M. A. Malayalam (Creative Writing) course will also be given the opportunity to publish books. As part of this course students can submit either research paper or creative writing in the fourth semester.

### **Course Outcomes**

1. Understand the basics of dissertation writing.
2. Familiarize yourself with the early forms of Malayalam research.
3. Identify the research objectives and the qualities that researchers should possess.
4. Familiarize yourself with the steps of research from finding a research topic to preparing a bibliography.
5. Gain the ability to critically analyze issues related to data collection.
6. Understand ethics and plagiarism and learn how to survive plagiarism.

### **UNIT 1**

#### **Research**

Early Forms of Malayalam Research – Informal Research in Malayalam – History of Formal Research.

Research – Definition – Rationale – Scientific – Research methods – Objectives of research – Qualities of researchers.

### **UNIT 2**

#### **Stages In Research**

Identification of research topic - Primary investigation - Review of previous studies - Collection of primary materials - Formulation of hypotheses: functions of hypothesis, importance of hypothesis, variants of hypothesis - Research design - Dissertation outline - Data collection - Implementation and analysis - Analysis and generalization - Dissertation writing. Essentials of Methodology – References – Notes – Bibliography: Relevance and Importance.

### **UNIT3**

#### **Data Collection**

Data: Primary, Secondary, Tertiary - Research Reading - Preparation of Reading Notes - Collection of Facts - Analysis of Facts - Selection of Concepts with Discrimination - Synthesis - Conceptual Development and Confirmation of Hypotheses - Dissertation - Preparation of Synopsis - Division of Chapters - Introduction - Chapters - Conclusion. Organic connection between chapters - Logical connection between paragraphs - Cruelty of language.

## **UNIT4**

### **Ethics and Plagiarism**

Research Ethics – Plagiarism or plagiarism – Reasons for plagiarism – Types of plagiarism – Consequences of plagiarism – Ways to detect plagiarism – Ways to avoid plagiarism.

### **Reference**

Achuthanunni, Chathanath. Gaveshanam: Prabandharachanayude Thathwangaal. Sukapuram: Vallathol Vidyapeedam, 2011.

Anithakumari, T. & Radhakrishnan Elayidath (Ed.). Gaveshanapadanvum Reethisasthravum: Arivulpadananthinte Puthuvazhikal. Thirur: Thunchath Ezhuthachan Malayalam University, 2017.

Anithakumari, T. (Gen. Ed.), Ashok D'cruz (Ed.). Malayalagaveshanam: Charithravum Varthamanavum. Thirur: Thunchath Ezhuthachan Malayalam University, 2019.

Ashok D'cruz. Malayalagaveshanam: Refaransinte Rasathanthram. Thiruvananthapuram: Kerala Bhasha Institute, 2019.

Ashok D'cruz. Gaveshanthinte Reethiyum Neethiyum. Kozhikkode: Atma Books, 2019.

Ashok D'cruz. Malayala Gaveshanavum: Akavum Puravum. Kozhikkode: Atma Books, 2020.

Ashok D'cruz. Gaveshanvum Prasadheekarana Naithikathayum. Kozhikkode: Atma Books, 2021.

Krishnakumar, S. Malayalagaveshanam Sarvakalasalakalil. Thiruvananthapuram: Margi Publications, 1996.

Benjamin, D. Sahithyagaveshanathinte Reethisasthram. Thiruvananthapuram: Maluben Publications, 2012.

Gopalakrishnan, Naduvattom. Gaveshanareethisasthram. Thiruvananthapuram: Maluben Publications, 2012.

Prabhakaravarier, K. M. Gaveshanpadhathy. Sukapuram: Vallathol Vidyapeedam, 1982.

Midhun, K. S. (Ed.). Gaveshnareethisasthram: Sidhanthavum Prayogavum. Sukapuram: Vallathol Vidyapeedam, 2001.

Ravisankar S. Nair. Sahithyagaveshanam: Sidhanthavum Prayogavum. Thiruvananthapuram: Kerala Bhasha Institute, 2001.

Vishnunambuthiri, M. V. Gaveshanapravesika. Thiruvananthapuram: Kerala Bhasha Institute, 2001.

Altick, Richard Daniel. *The Art of Literary Research*, Norton & Co., 1993.

Bateson, F.W. *The Scholar Critic: An Introduction to Literary Research*, London: Routledge, 1972.

James, Thrope (Ed.), *The Aims and Methods of scholarship*, Modern Language Association, 1970.

Srivastava, Prakash, G.N., *Advanced Research Methodology*, Radha Publications, 1994.

C.O.	COURSE OUTCOME	P.O	P.S.O	C.L.	□□. □□	THEOR Y STUDY - TIME	PRACTICAL /LAB/AREA /TIME
C.O.1	Understand the basics of dissertation writing.	1 2	1 3	RE Un An Ev	Fa Co	13	2
C.O.2	Familiarize yourself with the early forms of Malayalam research.	1,2, 3	1 2 4	Ev RE Un An	FaCo Pr	10	4
C.O.3	Identify the research objectives and the qualities that researchers should possess.	2 3	1 2	An Ev Ap	Co Fa Pr	10	4
C.O. 4	Familiarize yourself with the steps of research from finding a research topic to preparing a bibliography	1,2, 3	1 2 3 4	An, Ev	CoPr	10	6
C.O. 5	Gain the ability to critically analyze issues related to data collection.	1,3	1 4	An, Ap, Ev, Un,Cr	CoPr Fa	8	4
C.O.6	Understand ethics and plagiarism and learn how to survive plagiarism.	3, 4	2 3 4	Un, Ap, Ev, Cr	Co Fa Pr Me	12	2
C.O.7	Establishing Creative Writing	1 2 3 4	1 2 3 4	Ap Ev Cr	Co Pr Me		

TECHNICAL TERMS	
C.O.	Course Outcome
P.O	programme Outcome
P.S.O	Programme Specific Outcome
C.L.	Cognitive Level
RE	Remember
Un	Understand
Ap	Apply
An	Analyse
Ev	Evaluate
Cr	Create
K.C.	Knowledge Category
Fa	Factual
Co	Conceptual
Pr	Procedural
Me	Philosophical

## CREATIVE WORK SUBMISSION

For the partial fulfilment of the M. A. Malayalam (Creative Writing) course, a research paper or creative work submission is required. Below are the instructions regarding the creative work submission.

1. Creative works in any literary genre like story, novel, poetry, drama, screenplay, literary criticism can be submitted.
2. Creative works should be done and submitted in book form along with cover page.
3. Should be in Demi 1/8 size for the book.
4. The book should be at least 40 pages.
5. Drawings or photographs may be used if necessary for layout. However, it should preferably not exceed ten percent of the total pages.
6. No specific font requirement. However, it is preferable to use Unicode fonts.
7. The first four pages of the book should be arranged as prescribed by the University. (Sample attached.)
8. 4 copies of the book should be submitted for evaluation. (Copies for guide and author should be kept separately)
9. Introduction / Foreword based on writing experiences must be included in the book.
10. Imprint page containing publication information should be added to the book.
11. There should be a blurb.
12. Photo of the author (student) may be included on the back cover if required.
13. The cover page should include the text 'submitted for partial fulfilment of the M. A. Malayalam (Creative Writing) course.

Attached is a sample of the first four pages for the creative work submission:

**TITLE OF THE WORK**

**COURSE CODE**



Register Number  
Name of the Student

**M. A. Malayalam (Creative Writing)**  
**Faculty of Literature**

**THUNCHATH EZHUTHACHAN MALAYALAM UNIVERSITY**  
**Aksharam Campus, Vakkad P. O., Tirur - 676 502**

**Academic Year**

**TITLE OF THE WORK**

**COURSE CODE**

Submitted to School of Creative Writing, Faculty of Literature as part of Post Graduate Course at Tunchath Ezhuthachan Malayalam University



Register Number  
Name of the Student

**M. A. Malayalam (Creative Writing)  
Faculty of Literature**

**THUNCHATH EZHUTHACHAN MALAYALAM UNIVERSITY**

Aksharam Campus, Vakkad P. O., Tirur - 676 502

**Academic Year**

**School of Creative Writing**

**Faculty of Literature**

**THUNCHATH EZHUTHACHAN MALAYALAM UNIVERSITY**

Aksharam Campus, Vakkad P. O., Tirur - 676 502

**Affidavit**

As part of postgraduate course from Malayalam University, I am preparing and submitting the creative work..... (name of the work).

To the best of my knowledge, no part of this work has been submitted or published before in any university for any other degree. This work done under the supervision of ..... (name of supervisor). I swear it's creative.

Register Number



Name of the Student

Place:

Date:

Signature of the Student

Name of the Supervisor : .....

Official address : .....

**Affidavit**

..... was written under my supervision .....  
..... (Student's Name and Register Number) certifies that the  
creative work has been done.

Place:

Date:

Signature

Signature of the School Director

**MU MLW 3419 Elective 3**

## **MU MLW 3420 Elective 4**

## **Electives**

The curriculum includes a total of 4 electives, two in the third semester and two in the fourth semester. Four credits each. Those requiring more credit may study a maximum of four electives during the course period. Meanwhile, the course can be successfully completed if at least one option is selected in the third and fourth semesters. In short, you can choose the one you are interested in from the options offered by the teachers in each semester from the options listed below.

## Play Writing

### Course Outcomes

1. Acquire a general Awareness on the visual art form of drama.
2. Understand Eastern and Western styles of drama.
3. Understand the History and trends of Malayalam Drama. The learner would familiarize with the skills of major play writers.
4. Acquire a general Awareness on Professional/amateur plays, one act plays, Street theatre, women's theatre, absurdist theatre etc.
5. Acquire skill in writing and presenting plays.
6. Acquire ability to understand one's self related to the social and cultural life in the light of learning this paper.
7. Develop techniques of Playwriting.

### Introduction

Drama is a powerful visual art form. It is said that drama is the pinnacle of poetic excellence. The influence of native art forms of Kerala is evident in our drama. Kooth and Koodiyattam's contributions to drama are Unforgettable. The presence of Sanskrit and Tamil languages has supported Kerala's drama in its earlier stages and then the Western traditions also had a major role in shaping our modern-day drama. In the early days Christian stage drama performances enriched the local ways of drama presentation and then native art traditions and western theatre styles were mixed into it to make styles like Chavittunadakam. The Kerala stage movement took shape on the

basis of Natyasastra. Later many movements from the world drama influenced it and thus it got a rapid transformation. In this course drama writing is considered as a major part of creative writing. The Learner would develop skills to write good plays and present it before the audience.

## **UNIT - 1**

### **Eastern Theatre**

Drama: Indian concepts – Dasarupakam (The ten basic forms of drama) –Uparupakam (Sub-genres) - Origin and Growth of forms of drama – History of Indian Drama - Folk Drama – Classical drama - Drama Texts - Origin and Growth of Dramas in Kerala - Theatre Movements – Farce – Farm field dramas – Musicals - One-act plays- Street plays - Children's plays - Women's plays.

**Texts:**

**Indigenous (Folk) Theater Tradition:**

Kakarissinatakam	- Rajawaryar (Comp.)
Mariammanatakam	- Kocheepan Tharakan
Pandathe Pachan	- C. V. Raman Pillai
Samatwavaadi	- Pulimana Parameswaran Pillai
Sada Rama	- K. C. Kesavapillai

## **UNIT 2**

### **Drama and Renaissance**

Kerala theatre since the late 1920s - New movements - Plays promote social transformation - Dramas with social responsibility.

**Texts:**

Adukkalayil Ninnu Arangatheakku - V. T. Bhattathiripad.

Pattabaaki - K. Damodaran

Koottukrishi - Edassery

## **Unit-3**

### **Tanathunatakvedi (The local culture theatre)**

Tanathu is a vibrant activity in the of Kerala theatre appeared from late 70's. It is based on local cultural values and the ritualistic performing arts of Kerala. G. Shankarapillai and Kavalam Narayanapanicker were two masters of this movement.

**Texts:**

Avanavankadamba - Kavalam Narayana Panicker  
Pulijanmam - N. Prabhakaran

Unit-4

**Western influence on Kerala theatre – From 1940's.**

**Texts:**

Aa Manushyan Nee Thanne - C. J. Thomas  
Balabalam - N. Krishna Pillai  
Ithu Bhoomiyaanu - K. T. Muhammad  
Kapalika - N. N. Pillai  
Perumbara - P. M. Taj

**Reference**

Narayanapisharody, K. V. (Tran.) Natyasasthram (Bharathmuni). Thrissur: Kerala Sahithya Akademi, 1971.  
Sankarappilla, G. Malayala Nadaka SahithyaCharithram. Thrissur: Kerala Sahithya Akademi, 1980.  
Kattumadam Narayanan. Malayala Nadaka Prasthanam. Thrissur: Kerala Sahithya Akademi, 1990.  
Kattumadam Narayanan. Malayala Nadakangaliloode. Palakkad: Udaya Publications, 1960.  
Thomas, C. J. Uyarunna Yavanika. Kottayam:Sahithya Pravarthaka Sahakarana Sankham.  
Krishnapilla, N. Kairaliyude Kadha. Kottayam: Sahithya Pravarthaka Sahakarana Sankham, 1958.

Madavoor Bhasi. Malayala Nadaka Sarwaswam. Thiruvananthapuram: Chaithanya Publications, Thiruvanthapuram, 1990.

Oru koottam ezhuthukar, Rangavataranam, Thiruvananthapuram: Kerala Language Institute, 1979.

Sankarapillai, G., Malayaloa Nataka Sarvaswam, Kottayam: D. C. Books, 1991.

Harisharma, A.D. and R.C. Sharma, Natakapravesika, Thrissur: Deccan Printing & Publishing House, 1922.

Kiranmay Raha, Trans: A.P.P Namboothiri, Bengali Natakvedi, New Delhi: National Book Trust, 1990.

Pawanan, Mahakavi Kuttamath: jivitrhavum kruthikalum, Kottayam: Sahitya Karganda Cooperative Sangam, 1980.

Ullur, Kerala Sahitya Charitram - Volume 5, Thiruvananthapuram: University of Kerala.

Parameswaran Nair, P. K. Malayala Nataka Sahitya Charitram, Delhi: Sahitya Akademi, 1958.

Natakam oru Patanam, Koothattu School: C. J. Memorial Committee, 1962.

Natakakalari, Koothattukulam: c. J. Memorial Committee, 1972.

Pillai, N. N., Nataka Darpanam, Kottayam: National Bookstall, 1971.

Sebastian Kunjukun Bhagavata, Nataka smaranakal, Thrissur: Kerala Sangeetha Nataka Academy, 1986.

Gramprakash, N. R., Pratyaya sastrvum natakavum, Thrissur: Navina Drishyaka, 1997.

Gangadharan Nair, Malayala Natakathinte nuru varshangal, Kottayam: D. C. Books, 1981.

Viala Vasudevan Pillai, V. T. Bhattathiripad, Thrissur: Kerala Sangeetha Nataka Academy.

Vayala Vasudevan Pillai, Rangabhasa, Kottayam: d. C. Books, 1984.

Vaila Vasudevan Pillai, Sutradhara, Ethile, Ethile. Thrissur: Current Books.

Adya Rangacharya, *The Indian Theatre*, New Delhi: National Book Trust, 1980.

Lajos Egri, *The Art of Dramatic Writing*, Simon and Schuster, New York, 1946.

Sangeet Natak Academ (Ed.) *Contemporary Indian Theatre*, New Delhi, 1989.



Belwant Garfi, *The Theatre in India*, New Delhi: 1975.

National School of Drama (Ed.), *Theatre India*, New Delhi: May, 2004.

Jamuna, K. A., *Children's Literature in Indian Languages*, Publication Division Govt. of India, New Delhi: 1982.

Aristotle. *The Poetics. Translated by water and Bucher*, New York: 1958.

Martin Esslin. *The Theatre of the Absurd*. Penguin Books, England: 1961.

## **Elective–Screen Play Writing**

### **Course Outcomes**

1. Understanding the elements and technical aspects behind script writing for screen. Thus, acquire script writing skills.
2. Understanding the technical and aesthetic changes that occur when a literary work becomes a film script. Acquire ability to transform a story to script.
3. The learner would be able to develop ideas with the necessary technical support for making it into film.
4. Understanding and acquiring skills of master screenwriters.
5. Acquire professional skills by becoming familiar with various screenwriting techniques and acquiring the ability to write a variety of screenplays.
6. Familiarize with the creative aspects of different visual media and acquire creative skills in them.

### **Introduction**

Cinema is an important art form and entertainment. Literature sensibility would support in crafting screen writing skills. The film industry could be seen as a work place of writing both artistically and professionally. All over the world important writers have become filmmakers. Artistic and popular literary works have become the basis for many films. Even if cinema can be said to be the sum total of all arts, it can be thought that it is deeply obliged to literature. The field of screenwriting can be adopted as a fulfilling career for literary students in the future. The basic purpose of this paper is to make the learners able to acquire competence and proficiency in screenwriting. Scripts based on literature are mainly used as study materials for the course. It aims to analyze the changes that come when a literary work transforms to a screenplay and then to a film. The learner would study the technical and aesthetical variations from the original work. This will be a study based on three-level texts; the literary work, its screenplay, and the film upon that. Works that have not been published as screenplays are also included as texts. Students should be able to separate them from film and literary works and find the virtual screenplay out of the film. They would practice writing screen play by watching the film thoroughly.

## **UNIT 1**

History of world cinema – History of Malayalam cinema – Milestone works – Literature and Film - A history of writers who become screenwriters - Major films based on literary works - A comparative study of literary works and screenplays.

Texts:

Neelavelicham turned to Bhargavinilayam (Blue Light turned to The Haunted House) -  
Vaikom Muhammad Basheer

Yakshi turned to Yakshi (The Ghost Lady turned to The Ghost Lady) - Malayattoor  
Ramakrishnan

Ara Naazhikaneram Turned to Ara Nazhkaneram (Only half an hour more to die  
turned to Only half an hour more to die) - Parappurath

## **UNIT 2**

Writers who have become successful as screenwriters and directors as well - Films based on one's own work and others works – Major Script writer's scripts based on world literature.

Texts:

1) M. T. Vasudevan Nair:

Pallivaalum Kaalchilampum turned to Nirmalyam (The Holy sword and the holy anklet turned to The time of deity's garland change: adapted and directed by own work)

Kadathuthoni turned to Kadav (The Ferry boat turned to The Ferry: based on the story by SK Pottekkatt)

Mithunam turned to Oru Cherupunchiri (The Couple turned to A Mild Smile: Screenplay adapted from a Kannada story written by Sriramana)

2) Padmarajan

Udakapola turned to Thoovaanathumpikal (The Water Weed turned to The Rain scatter flies: based on own work)

Piravi turned to Innale (The Birth turned to Yesterday: Based on other's work)

Moonnam Pakkam (The Third day: Loosely based on the Hungarian film Current by Istvan Gaal)

### Unit 3

#### Writer Directors Who are not literary writers.

1) Adoor Gopalakrishnan

Mathilukal (The Walls: Based on Basheer's Mathilukal)

Vidheyan (The Most Obedient: Based on Sakkkaria's Bhaskara Patelarum Ente Jeevithavum)

2) T. V. Chandran

Ponthan Maada (Maada the Idiot: based on CV Sriraman's Ponthan Maada and Seemathampuran)

3) G. Aravindan

Vaastuhara (The Dispossessed: based on CV Sriraman's story Vastuhara)

Chidambaram (The Clear Sky: based on CV Sriraman's story Chidambaram)

### UNIT 4

## Contemporary and recent works

For detailed study:

Paleri Manikyam Oru Pathirakkolapathakathinte Katha (Paleri Manikyam The Story of a midnight Murder: Based on the novel by TP Rajeevan, scripted and directed by Ranjith)

Idukki Gold (Santosh Eachikkanam - Shyam Pushkaran - Ashiq Abu)

Balyakalasakhi (Childhood Girlfriend: Basheer - Pramod Payyannur)

Purakazhakkal and Bridge from Kerala Cafe (C.V. Sriraman-Lal Jose, Unni R.- Anwar Rasheed)

For Additional Activity (Non-Focus Area)

K. G. George

Panchavadipalam (The Panchavadi Bridge: based on Veloor Krishnankutty's novel Bridge in Danger.

Kolangal (The Caricatures: based on the novel Oru GramathinteKatha (A Village Story) by P.J. Antony)

Lenin Rajendran

Puravrittham (The Chronicle: based on CV Balakrishnan's novel Uparodham (The Blockage Resistance)

Mazha (The Rain: based on the story Nashtappetta Neelambari (The Lost Blue flower by Madhavikkutty)

K. P. Kumaran

Rugmini (based on Madhavikutty's short story Rugminikoru Paavakutty – A doll for Rugmini)

Aakasha Gopuram (The Skyscraper: based on Henrik Ibsen's Master Builder)

Shyamaprasad

Agnisakshi (The Vedic Bride: based on Agnisakshi by Lalitambika Antharjanam)

Ore kadal (The Same Sea: based on Sunil Gangopadhyay's Bengali novel Heerak Deepthi)

Akale (Away: based on the play The Glass Menagerie by Tennessee Williams)

(These can be topics for seminars)

## Reference

Gopalakrishnan, Adoor, Cinemayude Lokam (The World of Cinema), Thiruvananthapuram: Kerala Bhasha Institute, 2013.

Gopalakrishnan, Adoor, Adoorinte Pathinonnu Thirakkathakal (Eleven Screenplays of Adoor), Kottayam: D. C. Books.

Jose K. Manual, Thirakkathaasahithyam Soundaryavum Prasakthiyum (Screenwriting - Beauty and Relevance), Kottayam: D. C. Books.

Divakaran R. V. M., Kathayum Thirakkathayum (Story and Screenplay), Kozhikode: Olive Books.

Divakaran R. V. M., Malayala Thirakkatha Valarchayum Varthamanavum (Malayalam Screen play - Growth and Present), Thiruvananthapuram: Kerala Bhasha Institute.

Many authors, Thirakkatha Anubhavam Aavishkaaram Anweshanam (Screenplay - Experience/ Expression/ Inquiry), Kottayam: D. C. Books.

Rajakrishnan V., Kazchayude Asanthi (The restlessness of Vision, Thiruvananthapuram: Kerala Bhasha Institute, 1987.

Radhakrishnan P. S., Drisyaharshathinte Samayarekhakal (The Timelines of Visual Pleasure), Kottayam: National Books Stall,

Vasudevan Nair M.T., Thirakkathakal (Screenplays) (Several parts), Kozhikode: Mathrubhumi Books.

Vijayakrishnan, Malayala cinemayude Katha (The Story of Malayalam Cinema), Kozhikode: Poorna Publications, 2017.

Vijayakrishnan, Thirakkathayum Cinemayum (Screenplay and Cinema), Kozhikode: Poorna Publication.

Vijayakrishnan, V. K. Joseph (ed.), Indian Cinema- 101 Years 101 Pictures, Thiruvananthapuram: Chinta Publishers, 2016.

Field Sid, Screenplay: The foundations of screen writing, RHUS, 2005.

Sid Field, The definitive guide to screen writing, RHUS, 2003.

C.O.	Course Outcomes	P.O.	P.I.S.O	C. L	K.C.	THEORY STUDY TIME	PRACTICAL/ LAB/ AREA/ TIME
------	-----------------	------	---------	------	------	-------------------------	-------------------------------------

C.O.1	Develop a foundational understanding of the composition, direction, and presentation of drama as a popular visual art form.	1 2 3	1 4	Un Re An Ev	Fa Co	8	4
C.O.2	Explore and appreciate the styles of both Eastern and Western drama.	1 2	2 4	Un Re An Ev	Fa Co Pr	8	4
C.O.3	Understand the history, trends, elements, and evolution of Malayalam drama.	1 2 3	1 2	Ev An Ap	Fa Co Pr	15	0
C.O.4	Gain insights into professional and amateur dramas, including street drama, theatre, and absurdist drama.	1 2 3	2 3 4	Ap Ev An	Fa Co Pr	12	2
C.O.5	Foster an interest in creating and performing plays.	3 4	3 4	Un An AP Ev Cr	Fa Co Pr Me	8	6
C.O.6	Utilize drama studies to explore self-awareness, interpersonal relationships, and critical engagement with humanity, nature, and the broader social and physical world.	2 3 4	3 4	Un Ev Ap	Fa Co Pr	4	4
C.O.7	Master playwriting strategies through structured model lessons.	1 2 4	2 4	Ev Cr An	Pr Me	6	4

## **Elective–HUMOUR WRITING**

### **Course Outcomes**

1. Create an overview of the rich literary movement in Malayalam.
2. Understand the stylistic features that distinguish humour from other literary forms.
3. Explore Malayalam comedy tradition.
4. Analyze Western and Indian concepts of comedy.
5. 5. Understand how Malayalam prose works deal with comedy and engage in writing in a similar manner.

6. Identify how Malayalam poetry deals with humor and engage in writing in a similar way.

## **Introduction**

The primary objective of this paper is to gain a deeper understanding of the comedy movement in Malayalam and to motivate students to engage in comedy writing. This paper will also help to get familiar with Malayalam comedy tradition in general.

## **UNIT1**

### **Humour – Principle and Philosophy**

Humour: Indian Perspective, Humour: Western Thought, Variations of Humour- Genres of Humor - Punishment - Scolding - Humorous Sketches - Humour: Form, Attitude, Language, Style, Narrative Mode.

### **Model Texts**

Hasyathinte Ulppathi - M. P. Paul  
Hasyadarshanam - Mekkolla Parameswaran Pillai

## **UNIT2**

### **First Buds of Malayalam Humour**

Folk Songs and Art Forms - Tholan: Sankhanadam of Comedy - Kooth and Kumiyattam - Clown Comedy - Message and Champuks - Relevant Portions of Krishna Gatha - Goose in Proverbs - Comedy in North-South Songs - Venmanikavitas - Namboothiri Goose - Kunchannambiar: Emperor of Comedy.

### **Model Texts**

Dathyuha Sandesham - Seevulli Narayanan Nambuthiri  
Khoshayathra - Kunjan Nambiar  
Dusparsha Nadakam - Seevulli Narayanan Nambuthiri  
Chakkeechankaram - Munshi Ramakkuruppu

### **Detailed Study**

Hymns believed to be written by Tholan.

Description of Kollam and Puttidam markets in Unnuneelilandesh.

Damayantisvayamvarannana in Bhashanaishadhamchampu.

Rugminisvayamvaram in Krishna Gatha.

## **UNIT3**

### **Prose – To Laugh**



O. Chanthumenon - C. V. Ramanpilla - Vengail Kunhiraman Nayanar - E. V. Krishnapilla - Sanjayan (M.R. Nair) - Seetharaman (P. Sreedharanpilla) - Vaikam Muhammad Basheer - Karur Nilakandapilla - O. V. Vijayan - V. K. N. - M. P. Narayanapillai – Zakaria – popular comedy. Study of models and practical training.

### **Model Texts**

The character Surinampoothiripad in 'Indulekha'.

C. V. Ramanpilla's roles as madman Channan, Chandrakaran and Mamavenkitan.

V. K. The characters of Ennin Payyan, Najwar, Chathans, Hajiar and Sir Chathu.

Chiriyum Chinthayum - E. V. Krishnapilla

Sanjayan Kadhakal - Sanjayan

Dharmapuram - O. V. Vijayan

Kottayath Ethara Mathayimarundu – John Abraham

### **Detailed Study**

Murukan Enna Pambatty - M. P. Narayanapilla

Praise the Lord - Sakkaria

Lunch - V. K. N.

## **UNIT4**

### **Poetry**

Madhavan Ayyappath - M. Govindan - N. V. Krishnawarrier - Ayyappapaniker - Kunjunni - Attur Ravivarma - Satchidanandan - Katammanitta - A. Ayyappan - Chemmanam Chacko - K. R. Tony - P. N. Gopikrishnan

### **Model Texts**

Jeevacharithrakkurippukal - Madhavan Ayyappath

Athazham - A. Ayyappan

Aattoor kavithakal - Aattoor Ravivarma

### **Detailed Study**

Ayyappapanikkarude Kavithakalum Sambhashanagalum

– Collection: Raju Vallikkunnam

Chemmanam Kavithakal - Chemmanam Chakko

Kunjunnikkavithakal - Kunjunni

Chakkala - Kadammanitta

Kozhippanku - Sachithananthan

Plamanemmayi - K. R. Tony

## Reference

- Kuttikrishnamarar. *Hasasahithyam*. Kozhikkode: Marar Sahithya Prakasham, 1990.
- Kurup, K. N. *Hasalasyam*. Chalakkara: Grameena Vayanasala Prasadheekaranam.
- Krishnavariar, P. V. *Tholamahakavi*. Kozhikkode: P. K. Brothers, 1953.
- Keralavarma, C. R. *Chiri*. Kottayam: National Book Stall, 1984.
- Parameswaranpilla, Mekkolla. *Pachathya Hasasahithyacharithram*. (3 Vol.) Kottayam: National Book Stall, 1973.
- Parameswaranpilla, Mekkolla. *Malayala Hasasahithyacharithram*. (3 Vol.) Kottayam: National Book Stall, 1969.
- Ramamenon, Puthezhath. *Hasasahithyam*. Thrissur: Mangalodayam Privat Ltd., 1953.
- Seetharaman. *Hasyalahari*. Thrissur: Mangalodayam Privat Ltd., 1951.
- Oru Sangham Lekhakar. Kozhikkode: Mathrubhumi Printing and Publishing Company, 1958.
- Sardarkutty, E. *Hasasahithyanirupanam*. Thiruvananthapuram: Samskarika Prasadheekarana Vakuppu, 2003.
- Boas, Guy (Ed.) *Humorous Narratives*, London: Edward Arnold and Co., 1928.
- Potter Stephen, *Sense of Homour*, London: Max Reinharet, 1954.
- Worcester, David, *The Art of Satire*, London: Oxford University Press, 1940.

## Elective

### Special Study of a Writer: M. T. Vasudevan Nair

#### Course Outcomes

1. The Learners would study the total works of M.T. Vasudevan Nair, the renowned Malayalam writer who is a Njanapedam Laurate, in its vastness, wideness and depth to capture the literary peculiarities of the successful writer.
2. The Learners would acquire the ability to understand the growth of the writer from his early works to contemporary writings and thus familiarize his art and life.
3. The Learners would be capable of doing further research works in the works of M.T. Vasudevan Nair.
4. The Learners would familiarize with the creative world of the versatile writer who contributed major works in all the literary forms and genres like Fiction, Short Fiction, Essay, Biography, Journalistic Writings, Song, Memoirs etc.
5. The Learners would acquire the ability and skill to write original works by going across the works of a maestro who wrote in different genres skillfully.
6. M.T. Vasudevan Nair is a writer who succeeded in transforming his literary works into film scripts. By analyzing these works, the learners would acquire the **ability to write in both forms.**

## Introduction

M.T. Vasudevan Nair is a living legend of Malayalam Literature. His works could be considered as one of the eminent collection of literary success of a writer. It spread wide as Fiction, Short Fiction, Essays, Travelogues, Film Scripts, Literary thoughts, Children's Literature, Memoirs, Biography, Journalist's Writings etc. He introduced various experiments in language, tone, craft, philosophical vision and theme. While Manju (Snow) was a narration in stream of consciousness, Vilapayathra (The Mourning Procession) was a multiple point of view narration and Randamoozham (The Second Turn) was an Epic Fiction experiment. He is a writer who got great success in transforming his stories into scenarios for critically acclaimed and popular films. By understanding, analyzing and applying his literary techniques and skills, the learners would acquire the courage for experimental writing and craft ability for their own creative works.

## **Unit-1**

### **Short Story**

M. T. Vasudevan Nair's short stories are considered as works of aesthetical beauty and emotional quality. It commenced from Raktham Puranda Manalharikal (The Blood red Sand) written in 1952 and lasted till Kazcha (The sight) written in 2005. The world of M.T. is enriched with spatial, temporal and thematic variations. This course aims to make the learners able to acquire skills similar to the maestro who wrote literary works in many times and many styles.

#### **Stories:**

Raktham Puranda Manalharikal (The Blood red Sand)

Ninte Oarmaykku (In the Remembrance of you)

Ajnathante Uyaratha Samarakam (An Nonerected monument of the unknown)

Sathru (The enemy)

Perumazhayude Pittenu (The day after the heavy rain)

Sherlock (Sherlock)

Kalpantham (The Time End)

Kazcha (Sight)

## **Unit-2**

### **The Novel**

M.T. Vasudevan Nair serves himself as a cultural bridge in between the Fiction of Renaissance and the modern fiction in Malayalam. The Deep cultural concerns and linguistic experiments rooted in his novels changed the sensibility in the regional literature concepts. The narrative experiments made his works powerful and meaningful. His novels are proof for the transformation of personal experience into

social experience. This unit aims to make the learners able to understand how the great writer treated time and characters in his themes and thus enrich themselves with skills to do the same on their own.

Asuravithu (The Demon Seed)

Kaalam (The Time)

Manj (Snow)

Vilaapayaathra (The Mourning Procession)

Randamoozham (The second Turn)

### **Unit – 3**

#### **Screenplay - Play**

M.T. Vasudevan Nair is the most accepted and appreciated script writer in Malayalam. This unit aims to familiarize the learners with his script on a deeper level. The learners would understand and analyze his skills by deeply examining his adopted and stand alone scripts. One among the model works for study is a script which was directed by M.T. Vasudevan Nair himself. His one and only play also is included as a study material.

#### **Works:**

Anubandham (In addition to)

Nirmalyam (The Changing time of deity's garland)

Oru Vadakkan Veeragatha (The Ballad of an Anti-hero)

Gopuranadayil (At the Threshold of the Tower)

### **Unit – 4**

## **Other genres**

### **Works**

Kilivathililoode (Through the casement) (First Chapter)

Kuppayam (The Shirt)

Kathikante Panippura (Storyteller's Workshop) (First Chapter)

Hemingway Oru Mukhavura (A Preface to Hemingway) (First Chapter)

Manushyar Nizhalukal (Humans, the Shadows) (First Chapter)

Manikyakkallu (The Ruby Stone)

Oru Kaattil (In a Forest): A translation of the story by Riyonosuke Akuthagava

### **Reference**

Randamoozham (The Second Turn) Current Books, Thrissur, 2016

M.T.yude Kathakal (Stories of M. T.) D. C. Books, Kottayam, 2019

Manj (Snow), Current Books, Thrissur, 2017

Kaalam (The Time), Cosmobooks, Thrissur, 2014

Manikyakkallu (The Ruby Stone), D. C. Books, Kottayam, 2008

Vanaprastham (The Final Pilgrimage), Current Books, Thrissur, 2013

Asuravithu (The Demon Seed), D. C. Books, Kottayam, 2016

Nirmalyam (The Changing time of deity's garland), D. C. Books, Kottayam, 2017

Oru Vadakkan Veeragatha (The Ballad of an Anti-hero), Mathrubhumi Books, Kozhikode

Kathikante Panippura (Storyteller's Workshop), Current Books, Thrissur, 2014

Gopuranadail (At the Threshold of the tower), Chinta Publishers, Thiruvananthapuram, 2013

Kilivathililode (Through the casement), Current Books, Thrissur, 2007

Muthassimarude Rathri (Night of Grannies), Current Books, Thrissur, 2016

Loka Katha (World Stories), Olive Books, Kozhikode 2018

Vilaapayatra (The Mourning Procession), Current Books, Thrissur, 2017.

C.O.	Course Outcomes	P.O.	P.I.S.O	C. L	K.C.	THEORY STUDY TIME	PRACTICAL/ LAB/ AREA/ TIME
C.O.1	Undertake an in-depth study of M. T. Vasudevan Nair to appreciate his literary qualities and contributions.	1 2 3	1 2 4	Un Re An Ev	Fa Co	12	2
C.O.2	Trace the growth of M. T. Vasudevan Nair as a writer from his beginnings to the present, gaining insights into his life and art.	1 2 3	1 2 4	Un Re An Ev	Fa Co Pr	12	2
C.O.3	Develop the ability to conduct research on M. T. Vasudevan Nair.	1 2 3	1 2	Ev An Ap	Fa Co Pr	8	4
C.O.4	Explore the diverse contributions of M. T. Vasudevan Nair as a multi-faceted writer in the genres of short story, lyric, novel, screenplay, play, and essay.	1 2	2 3	Un Ev An	Co Pr	10	6
C.O.5	Familiarize with the expressions of the same writer across various literary genres and gain exemplary insight to express yourself in multiple forms.	2 3 4	1 3 4	Un An AP Ev Cr	Fa Co Pr Me	10	6
C.O.6	Comprehend M. T. Vasudevan Nair's approach to adapting short stories	2 3 4	1 3 4	Un Ev Ap Cr	Fa Co Pr Me	10	6

	into screenplays and cultivate creativity in both mediums.						
--	--	--	--	--	--	--	--

## Elective

### Special Study of a Writer: Madhavikkutty

#### Course Outcomes

1. The learner would understand the diversity of Madhavikkutty's creative life.
2. The learner would be capable of classifying the narrative techniques applied by Madhavikkutty to express her Women's Liberation Ideology through her works. Classify narrative strategies.
3. The learner would acquire the ability to analyze the original urge of women's resistance in Madhavikkutty's writings.
4. The learner would acquire the ability to identify the aesthetic factors working in Madhavikkutty's writings and recreate it through regular practice.
5. The learner would acquire the ability to value literary works and express themselves by original creative works.

#### Introduction

Madhavikkutty (Kamala Surrayya) is an originally talented writer of Malayalam literature. The learners of creative writing should understand and analyze the diversity of her creative works in its vastness. They should know how her writings became the milestones of feminist works in the language. This course aims to make the learners capable of searching out the originality of Madhavikkutty whose writings are spread wide with various genres like poetry, fiction and auto-fiction. They would go across the narrative techniques, writing skills, defensive insights, divertive themes which the writer applied and succeed. The practical sessions in the classroom would be planned to make the learners able to accept lessons from Madhavikkutty to create their own works. Seminars, panel discussions, documentary screenings and other such exercises would supplement learning.



## **Unit-1**

### **Short Story**

Madhavikutty's short stories - Variation in Imagination and narration - Female Voice of Characters - A variety of women (Mother, Sister, Girlfriend, Friend) – Novelty in Themes.

Short stories:

Kushtarogi (leper)

Naricheerukal Parakkumpol (When the bats fly)

Lokam Oru Kavayithriye Nirmikkunnu (The world makes a Poetess)

Tharisunilam (Wasteland)

Neyppayasam (The Delicious Dessert)

Pakshiyude Manam (The Odor of the Bird)

Swathantrajeevikal (Free Creatures)

Rajavinte Premabhajanam (The King's love affair)

Kolad (The Goat)

Kalyanathinte Thalennal (The eve of the wedding)

Meenakshiyammaude Maranam (Death of Meenakshiamma)

Sonagachi (Sonagachi)

## **Unit - 2**

### **Poetry**

The expression in English: Possibilities, Universality - Self expression –

Fiction writer and the Poetess - A different facet of female resistance.

Poems :

Athmahathya (Suicide)

Eakamukhi (Single Faced Girl)

Kalkkattayile Greeshmam (Tran.) (Summer in Calcutta)

Nilavinte Mattoru Izha (Another strand of the moonlight)

### **Unit-3**

#### **Novels / Novella**

The characteristics of Narration — Thematic nature — The rebellious tone of sexual themes - The power of dialogues – Rebellion against Establishments.

Works :

Chandanamarangal (Sandalwood trees)

Nashtappetta Neelambari (The lost Neelambari)

### **Unit – 4**

#### **Autobiography and Memoirs**

Memories of Madhavikkutty - Peculiar experiences of her Childhood - Feudal tradition and her free mind - Home and Abroad - Systemic Perspectives - Defensive voices growing inside.

Works:

Balyakaalasmarnakal (Childhood memories)

Ente Katha (My story)

### **Reference**

Achuthan, M., Cherukatha Innale Innu (Short Story Yesterday Today): Kottayam, S. P.C. S. 1981.

Abraham (ed.), Madhavikkutty Sareerathinu Ethra Chirakukal (Madhavikkutty: How many wings for the Body): Thrissur, H&C, 2001.

Basheer, M. M., Malayala Cherukatha Sahithya Charithram Volume 2 (History of Malayalam Short Story Literature), Volium 2 : Thrissur, Kerala Sahitya Akademi, 2001.

Madhusudanan, G., Kathayum Paristhithiyum (Story and Environment): Kottayam, D. C. Books, 2000.

Madhavikutty, Madhavikkuttiyude Sampoomnakrithikal (The Complete Works of Madhavikutty) : Kottayam, D. C. Books, 2008.

Muse Mary George, Irattanavulla Manthravadini Madhavikutty Padanangal (The double-tongued witch Madhavikkutty Studies): Kannur, Kairali Books, 2013.

Ravikumar, K. S., 100 Varsham 100 Katha (100 Years 100 Stories): Kottayam, D. C. Books, 1989.

Ravikumar, K. S., Kathayum Bhavukathvaparinaranamavum (Story and the Evolution of Sensibility) : Kottayam, S.P.C.S. 2011.

Ramakrishnan, E. V., Aksharavum Adhunikathayum (Letters and Modernity) : Thrissur, Athira, 2001.

Ramakrishnan, E. V., Sthreesvatvam Samooham Madhavikkutty Padanangal (Women's Identity, Society – Madhavikkutty Studies) : Kozhikode, Poorna, 2010.

Rajakrishnan, V., Cherukathayude Chandass (The Word order of Short Fiction) : Kottayam, D. C. Books, 1997.

Rajakrishnan, V., Mounam Thedunna Vakku (The Word Seeking Silence) : Kottayam, S.P.C.S, 1987.

Rajakrishnan, V., Maruthira Kathuninnappol (When the Other wave waited) : Kottayam, D.C. Books, 2006.

Rajagopal, E. P., Nissabdathayum Sargathmakathayum (Silence and Creation) : Thiruvananthapuram, Kerala Bhasha Institute, 2006.

Rajiv Kumar, M., Madhavikkutty : Snehathinte Kodiyadayalam (Madhavikutty: The flag sign of Love) : Thiruvananthapuram, Paridhi Books, 2012.

Lal, S. R. (ed.), Pathimoonnu Navakatha (Thirteen New Stories) : Kozhikode, Jnaneshwari, 2006.

Vijayan, M. N. (ed:), Kathayude Noottandu Vol. 1& 2, (The Century of Story Vol. 1& 2), 2000.

Sasidharan, N., Katha Kalam Pole (Tale as Time).

Saradakutty, Pennu Kothiya Vakkukal (Words Carved by Female) : Kottayam, D. C. Books, 2010.

Suja Susan George (ed.), Ezhuthukarikalude Madhavikutty (Writress' Madhavikkutty) : Kottayam, S.P.C.S. 2007.

Sudheesh V. R., Ottakkathaapadannal (Single Story Studies): Kottayam, D. C. Books, 2000.

Soman Nellivila, Sthalam Kalam Cherukatha (Space, Time and Short story) :  
Kottayam, D. C. Books, 2006.

C.O.	Course Outcomes	P.O.	P.I.S.O	C. L	K.C.	THEORY STUDY TIME	PRACTICAL/ LAB/ AREA/ TIME
C.O.1	Acknowledge the diversity of Madhavikutty's creative life and her contributions across various forms of writing.	1 2 3	1 4	Un Re An Ev	Fa Co	12	4
C.O.2	Classify the narrative strategies employed by Madhavikutty to articulate the ideology of women's emancipation in her works.	1 2	2 4	Un Re An Ev	Fa Co Pr	12	4
C.O.3	Analyze the originality of female resistance in Madhavikutty's writings, focusing on her distinctive portrayal of women's struggles and empowerment.	1 2	1 2 4	Ev An Ap	Fa Co Pr	12	6
C.O.4	Identify and actively recreate the elements that define the beauty of Madhavikutty's compositions, such as her narrative style, language, and thematic depth.	1 2	1 2 4	Un Ev An	Co Pr Fa	12	6
C.O.5	Develop the ability to critically evaluate and effectively express creative writing.	2 3 4	1 3 4	Un An AP Ev Cr	Fa Co Pr Me	12	6

## **Elective–Computer Malayalam and Publication as an Art**

### **Course Outcomes**

1. Familiarize with the development history of computer technology.
2. Familiar with five generations of computers and operating systems in general.
3. Understand the phasing of language technology.
4. Understand the contributions of independent Malayalam computing.
5. Explore cyberliterature.
6. Familiarize yourself with machine translation possibilities.
7. Learn the practical lessons of book publishing.

### **Introduction**

This paper discusses the things that those involved in literary writing should be aware of in general. Familiarity with the technology will increase the author's confidence and lead to a wider range of fields.

### **UNIT 1**

#### **History of Computer Technology**

Five Generations of Computers - Operating Systems Overview - Character Encodings - ASCII Unicode Encodings in Malayalam Phases of Language Technology - ASCII Era - Unicode Era - Contributions to Independent Malayalam Computing - Unicode Fonts - Converter Devices - Transliteration - Handwriting Input - Voice Input - Text to Speech Development s - Early Websites.

### **UNIT 2**

#### **Cyber Literature**

Blogs - Development History - Blog Creation - Overview - Wikipedia - Wiki Library - Wiki Textbook - Wiki Dictionary - Wiki quotes - History - Malayalam Wikipedia - Nature of Articles - New Media - Social Networking Sites - Twitter, Facebook, LinkedIn, Google Plus, YouTube - E-Journals - Magazines - Hyperlinks - Content - Influence with mainstream media – Evening Foundation Activities.

### **UNIT 3**

#### **Machine Translation**

E-Malayalam - History - Approaches: Language Based - Dictionary Based - Key Issues - Sign Language Translation - Copywriting - Machine Translation Possibilities in Malayalam - Software - Font - Script Alignment - Transliteration - E-World - E-Reading - E-Linguistics - E-Books - E-book readers.

### **UNIT 4**

#### **Publication: Practical**

Typing - Typesetting - Fonts - Limitations of PageMaker - Scribus - Type It - Unicode Converting - Design - Page Setting - Bookmaking - Periodical Cover Designing - History - Evolutions: Shankarankutty to Zainul Abid - Puranthal Note - Pricing - Printing - Publishing - Distribution - Leading Publishers - Methods - Important Books. Practical work should be included as part of the internship.

#### **Reference**

Achuth Sankar S. Nair, Dr. Information Technology. Thiruvananthapuram: Kerala Bhasha Institute.

Iqbal, B. & Raveendran, K. Internettum Information Viplavavum. Kottayam: D. C. Books.

Jose K. Manuel, Navamadhyamangal

Suneetha T. V. (Ed.) Cyber Malayalam. Thrissur: Current Books, 2009.

Marshall Lee, *Book Making: Editing, Design, Production*, www. Norton & Co. 2014.

Micheal Benedict (In Cyber Culture Reader, Editor: David Bell), *Cyber Space: First Steps* (Article), London: Routledge, 2000.

C.O.	Course Outcomes	P.O.	P.I.S.O	C. L	K.C.	THEORY STUDY TIME	PRACTICAL/ LAB/ AREA/ TIME
C.O.1	Study the history of computer technology development, focusing on key milestones, innovations, and advancements.	1 2 3	1 4	Un Re An Ev	Fa Co	10	4
C.O.2	Familiarize yourself with the five generations of computers and the general evolution of operating systems.	1 2	2 4	Un Re An Ev	Fa Co Pr	10	4
C.O.3	Understand the phases of language technology, including its development from early computational linguistics to modern natural language processing techniques.	1 2 3	1 2	Ev An Ap	Fa Co Pr	12	2
C.O.4	Explore the contributions of independent Malayalam computing in digital platforms.	1 2 3	2 3 4	Un Ev An	Co Pr	10	6
C.O.5	Explore cyber literature.	3 4	3 4	Un An AP Ev Cr	Fa Co Pr Me	10	4

C.O.6	Explore machine translation and its language conversion capabilities.	2 3 4	3 4	Un Ev Ap	Fa Co Pr	10	4
C.O.7	Understand the practical aspects of book publishing.	1 3	2 4	Un Re Ev Ap	Fa Co Pr	8	6