

Appendix to U.O No.Acad C3/2870/2011 Dated 15.03.2011



DEPARTMENT OF HINDI
(Dr.P.K Rajan Memorial Campus,P.O Puthiyadukkam,
Nileswaram, Kasaragod -671314)

SCHEME & SYLLABUS

FOR

M.A HINDI PROGRAMME

UNDER CHOICE BASED CREDIT SEMESTER SYSTEM

W.E.F 2010 ADMISSION

1.DURATION OF THE PROGRAMME:

This Programme is based on Choice based Credit Semester System and consists of 4 semesters covering a total of two academic years. The duration of each Semester shall be 90 working days.

2.ELIGIBILITY FOR ADMISSION:

Candidates seeking admission to MA Hindi should have scored a minimum of 50% marks in the qualifying examination. But in the case of candidates belonging to backward communities, the minimum eligibility cut off mark is 45%. Candidates belonging to SC/ST category who have passed the qualifying examination are eligible to apply for admission to MA Hindi.

3. ADMISSION PROCEDURE:

Admission to MA Hindi Programme is on the basis of Entrance examination and percentage of marks obtained in the qualifying examination at the graduate level 50-50 basis.

4. RESERVATION:

Reservation - as per Government rules.

5. PROGRAMME STRUCTURE :

Three kinds of Courses are offered to the students in the Programme . They are Core Courses, Electives and Open Courses. Core Courses are offered by the parent department offering the Programme. Elective /Open Courses are offered either by the parent department or by any other department. A minimum of 19 credits is offered in First, Second & Third semesters and 23 for the fourth semester. Open Course is optional and can be opted in of the semesters during the entire Programme. The duration of the End Semester Examination for each Course shall be 3 hours.

6. REGISTRATION :

The students have to register for the required number of courses at the beginning of each semester before the classes begin. They have to complete the prescribed prerequisites for the course before registration. The student with in a maximum of 10 working days after the commencement of the class can change the optional courses in consultation with their student advisor who is a faculty member, if the student feels that he/she has registered for more courses than he/she can handle. No student shall register for more than 24 credits and less than 16 credits in a semester.

7. List of Core, Elective and Open Courses

Core Courses

Sl No	Course Code	Course Title	Instructional Hrs/Week	Credits
1	HINC 001	Ancient and Medieval Hindi Poetry	5	5
2	HINC 002	Fiction	5	5
3	HINC 003	History of Hindi Literature: Ancient and Medieval Period	5	5
4	HINC 004	General Linguistics	5	5
5	HINC 005	History of Hindi Literature : Modern Period	5	5
6	HINC 006	Essays, Sketches and Other Prose Forms	5	5
7	HINC 007	Modern Hindi Poetry-1	5	5
8	HINC 008	Drama and One Act Plays	5	5
9	HINC 009	Development and Structure of Hindi Language	5	5
10	HINC 010	Modern Hindi Poetry-2 (Chayavadottar Hidikavya)	5	5
11	HINC 011	Literary Criticism: Indian and Western	5	5
12	HINC 012	Dissertation and Viva-voce	5	5

Electives

Sl No	Course Code	Course Title	Instructional Hrs/Week	Credits
1	HINE 001	Translation: Theory and Practice	5	4
2	HINE 002	Special Author- Prem Chand	5	4
3	HINE 003	Special Author- Kabir	5	4
4	HINE 004	Sanskrit	5	4
5	HINE 005	Special Author- Hazari Prasad Dwivedi	5	4
6	HINE 006	Dalit Literature	5	4
7	HINE 007	Sanskrit	5	4
8	HINE 008	Modern Hindi Short Stories	5	4
9	HINE 009	One Act Play	5	4
10	HINE 010	Indian Literature	5	4
11	HINE 011	Feminist Literature	5	4
12	HINE 012	Functional Hindi and Journalism	5	4
13	HINE 013	Contribution of Keralite Hindi Writers to Hindi Literature	5	4
14	HINE 014	Comparative Study of the Literary Trends of Hindi and Malayalam	5	4

Open Courses

Sl No	Course Code	Course Title	Instructional Hrs/Week	Credits
1	HINO 001	Film Study (Cinema Ki Patai)	5	3
2	HINO 002	Comparative Literature Hindi and Malayalam	5	3

8. PROGRAMME STRUCTURE SEMESTERWISE

FIRST SEMESTER

Name of the Course	Credits	Marks		
		CE	ESE	Total
HIN C 001 Ancient and Medieval Hindi Poetry	5	40	60	100
HIN C 002 Fiction	5	40	60	100
HIN C 003 History of Hindi Literature: Ancient and Medieval Period	5	40	60	100
HIN E 001 Translation: Theory and Practice / HIN E 002 Special Author- Prem Chand/ HIN E 003 Special Author- Kabir	4	40	60	100
Total	19	160	240	400

SECOND SEMESTER

Name of the Course	Credits	Marks		
		CE	ESE	Total
HINC 004 General Linguistics	5	40	60	100
HINC 005 History of Hindi Literature : Modern Period	5	40	60	100
HINC 006 Essays, Sketches and Other Prose Forms	5	40	60	100
HINE004 Sanskrit/ HINE 005 Special Author- Hazari Prasad Dwivedi/ HINE 006 Dalit Literature	4	40	60	100
Total	19	160	240	400

THIRD SEMESTER

Name of the Course	Credits	Marks		
		CE	ESE	Total
HINC 007 Modern Hindi Poetry-1	5	40	60	100
HINC 008 Drama and One Act Plays	5	40	60	100
HINC 009 Development and Structure of Hindi Language	5	40	60	100
HINE007 Sanskrit/ HINE008 Modern Hindi Short Stories/ HINE009 One Act Play/ HINE010 Indian Literature	4	40	60	100
Total	19	160	240	400

FOURTH SEMESTER

Name of the Course	Credits	Marks		
		CE	ESE	Total
HINC 010 Modern Hindi Poetry-2 (Chayavadottar Hidikavya)	5	40	60	100
HINC 011 Literary Criticism: Indian and Western	5	40	60	100
HINC 012 Dissertation and Vivavoce	5		(50+50)*	100
HINE 011 Feminist Literature/ HINE 012 Functional Hindi and Journalism	4	40	60	100
HINE 013 Contribution of Keralite Hindi Writers to Hindi Literature/ HINE 014 Comparative Study of the Literary Trends of Hindi and Malayalam	4	40	60	100
Total	23	200	300	500

*There shall be no Continuous Evaluation for dissertation/project work

9. CREDIT REQUIREMENTS

The minimum total credits needed for the successful completion of the Programme shall be 80 in which minimum credits required for Core Course is 60 and minimum for Elective Course is 12.

10. VIVA:

In the IV Semester there shall be dissertation and comprehensive Viva-Voce. The Viva Voce examination is based on the dissertation/Courses studied, arranged by the department with an external expert .

Note : The regulations for Choice based Credit Semester system for PG Programmes, implemented in the University w.e.f 2010 Admission will be applicable to this Programme. In case of any inconsistency between the regulations and its application to MA Hindi Programme , the former shall prevail.

M.A.HINDI – FIRST SEMESTER

CORE-COURSE- 1-HIN C 001 ANCIENT AND MEDIEVAL HINDI POETRY (Credits 5)

Ancient and Medieval poetry forms an integral part of any literary study. Poems of these different periods viz Adikal, Bhaktikal and Ritikal spell out the ancient sensibility in a comprehensive manner. The cultural attitude of literary activity also becomes a dominant factor. Artistic perfection is also aimed at under this study. This enables the present generation to derive profound inspiration from the rich cultural heritage of the past.

Prescribed Text Books:

1. *Vidyapati – Ed. Shivaprasad Singh (First 10 padas)*
2. *Kabir: Adhunik Sandarbh Mein-Rajdev Singh (First 10 padas and first 30 Dohas)*
3. *Padmavat-Jayasi (Nagmati Viyog Khand)*
4. *Surpanch ratna- Ed. Lalabagvan Deen (10 padas (from 6-15) from Balakrishna and first Ten Padas from Bhramargeet)*
5. *Ramacharithamanas-(Ayodhya kand)- Thulasidas (First 25 dohas from Ayodhyakand for detailed study)*
6. *Bihari prakash-Ed. Acharya Viswanath Prasad Mishra (First 25 padas)*

Reference:

- | | |
|----------------------------------------|-------------------------------------------|
| 1. Vidyapati | Shivaprasad Singh, Lok Bharati, Allahabad |
| 2. Hindi Sahithya ka Ithihas | Ramachandra Shukla |
| 3. Hindi Sahithya ka Ithihas | Nagendra |
| 4. Sur Aur Unka sahitya | Harbans Lal Sharma |
| 5. Ritikavya ki Bhoomika | Nagendra |
| 6. Ritikaleen Kaviyom ki Prem Vyanjana | Bachan Sigh |
| 7. Vidyapati Vyakti aur Kavi | Ram Sajan Pandey |
| 8. Bihari | Viswanath Prasad Mishra |
| 9. Bihari Satsayi | Ramkumar Mishra |
| 10. Triveni | Acharya ramachandra Shukla |
| 11. Vidyapati ke padavali | Rama Vriksha Benipuri |
| 12. Jayasi granthavali ki Bhoomika | Ramachandra Shukla |
| 13. Kabir | Hazari Prasad Dwivedi |
| 14. Hindi Sahitya ka Adikal | Hazari Prasad Dwivedi |
| 15. Sant Kabir | Ramkumar Verma |
| 16. Mahakavi Jayasi Aur Unka Kavya | Dr. Iqbal Ahamed |
| 17. Tulsi Adhunik vatayam se | Ramesh Kuntal Megh |
| 18. Tulsidas | Ed. Udayabhanu Singh |
| 19. Goswami Tulsidas | Acharya ramachandra Shukla |
| 20. Bhakti kavya Parmpara aur Surdas | Manager Pandey |

Pattern of Question Paper**MA DEGREE FIRST SEMESTER EXAMINATION
HINDI
CORE COURSE-1 – HIN C 001 ANCIENT AND MEDIEVAL HINDI POETRY
(Credits . 5)**

Time: 3 hours

Maximum marks: 100

Internal : 40

External Marks : 60

- Q.No. 1 18 Objective type questions from which 12 to be answered 12x1/2=6
- Q.No. II 4 Annotations out of 6 (selecting 1 from each text) 4 x3= 12
- Q.No.III 4 Short answer type questions out of 8 (selecting atleast one from each text)
4 x 3=12
- Q.No.IV 3 Essays type of question out of 6 (selecting 1 from each text). 3 x 10=30

I SEMESTER

Core Course II-HIN C 002 FICTION (Credits.5)

Fiction is one of the most important genres of Hindi Literature which took its roots in the later decades of 19th century. The socio cultural milieo of its genesis and evolution needs special heed. It has sprouted in a narrative form to delineate the realistic life of the urban and village community during Premchand period. Study of the development of Modern Hindi fiction embrace: Social, cultural, economic and political circumstances-emergence of nationalistic and anti-colonial movements-Influence of philosophies like Marxism and Existentialism-Prominent trends, like progressivism, individualism, neo-romanticism, alienation, absurdity and quest for identity. The study of modern fiction enables a curious student to gain valuable insights in to the ebb and flow of social life as mirrored in the branch of literature.

Prescribed Text books

Detailed

- | | |
|----------------|----------------------------------------------------------|
| 1.Godan | -Premchand (First 5 chapters for Annotations) |
| 2.Maila Anchal | -Phaneeshwarnath Renu (First 5 Chapters for Annotations) |
| 3.Parishisht | -Giriraj Kishore (first 5 Chapters for Annotation) |

Non Detailed

1 Prasangik Kahaniyam (Ed) Markandeya

The following stories are suggested for study

- (1) Kafan (2) Dharmayuddh (3) Malbe ka malik (4) Rasapriya (5) Amritsar Aa Gaya Hai
6)Dopahar ka Bhoj (7) Unchayi (8) Sukh (9) Sambandh (10) Tras.

Books for Reference

- | | |
|----------------------------------------------------------|-------------------------------------------------------|
| 1. Upanyasakar Premchand | Dr. Sureshshchandra Gupta |
| 2. Hindi Upanyas:Sidhandh Aur Sameeksha | Dr.Lakhan Lal Sharma |
| 3. Hindi Upanyas: Premchand tatha Uttar
Premchand Kal | Dr.Sushama Dhawan
Rajkamal New Delhi |
| 4. Hindi Upanyas Vivechana | Dr.Sathyendra
Kalyanmal and Sons, Jaipur-2 |
| 5. Nayi Kahani | Meera Seekari
National Publishing House, New Delhi |
| 6. Adhunik Hindi Kahani | Lakshmi Narayan Lal
Vaniprakashan, New Delhi |
| 7. Nayi Kahani-sandarbh Aur prakriti | Devi Sankar Avasthi
Rajkamal prakashan, New Delhi |
| 8. Nayi Khahani ki Bhoomika | Kamaleshwar
SabhakarPublications, New Delhi. |

9. Samakaleen Kahani ki Pahchan	Narendra Mohan
	Praveen Prakashan, New Delhi.
10. Hindi Kahani (Apni Zabani)	Indranath Madan
	Rajkamal Prakashan, New Delhi
11. Hindi Kahani ka Ithihas	Madhuresh
12. Kahani Nayi kahani	Namvar Singh
13. Upanyas Shilpi Giriraj Kishore	Ed.Dr.A.Aravindakshan
14. Kathakar Phaneeshwarnath Renu	Dr.Chandrabhanu Sonvane
15. Samakaleen Kahani Samantar Kahani	Vinay

PATTERN OF QUESTION PAPER
M.A.HINDI-FIRST SEMESTER
CORE COURSE II-HIN C002 FICTION (Credits.5)

Time : 3 Hours

maximum Marks: 100

Internal Marks: 40

External marks: 60

Q.No.1	18 Objective Type question from which 12 to be answered	12 x 1/2=6
Q.No.II	3 Annotations out of 6 selecting 2 each from the novels Prescribed for Annotation	3 x 4=12
Q.No.III	3 Short answer type question out of 6 selecting 1 each from Godan, Maila Anchal and Parishisht	3 x 4=12
Q.No.IV	2 Essay type questions out of 4	2 x 10=20
Q.No.V	1 Essay out of 2 from Prasangik Kahaniyam	1 x 10=10

M.A HINDI-FIRST SEMESTER

Core Course III-HIN C 003 HISTORY OF HINDI LITERATURE: ANCIENT AND MEDIEVAL PERIOD (Credits 5)

Study of the History of Literature is an inevitable part of any literature-study. Literature of these periods (Adikal, Bhaktikal and Ritikal) spell out of the ancient sensibility with its multitudes.

Ancient Period (Adikal)- The Tradition of the Literary history of Hindi, Origin and Development of Hindi-Political Social, Religious and Cultural and literary scenario- Literature in Apabhramsa - Classification- Jain Literature Siddha Literature Nath Literature - Raso Literature- Creativity and perspective of Prithviraj Raso-Ameer Khusro- Abdurahiman- Contribution of Ancient period.

Pre Medieval Period – Bhakti period – Socio –Political and Cultural atmosphere- Bhakti movement – Nirgun Bhakti Sand Kavya – Ramanand –Kabir – Nanakdev Raidas

– Dadudayal – Malukdas –Main trends of Sand Kavya –Premakhyana kavya –Tradition of Sufi poets – philosophy of Sufism – Jayasi and other Sufi poets – trends of Sufi poetry – Vaishnav Bhakti – origin and development – Krishna Bhakti – Vallabha School – Surdas- Poets of Ashtachap – different schools of Krishna Bhakti – Main poets –Meera Bai – Rasakhan – contribution of Bhakti Kavya – origin and development of Ram Bhakti – Ram Kavya – Thulasidas and his works.

Post Mediaval Period – Riti Period – Socio Political and Cultural situations – Rithi concepts – classification of Riti Kavya - Riti baddha – Riti siddha – Riti Mukta – other trends of Riti period.

Reference:

- | | |
|-----------------------------------------|------------------------------------|
| 1. Hindi Sahitya ka Itihas | Ramachnadra Shukla |
| 2. Hindi Sahitya ka Alochanatmak Itihas | Ramkumar varma |
| 3. Hindi sahitya ka vaigyanik Itihas | Ganapati Chandra Gupta |
| 4. Hindi Sahitya ka Adikal | Hazari Prasad Dwivedi |
| 5. Hindi Sahitya;Udbhav Aur Vikas | Hazari Prasad Dwivedi |
| 6. Hindi Sahitya ki Bhoomika | Hazari Prasad Dwivedi |
| 7. Hindi Sahitya Aur Samvedana ka vikas | Ramswarup Chaturvedi |
| 8. Hindi Sahitya ka Atit | Viswanath Prasad Mishra |
| 9. Hindi Sahitya ka Itihas | Ed.Dr.Nagendra |
| 10. Hindi Sahitya ka Doosara Itihas | Bachan singh |
| 11. Hindi Sahitya ki Pravrittian | Jayakrishnan |
| 12. Mishrabhandu Vinod | Mishrabhandu |
| 13. Shivasingh Saroj | Shiva Singh Sengar |
| 14. Hindi Sahitya ka Brihad Itihas | Published by Nagari Prachara Sabha |
| 15. Hindi Sahitya ka Itihas | Dr.Vijayendra Snathak |

For object type questions the following books should be followed;

1. Hindi Sahitya ka Itihas-Edited: Dr.Nagendra
2. Hindi sahitya ka Doosra Itihas- Dr.Bachan singh

Pattern of Question Paper

M.A.HINDI – FIRST SEMESTER

**Core Course III-HIN C 003 History of Hindi Litration Ancient and Medieval Period
(credit.5)**

Time : 3 Hours

maximum Marks: 100

Internal Marks: 40

External marks: 60

Q.No.I 18 Objective questions from which 12 to be answered 12 x 1/2= 6

Q.No.II 6 Short Answer Type questions to be asked out of which 12 to be
Answered 6 x 4 =24

Q.No.III 3 Essays Type questions out of 6 to be answered 3 x 10=30

M.A.HINDI – FIRST SEMESTER
Elective Course I HIN E 001
TRANSLATION: THEORY AND PRACTICE
(Credits : 4)

Translation study is a promising field of study because it acts as a medium of communication of meaning and interpretation and also it brings closer the regional literature of the different parts of a multi-lingual country like India. Translation study serves as a cementing force for preserving the fundamental unity and diversity of different culture.

Translation-definition-nature of Translation-relevance-classification of Translation-precise and Free translation-Literary Translation-Poetry,Fiction, Regional writing, Drama- other literary forms-Scientific Translation-Different branches of science and technology-Variou approach to translation.

Theories and principles of Translation-Source language and Target language-Imbuing with culture of Source language and Target language people-Choice of right words, Syntax,Right style, The harmony of use of words, Selective in a befitting style-Ideal role of translator.

7

Problems of literary translation problem of Vocabulary- style-problems of suggestive meaning-idioms-phrase, proverbs, title-Rhetoric-Linguistic problems-socio-cultural problems-impact of mother tongue on target language related problem.

Problems of Scientific Translation-Exact Translation of the element of the signal-Clarity and accuracy-Technical terminology in translation-Different schools of thought-Evaluation of technical terminology-Classification of technical terminology.

Translation Practice-Literary and Non-literary passages from English to Hindi and Hindi to English.

Reference:

- | | |
|--------------------------------------------------------------------------|------------------------------------|
| 1. Anuvad Vigyan | Bolanath Tiwari |
| 2. Anuvad kala Kuch vichar | Anand Prakash Khemani |
| 3. Anuvad kala | Dr.N.E.Viswanath Iyer |
| 4. Art of Translation: A critical study | R.Raghunath Rao |
| 5. The problems of Translation | Ed.G.Gopinathan, S.Kandaswamy |
| 6. Vivarthanam | Kerala State Institute of Language |
| 7. Introductory note to Paribhashik Sabdavali – Centre Hindi Directorate | |
| 8. Towards the Science of Translation | Eugine A Nida |
| 9. Linguistic theory of Translation | Cat Ford |
| 10. Anuvad:Siddhant Aur Prayog | Dr.G.Gopinathan |
| 11. Art of Translation | Theord Savry |
| 12. Aspects of Translation | Leonard Casfer |
| 13. Srijanatmak Sahitya-Anuvad ki Samasyayem _ Dr.Suresh Sinhal | |
| 14. Sahitya Anuvad: samvad Aur Sanvedana – Dr.Arsu | |
| 15. Sarkari karyalayom mein Hindi ka Prayog – Gopinath Srevasthava | |

PATTERN OF QUESTION PAPER
ELECTIVE COURSE 1-HIN E 001 Translation: Theory and Practice
(Credit .4)

Time: 3 hours

Maximum marks: 100

Internal marks: 40

External marks: 60

Q.No.I	18 Objective Type question from which 12 to be answered	12 x 1/2=6
Q.No.II	3 Short answer type questions out of 6	3 x 4 =12
Q.No.III	2 Essay Type of questions out of 4	11 x 2 =22
Q.No.IV	Translation of I literary Passage from Hindi to English out of 2 given	10 x 1=10
Q.No.V	Translation of I non literary Passage from English to Hindi out of 2 given	10 x 10=10

Elective Course II-HIN E 002 Special Author:Premchand (Credits.4)

Premchand is a Stalwart of Hindi literature. He has laid the actual foundation stone of Hindi fiction, From premchand Hindi novel could able to attain the position as an artform. The important peculiarity of the novels of Premchand is his idealism. He is an idealist in framing the character and their nature. He has kept the idealism in the making of events and conclusion. Premchand has great contributions in the field of shortstory, drama, journalism and essays.

Text Books prescribed for study:

- 1.Rangabhoomi
2. Kafan aur Anya kahaniyan
3. Kuch Vichar.

Books for Reference.

- | | |
|---------------------------------------------------------------------------|-------------------|
| 1. Kalam ka Mazdoor | Madan Gopal |
| 2. Premchand aur unka Yug | Ramvilas Sharma |
| 3. Premchand Chintan Aur Kala | Indranath Madan |
| 4. Premchand Virasat ka Sawal | Dr.Sivkumar |
| 5. Premchand ka Punarmoolyankan | Dr.Shambhunath |
| 6. Premchand aur unke upanyas | Dr.Usha Rishi |
| 7. Premchand vyakti AurSahityakar | Mammathnath Gupt |
| 8. Prechand Sahitya Aur Sanvedana | Ed.Dr.P.V.Vijayan |
| 9. Premchand Vigat Mahatta aur Vartaman Arthavatta-Ed.MuraliPrasad Singh, | Rekha Awasthi. |

Pattern of Question Paper

ELECTIVE PAPER II – HIN E 002 Special Author Premchand (Credits . 4)

Time: 3 Hours

Maximum Marks : 100

Internal Marks : 40

External Marks : 60

- | | | |
|----------|---------------------------------------------------------|------------|
| Q.No. I | 18 Objective Type question from which 12 to be answered | 12 x 1/2=6 |
| Q.No.II | 6 Short answer type question out of 10 | 6 x 4=24 |
| Q.No.III | 3 Essay Type of question out of 6 | 3 x 10=30 |

ELECTIVE (III) HIN E 003 SPECIAL AUTHOR : KABIR

Kabir is the most famous Sant Poet of Midieval Hindi Literature. The depth of personal spiritual experience and dignity of thought are the salient feature of his poetry. He ridiculed the religious orthodoxy. He was a great social reformer of Midieval India too.

Prescribed text ;

Kabir Adhunik Sandarbh mein-Rajdev Singh

Padas	-1-15
Ramaini	-1-5
Satguru mahima	first 10 dohas
Premvirah	first 10 dohas
Sumiran Bhajan	first 10 dohas
Sadhu mahima	first 10 dohas

Books for reference:

1. Kabir-Hazariprasad Dwivedi
2. Sant kavya Parambara-Parasuram Chaturvedi
3. Kabir ka Rahsyavad-Ramkumar verma
4. Kabir-Ed. Vijayendra Snatak
5. Kabir Mimansa-Ramachandra Tiwari
6. Kabir Chintahan-Brajbhushan Sharma
7. Kabir : Ek Nayi drishti-Raghuvansh
8. Kabirvani-Parasnath Tiwari
9. Kabir ke Alochak-Dharamveer
10. Kabir ka Sach Ed.Solji

Pattern of Question Paper**ELECTIVE PAPER III – HIN E 003 Special Author Kabir****(Credits . 4)**

Time : 3 Hours

Maximum Marks: 100

Internal Marks : 40

External marks : 60

Q.No.I 12 Objective Type questions to be answered out of 18

12 x 1.5=6

Q.No.II 4 Short answer type questions out of 6

6 x 4 =24

Q.No.III 3 Essay Type of questions out of 6

3x10=30

M.A HINDI-SEMESTER II**Core Course IV – HIN C 004 GENERAL LINGUISTICS (Credits : 5)**

Linguistics is ultimately the scientific study of language. The historical and structural aspects of language are the prime areas of study in this paper.

1. Language – Definition, characteristics of human language – notions parole – competence and performance’ Varieties of Language - Language and dialect’ register’ Language contact’ – pidgin and creole.

2. Linguistics - Definition, linguistics and grammar, Brief history of Linguistics- branches of linguistics – Phonology – morphology- syntax – semantics – discourse, stylistics etc. Types of linguistics study – synchronic diachronic – comparative, applied – sociolinguistics – psycholinguistics etc.

3. Phonetics – Phonology – Articulatory, Acoustic and auditory- phonetics- vocal organs with their functions, classification speech sounds- vowels and consonants sound attributes, phonetic scripts IPA, syllabic.

4. Morphology – types of morphemes free and bound segmental – non-sentences – semantics – types of semantic changes – causes of semantic changes script.

5. Phonemics – Definition and concept of phoneme-Contrast, complementation and free variation, phone, phoneme and allophone, classification of phonemes – segmental and supra segmental phonemes.

6. Morphology – word, morpheme, morpheme and allomorph, identification of morphemes, types of morphemes, free and bound morphemes Artha tatva aur sanbanda tatva, grammatical functions of morphemes, morphophonemics.

7. Syntax – Definition of sentence, immediate and constituent analysis, notions of transformation of sentences.

8. Semantics – Definition meaning, semantic relation – synonymy and polyonymy, homonymy, antonymy – semantic changes their causes and types.

9. Graphology – Writing system- historical evolution – pictogram ideogram, phonogram, syllabic and phonetic scripts – Indian scripts – origin and development of devanagari script. Scientific features of Nagari Lipi.

SEMESTER II**Core Course V-HIN C 005 HISTORY OF HINDI LITERATURE-MODERN PERIOD
(Credits: 5)**

A study of history of literature of any language is not merely confined to the study of the literature and literary works in chronological order but it encompasses the socio-political, religious and cultural history of the nation. Actually the study of history of literature is ultimately an inter disciplinary study. The study of the history of Modern period gives us up to date development of particular literature written in the Modern Period.

1. Modern Period-Socio political cultural and religious situations-Main trends of Modern Hindi literature- The Development and main trends of Modern Hindi poetry. Poetry of Bharatendu period-features of the poetry witten in the Dwivedi period- Main poets and their contribution-hari Oudh and Priyaprasad, Maithili Sharan Gupta and 'Saket'.
2. Chayavadi Poetry-main trends-mainpoets of chayavad-Prasad, Nirala, Pant, Mahadevi-Progressive Poetry-National and cultural poetry-Poetry of love and gaiety-Experimental poetry-main poets-New Poetry and Main poets-Contemporary Hindi poetry.
3. Deelopment of Prose literature in Hindi-rajaesthani prose-Khadiboli Prose-Contribution of Insha Alla Khan-sada Sukhlal-Sadal Mishra-Laloolal-Variou Forms of Prose writings of Bharatendu period, Development of News papers and literary journals.
4. Development of Hindi Novel-pre Premchand period-Premchand Period-post Premchand Period-Post independence period-contemporary period.
5. Development of Hindi Drama-Contribution of Bharatendu and his contemporaries-Prasad contribution-Problem play and Lakshmi Narayan Mishra-Post independence and contemporary Hindi drama.
6. Development of Hindi short Story- Pre Premchand period-Premchand's Contribution-Post independence period-contemporary period.
7. Development of Hindi Essay-Development of other Prose forms-biography, autobiography, memories, travelogue etc.

Reference Books:

- | | |
|--------------------------------------|------------------------|
| 1. Hindi Sahitya ka Itihas | Ramachandra shukla |
| 2. Hindi sahitya ka vaigyanik Itihas | Ganapati Chandra Gupta |
| 3. Hindi sahitya Udbhav Aur Vikas | Hazari Prasad Dwivedi |
| 4. Hindi Sahitya ka Doosara Itihas | Bachan singh |

5. Hindi sahitya Aur samvedan ka vikas	Ramswaroop Chaturvedi
6. Adhunik Hindi Sahitya ka Vikas	Krishna Shankar Shukla
7. Adhunikata Aur Hindi sahitya	Indranath Madan
8. Hindi Sahitya ka Alochanatmak Itihas	Ramkumar verma
9. Hindi Upanyazs Ek antaryatra	Ramadarsh mishra
10. Hindi kahani Ek Antarang Pahchan	Ramadarsh mishra
11. Hindi Alochana Beesveen sati	Nirmala Jain
12. Samakaleen hindi Kavita	A.aravindakshan
13. Hindi Natak Udbhav Aur Vikas	Dasarath Ojha
14. Naya hindi natak Udbhav Aur Vikas	Nar narayan Rai
15. Hindi Ki nayi Gadyavidhayen	Kailash Chandra Bhatia
16. Gadya Ki Vividh Vidhayen	Majida Asad
17. Hindi upanyas ka Ithihas	Gopal Rai
18. Hindi sahitya ka Itihas	Dr.nagendra
19. Adhunik Hindi ka sahitya ka itihis	bachansingh

For objective type questions the following books should be followed:

1. Hindi sahitya ka Doosra itihis-dr.Bachan Singh
2. Hindi sahitya ka –Ed.Dr.Nagendra

Pattern of Question Paper

Core paper V – HIN C 005 History of Hindi literature : modern Period (Credits. 5)

Time : 3 Hours

Total marks : 100

Internal 40

External : 60

Q.No.I 18 objective type of Question from which 12 to be answered 12 x 1/2=6

Q.no.II 6 Short type question out of 12 6 x 4=24

Q.No.III 3 Essay Type Questions out of 6 from all Units 3 x 10=30

M.A.II SEMESTER**Core Course VI- HIN C 006 ESSAYS, SKETCHES AND OTHER PROSE FORMS
(Credits:5)**

Essay, sketch, memoir, travelogue, biography, autobiography diary are important prose forms. Emergence of prose form is closely associated with modernization and explosion of information's. A well developed descriptive and narrative language blended with lucid style is a remarkable feature of prose forms.

Text Books Prescribed:**Detailed:**

1. Chintamani I-Acharya ramachandra shukla (First 3 essays only)
2. Hindi Nibandh Ek yathra-Siddharth Shrivastsav Tatha Vishwabarnath Dube

Lokbharati pra

The following essays are prescribed for detailed Study

- i. Kavi karttavya – mahavir Prasad Dwivedi
 - ii. Devadaru – Hazari Prasad Dwivedi
 - iii. Mera Ram ka Mukud Bheeg Raha Hai – Vidyanivas Mishra
 - iv. Angad ka Paav – Shrilal Shukla
3. Smriti ki Rekhayem – Mahadevi Verma
(First 3 Sketches for detailed Study)
 4. Non Detailed – Gadya ki vividh Vidhayem – Majida Asad

Reference :

- | | |
|------------------------------------|-----------------------------|
| 1. Doosari Parampara ki khoj | Namvar Singh |
| 2. Hindi Nibandhkar | Jayant Nalini |
| 3. Hazari Prasad Dwivedi | Ed. Viswanath Prasad Tiwari |
| 4. Hindi ke pratinidhi Nibandhakar | Dwarika Prasad Saxena |
| 5. Hindi Rekha Chitra | H.L Sharma |

6. Hindi Gadya Sahitya	Ramachandra Tiwari
7. Nibandhkar Hazari Prasad Dwivedi	Ganapati Chandra Gupta
8. Acharya Ramachandra Shukla ka Gadya Sahitya	Ashok Singh
9. Hindi NayiGadya Vidhayem	Dr.K.C Bhatia
10. Pratinidhi Hindi Nibandhakar	Vibhram Mishra

Pattern of Question Paper

CORE PAPER VI – HIN C 006 ESSAYS, SKETCHES AND OTHER PROSE FORMS (Credits:5)

Time : 3 Hours

Maximum Marks : 100
Internal Marks : 40
External Marks : 60

Q.No. I	18 Objective Type questions out of which 12 to be answered	12x1/2=6
Q.No.II	1 Annotations out of 2 from Chintamani , 2 out of 4 from Hindi Nibandh Ek Yatra, and 1 out of 2 from Smriti ki Rekhayem	4x3=12
Q.No.III	4 Short answer type questions out of 8 selecting 2 each from Chintamani Hindi Nibandh Ek yathra Smriti ki rekhayem and gadya ki Vividh vidhayem (Atleast one question should be attempted from each book-internal choice only)	4x3 = 12
Q.No IV	3 essay type of questions out of 6, 2 from Chindamani, 2 from Hindi Nibandh "Ek yathra" and 2 from "Smrithi ki Rekhayem"(Internal Choice Only)	3x10 = 30

II SEMESTER**Elective Course HIN E 004 Sanskrit (Credits :4)
POETRY AND GRAMMAR****Text : Raghuvamsa Canto XIII****Kavya –Raghuvamsa of Kalidasa Canto XIII
Declensions of Sakhi, Pitr and Vari
Conjugation of Krn(Parasmaipada only)****(Answers should be written either in Sanskrit,in English or in the Main
Language)****Elective Course - HIN E 005 Special Author : Hazari Prasad Dwivedi****Credits : 4**

Hazari Prasad Dwivedi has left his imprint on Hindi Literature as a Critic, Essayist, novelist, Historian. He is very famous for his impartial evaluation of Ancient and medieval Hindi poetry and poets.

Books prescribed :

1. Ashok ke Phool

The following Essays are prescribed for Detailed Study

- (1) Ashok ke Phool (2) manushya hi Sahitya ka Lakshya Hai (3) Meri Janmabhumi (4) Apne Meri Rachana Padhi (5) Ek Kutta Ek Maina (6) Bharatiya Sanskriti ki Den

2. Banabhat ki Atmakatha

Reference :

1. Nibandhakar Hazari Prasad Dwivedi – Ganapathi Chandra Gupt
2. Acharya Hazari Prasad Dwivedi ki Alochana Drishti – Chandradev Yadav
3. Destavez Hazariprasad Divedi visheshank Ed. Vishwanath Prasad Tiwari
4. Anusheelan Hazarprasad Dwivedi visheshank , Hindi Dept, CUSAT
5. Hazari Prasad Dwivedi – Ed.Vishwanath Prasad Tiwari
6. Hazari Prasad Dwivedi : Vyaktitva Evam Sahitya – Ganapathi Chandra Gupt
7. Hazari Prasad Dwivedi ke Sahitya Mein Samajik Chetana – Rajendra Prasad Sharma

**Elective Course HIN E 005 Special Author Hazari Prasad Dwivedi
(Credits 4)**

Time: 3 Hours

Maximum Marks: 100

Internal Marks: 40

External Marks: 60

Q.No.I	18 Objective Type questions from which 12 to be answered	12x1/2=6
Q.No.II	3 Annotations out of 5 (From Essay collections only)	3x4 =12
Q.No.III	4 Short answer type questions out of 8	4x5= 20
Q.No.IV	2 Essay Type of questions out of 4 (Internal choice only)	2x11=22

**ELECTIVE COURSE HIN E 006 DALIT LITERATURE
(Credits 4)**

Dalit literature is an emerging literary genre of Contemporary Hindi Literature. It is the result of the social movement by the enslaved , downtrodden and the marginalized community demanding for a exploitationless, classless and casteless society. The study of Dalit literature in the lightof sociological perspective will help to understand the social reality of Indian society.

General Study – Conceot of Dalit literature, History of Dalit Literature , Elements of Dalit Literature and The Aesthetic Evaluation of Dalit Literature.

Books Prescribed

1. Chetana ke Swar – N Sinha (Kavya)
2. Dharma Parivarthan – Matha Prasad (Natak)
3. Shresht Dalit Kahaniyam – Ed. Mudrarakshas (first 5 stories)
4. 4. Chappar – Jayaprakash Karudan (Novel)

Reference

1. Dalit Sahitya ka Soundaryashastra – Omprakash Valmiki
2. Dalit Sahitya ka Soundaryashastra – Sharankumar Limbale
3. Dalit Hastakhep - Ramanika Gupta
4. Alochana ka Samajshastra - Mudrarakshas

Pattern of Question Paper
Elective Course HIN E 006 Dalit Literature
Time : 3 Hours
(Credits 4)

Maximum Marks :100

Internal : 40

External 60

Q.No. I 12 Objective Type Question out of 18	12 x 1/2=6
Q.no.II 10 Short Answer type question from which 6 to be answered	6 x4 = 24
Q.no.III 6 Essay questions from which 3 to be answered (1 from General study and 2 from prescribed books)	3 x 10=30

THIRD SEMESTER

Core Course VII HIN C 007 MODERN POETRY – I (Up to and including Chhayavad)

(Credit :5)

It is commonly accepted that the modern Hindi poetry starts from 1843 AD. The poetry of Riti kal was dominated by erotic sentiment and rhetorical style. A few poets of Bharatendu yug composed some works in riti manner. In addition, some poems were written in devotional sentiment. But several poets found their poetic material in the environments and conditions created by a new awareness. Bharatendu was the leader of this age. Abandoning the narrow limits of Riti kal and its individualistic philosophy of life, Bharatendu and his colleagues embraced the new social sentiments and collective ideas. The reformative tendencies of the poetry of Bharatendu Uga were further augmented and further developed during the Dwivedi Yug. In addition to reformative, cultural and ethical trends are also apparent in the poetry of Dwivedi Yuga. Chhayavadi Poetry has its own importance in the history of Poetry of Hindi Literature. Towering figures in the Chhayavadi poetry like Jaya Shankar Prasad, Suryakant Tripathi Nirala, Sumitranandan Pant, Mahadevi Varma had enriched this stream of poetry immensely. The poetry of this period has its own salient features like humanism, spiritualism etc.

Text Books Prescribed

1. **Saket (Navam sarg Only)** – Maithilysharan Gupt
2. **Kamayani** Jayasankar Prasad. (Chita and Sradha sargas only)
3. **Ragvirag** Suryakant Tripathi Nirala.Ed.Ramvilas Shirma

4 poems are prescribed for detailed study.
 Juhi ki Kali, Sarij Smriti, badal rag,
 ram Ki Shakti Pooja

4. **Tarapath** Sumitranandan Pant
2 poems prescribed for detailed study.
Nouka Vihar, Parivartan
5. **Sandhini** Mahadevi Varma
First 5 poems are prescribed for detailed study.

Reference:

- | | |
|---------------------------------------------|-----------------------|
| 1. Adhunik Hindi Sahitya Ka Itihas | Bachan singh |
| 2. Saket ke Adhyayan Ki Samasyayen | Nagendra |
| 3. Saket Mein Kavya Sanskriti Aur Darshan | Dwarika Prasad Saxena |
| 4. Atit Ke Hans:Maithily Sharan Gupt | Prabhakar Shrotriy |
| 5. Kamayani Ke Adhayan Ki Samasyayen | Nagendra |
| 6. Kamayani Main Kavya Sanskrit aur Darshan | Dwarika Prasad Saxena |
| 7. Kamayani Ka Punarmoolyankan | Muktibodh |
| 8. Nirala ki Sahityasadhana | Ramvilas Sharma |
| 9. Nirala | Ramarathan Bhatnagar |
| 10. Atmahanta Astha | Doodhnath Singh |
| 11. Chayavad | Namvar Singh |
| 12. Sumitranandan Pant | Nagendra |
| 13. Sumitranandan Pant Ek Parisamvad | Indranath Madan |
| 14. Mahadevi Verma ka kavya vaibhav | Ramachandra Gupta |
| 15. Mahadevi Verma | Indranath Madan |
| 16. Mahadevi Verma | Paramanand Shrivastav |

Pattern of Question Paper

Core Course VII HIN C 007 Modern Poetry – 1 (Credits:5)

Time: 3 Hours		Maximum Marks:100
		Internal: 40
		External 60
Q.No.I	12 Objective Type Question out of 18	12 x 1/2=6
Q.No.II	8 Annotations to be asked selecting 2 each from Saket, Kamayani And Ragvirag and one each from Tarapath and Sandhini out of Which 4 to be answered (Internal choice only)	4 x 3 =12
Q.No.III	8 Short Answer type question from which 4 to be answered.(Internal choice only)	4 x 3=12
Q.No.IV	5 Essay questions to be asked from all the prescribed texts from Which 3 to be answered in in 400 words	3 x 10=30

SEMESTER III

Core Course VIII HIN C 008 DRAMA AND ONE ACT PLAYS (Credits :5)

Drama is an effective visual medium with unlimited possibilities. Impact of dramas on the human aggregate is immediate. Hindi drama and theatre has been undergoing many changes since its inception. A close study of the dramatic writing of pre-independent period and post independent period underlines the fact that the theme and stage craft adopted by the modern play wrights deviate from that of fore runners. This paper comprises analytical study of two full length plays, 5 one act plays.

Prescribed Texts:

- | | |
|------------------|-------------------|
| 1. Skandagupta | Jayasankar Prasad |
| 2. Adhe Adhure | Mohan Rakesh |
| 3. One Act Plays | |

The following One Act Plays are prescribed for Detailed Study

- | | |
|--------------------|---------------------|
| 1. Charumitra | Ramkumar Verma |
| 2. Mummy Thakurain | Lakshmi Narayan Lal |
| 3. Strike | Bhuvaneshwar |

- | | |
|----------------------------|------------------------|
| 4. Mahabharat ki Ek Sanjh | Bharatbhushan Agharwal |
| 5. Devataon ki Chhaya mein | Upendranath Ashk |
| 6. Ram rahim | Chiramjeet |
| 7. Choohe | Kusum Kumar |

Reference Books

- | | |
|--------------------------------------------------------------------------|------------------------|
| 1. Prasad Ke Natakam ka Sastriya Adhyayan | Jaganath Prasad Sharma |
| 2. Jayasankar Prasad Ranga Drishti | Mahesh Anand |
| 3. Adhunik natak ke Maseesha:Mohan rakesh | Govind Chatak |
| 4. Adhunik Hindi Natak | Girish Rastogi |
| 5. Hindi Natak Udbhav Aur Vikas | Dasrath Ojha |
| 6. Samakaleen hindi natak aur Rangamanch | Jayadev Thaneja |
| 7. Swathanthryottar Hindi natak Mohan rakesh
Ke Visesh Sandharbh mein | Reeta Kumar |
| 8. Hindi Ekanki | Dr.Sidhanath Kumar |
| 9. Hindi Natak | Bachhan Singh |
| 10. Hindi Natak aur rang Manch | Lakshmi Narayan Lal |
| 11. Mohan Rakesh Aur Unka natak | Girish Rastoki |

Pattern of Question paper
Core Course VIII – HIN C 008 Drama and One Act Plays
(Credits 5)

Time ; 3 Hours

Maximum marks: 100

Internal: 40

External: 60

- | | | |
|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| Q.No.I | 12 Objective Type Questions out of 18 | 12 x 1/2=6 |
| Q.No.II | 6 Annotations to be asked selecting 2 each from Skandagupta, Adhe Adhure and From One Act plays out of which to be answered (Internal choice only from each Book) | 3 x 4=12 |
| Q.No.III | 8 Short Answer type question from which 4 to be answered. (Internal choice only) | 4 x 3=12 |
| Q.No.IV | 6 Essay questions to be asked 2 each Skandagupta, Adhe Adhure and One Act Plays, 3 to be answered (Internal choice only) | 3 x 10=30 |

III SEMESTER
Core Course IX – HIN C 009 DEVELOPMENT AND STRUCTURE OF HINDI
LANGUAGE
(Credits : 5)

The study of the Development and structure of Hindi Language is an important part in the study of Hindi literature. The development of Hindi through ages, its various forms of today and structural development is the main theme of this paper.

The main language families – Morphological and genealogical classification of languages- The development of Indo-Aryan Languages-Middle Indo Aryan Languages-Modern Indo Aryan languages – Hindi languages.

Hindi – Urdu – Hindustani – rekhta – Dakhini Hindi – The dialects of Hindi languages – style of Hindi languages.

Graphology – devanagari Script – Origin and Growth of Deva-Script, History of reforms of Devanagari Script.

Grammatical structure of Hindi

1. Classification of sounds in Hindi-Phonemic systems in Hindi – segmental phonemes – supra segmental phonemes – Hindi syllabic structure.
2. Basic vocabulary in Hindi – word formation – various sources of Hindi vocabulary.
3. Structure of noun, pronoun and adjectives according to gender, number case and person. Structure of verbs in Hindi – tense, aspect, voice mood, compound verbs, ranjak kriya and adverbs.
4. Different kinds of sentences and their structure – simple, compound and complex sentences, clause structure in Hindi – main and subordinate clauses, vidderya, vidheya word order, Phrase structure-noun phrase, verbal phrase etc.

Reference:

- | | |
|-----------------------------------------|----------------------------|
| 1. Hindi Bhasha ki Sancharana | Bholanath Tiwari |
| 2. Anuprayukt Bhasha Vigyan | Dr.Raveendranath Srivastav |
| 3. Hindi Bhasha ka Itihas | Bholanath Tiwari |
| 4. Bhashavigyan | Bholanath Tiwari |
| 5. Hindi Bhasha Udgam aur Vikas | Uday Narayan Tiwari |
| 6. Hindi Bhasha ka itihas | Dheerendra Verma |
| 7. Manak Hindi sanrachana Aur prayog | Dr.Ramprakash |
| 8. Hindi sanrachana ka Shaikshik swarup | Ramkamal Pandey |

III Semester
Core Course :IX HIN C 009 DEVELOPMENT AND STRUCTURE OF HINDI
LANGUAGE
(Credits 5)

Time: 3 Hours

Maximum Marks :100

Internal : 40

External : 60

Q.No.I 12 Objective type Questions out of 18 (from both part) 1 2 x 1/2=6

Q.no.II 6 Short Answer Type Questions out of 12, 3 out of 6 from Development of Hindi and 3 out of 6 from structure of Hindi 6 x 4=24

Q.No.III 3 Essay type Questions out of 6, 3 from Development of Hindi and 3 from structure of Hindi 3 x 10 = 30

THIRD SEMESTER
ELECTIVE COURSE
HIN E 007 Sanskrit --DRAMA COMMUNICATIVE SANSKRIT AND
TRANSLATION (Credits :4)
(Answers should be written either in Sanskrit,in English or in the Main
Language)
Text : Ascaryacudamani of Saktibhadra

ELECTIVECOURSE– MODERN HINDI SHORT STORIES
HIN E 008

Independence heralded the age of movements in Hindi short story. The freedom movement, the scientific nationalism and the gradual displacement of traditional values suggested new themes to the story writer. It also displayed a deep sense of social awareness. Fresh areas of human experience provided multi dimensional theme for modern Hindi short story.

- I Development of Hindi Short Story-Pre-premchand Era, premchand Era, Post Premchand Era, Post Independence Era and Sattothar Era.
- II Contribution of modern short story-stalwarts-Premchand-Yashpal-Ajneya- Changes witnessed in the post-independence period-Break away of joint family System-changes in relationships-deterioration of values.
- III Aesthetics, theme and philosophy of modern short story-influence of existentialism depiction of absurdity, alienation crisis and search for identity – Death

consciousness, Depiction of changing social pattern-changes in the relationship-Breakdown if middle class values-adultery-changing attitude towards sex.

IV Salient features of the stories of Kamaleshwar, Mohan Rakesh, Amerkant, Bhishma sahani, Krishna Sobti, Mannu Bhandari, Nirmal varma, Giriraj Kishore, Krishna Beldev vaid etc.

Prescribed texts:

Ek Duniya Samanantar- Rajendra Yadav, E.Stories of – Kamaleshwar, Rajendra Yadav, Mohan Rakesh, Bhishma Sahmi, Mannu Bhandari, Krishna Sobti, Nirmal Varma, Ramkumar, Krishna Beldev Vaid, Giriraj Kishore, Shankar Joshi, Phaniswarnath Renu, Sivaprasad Singh, Markandeya, Amerkant, Usha Priyamvada, Raghuveer sahai.

Books for Reference:

1. Nayi Kahani ki Bhoomika	Kamaleswar
2. Hindi Kahani Antharang pahchan	Ramadarash Mishra
3. Hindi Kahani Ek Nayi Drishti	Indranath Madan
4. Kahani Nai kahani	Dr.Namvar Singh
5. Kahani:Naye sandharannavom ki Khoj	Mohan Rakesh
6. Nai kahani Sandharbh aur Prakriti	Devi Shankar Aswathi
7. Modern Hindi story (English)	Mahendra Kulasrotha
8. Mohan rakesh Sanskritik Drishtikon	Mohan rakesh
9. Kahani: Swaroop aur samvedana	Rajendra yadav
10. Hindi Kahani ki Rachan Prakriya	Paramanand srivastav

Pattern of Question paper
ELECTIVE COURSE– HIN E 003
Modern Hindi Short Story (credits .4)

Time :3 Hours

Maximum Marks :100

Internal : 40

External : 60

Q.No.I	18 Objective Type question from which 12 to be answered	12 x 1/2=6
Q.No.II	6 Short answer type question out of 10	6 x 4=24
Q.No.III	3 Essay type Question out of 6	3 x 10=30

Elective HIN E 009 One Act Play (credit.4)

One Act play a literary genre has its distinctive identity, conceptual and visionary unity. Its range is restricted. This limited range has become the very source of power, merit and excellence. One act play concerns itself only with a slice of life and generally stresses but one aspect either character, or action or atmosphere or emotion.

Introduction – one act play – meaning and nature – definition – Indian and western views – a comparison similarity and contrast - origin of one act play in India – different views of the critics – origin of one act playing Europe – little theatre movement and emergence of one act play – impact of one act plays on Indian languages.

Fundamentals of one act play – elements – plot – character and characterization – atmosphere – dialogue – conflict – unit of time, place and action – dramatic irony – language – stage craft – changing attitude and outlook towards the fundamental elements – various types of one act play – social, political, religious, biographical, historical, satirical, symbolic, allegorical.

Historical study of development of one act plays in Hindi during pre independence period – Pioneers in the period – Jayasankar Prasad – Ek Ghoont – Bhuvaneshwar Prasad Misra – caravan – Ramkumar Varma ‘badal Mrithyu’ – Harikrishnan premi - Udayasankar Bhatt – Seth Govindadas – Upendranath Ashk – Main trends – the Nationalistic spirit and strengthening the national integrity and Hindu Muslim unity, glorification of the post.

Post independent Hindi one act play – beginning of modern trends – innovative outlook in thematic analysis, techniques and stage craft.

Prescribed One Act Plays:

- | | |
|----------------------------------|-------------------------|
| 1. Ek Ghoont | Jayasankar Prasad |
| 2. Prithviraj ki Ankhem | Ramkumar Varma |
| 3. Touliye | Upendranath Ashk |
| 4. Bhor ka thara | Jagadeeshchandra mathur |
| 5. Sharanagat | Lakshmi Narayan Lal |
| 6. Sipahi ki Maa | Mohan Rakesh |
| 7. Rat Bhar Neend kyon Nahim Ati | Surendra Varma |
| 8. Mahabharath ki Ek sanch | Bharat Bhushan Agarawal |
| 9. Yahan Rona Mana Hai | Mamata Kaliya. |
| 10. Madari | Chiranjeet |

Reference:

1. Hindi Ekanki: Swaroop aur visleshan Dr. Ramesh Tiwari
2. Adhunikata aur Hindi Ekanki Dr. Makhanlal Sharma
3. Hindi Ekanki ki Silpavidhi ka Vikas Dr. Siddhanath Kumar
4. Hindi Ekanki ka Rangamancheya Anuseelan Dr. Bhuvaneswar Mahatho
5. Hindi Ekanki: Tatwa, Vikas, Pramukh Ekankikar Prof. Ramcharan Mahendra
6. Hindi Ekanki aur Ekankikar Dr. Jagadeesh Dett Sharma
7. Hindi ke Itihasik Ekanki Ek Anuseelan Dr. Shyam Kishore Sharma
Dr. Sau Amarja, Ajith rakhi
8. Hindi Ekanki aur Ramkumar Varma Dr. Pushpalatha Srivastav
9. Hindi Ekanki aur Ekankikar Dr. Ramasood
10. Prathinidhi Ekankikar Dr. Ramcharan Mahendra
- 11.

Pattern of Question Paper
Elective– HIN E 009 One Act Play
(Credit. 4)

Time : 3 Hours

Maximum Marks : 100

Internal : 40

External : 60

Q.No.I 12 Objective Type questions out of 18 12 x 1/2=6

Q.No.II 10 Short answer type questions from which 6 to be answered
6 x 4=24

Q.No.III 6 Essay Questions from which 3 to be answered 3 x 10=30

SEMESTER III**Elective– HIN E 010 INDIAN LITERATURE (Credits :4)**

Indian Literature consists of literature written in various regional languages. Indian themes and Indian sensibility together make up what is called the 'Indianness' of our national literature. This is the distinguishing feature of Indian Literature and the binding force of our regional literature.

Syllabus: Indian literature – concept – national literature – regional literature – Uniqueness of plurality pan Indian similarities – comparative Indian literature.

Books Prescribed;

- | | |
|-------------------------|-------------------------|
| 1. Master Sahab | Mahasweta devi |
| 2. Hayavadana | Girish Karnad (Kannada) |
| 3. Bharatiya Kavitaayem | Ed. R.S. Kelkar |

The following Poems are prescribed for Detailed Study:

1. Alankar Shastri – Ajit Baruvatri (Asamese)
2. Ek Looti Hui Basti Ki kahani-Nida Fazily (Urdu)
3. Bus pyar hee Pyar – Chamanlal Chaman(Kashmiri)
4. Peeche Koyi Nahin – Nitin Mehta (Gujarati)
5. Uday rachana – Gunalan (Tamil)
6. Bah Rahi Hai Andhi Shabdom ki- Sheshendra (Telugu)
7. Yatra-Amrita Pritam (Punjabi)
8. Rail line ke Kinare-Kanchan Kuntala Mukhopadhyay (Bengali)
9. Gandhari- Maneesha Pimpalkhare (Marathi)

Reference:

- | | |
|-----------------------------------------|------------------------------------------|
| 1. New writing in India | Ed. Adil jusswalla, penguin Books |
| 2. Indian Literature since independence | Ed.Srinivas Iyengar |
| 3. History of Bengali Literature | Sukumar Sen |
| 4. History of Marathi Literature | Sahitya Academy
Kusumavati Deshpandey |

5. History of Punjabi Literature Sahitya Academy
Kartar Sing Duggal (Sahitya Academy)
6. History of Indian Literature 1800-1910 Sisir kumar Dev (Sahitya Academy)
7. History of Indian Literature 1911-1956 Sisir Kumar Dev (Sahitya Academy)
8. Encyclopedia of Indian literature Vol.I to IV Sisir Kumar (Sahitya Academy)
9. Comparative Indian Literature Ed.Dr.K.George
Macmillan Company Pvt.Ltd.
10. Comparative Indian Literature Proceedings – Sahitya Academy
11. The Idean of Indian Literature - Umashankar Joshi

Pattern of Question paper
Elective - HIN E 010 Indian literature
(Credit. 4)

Time :3 Hours

Maximum Marks :100

Internal : 40

External : 60

- | | | |
|----------|------------------------------------------------------------|-------------|
| Q.No.I | 6 Objective Type questions out of 12 | 12 x 1/2= 6 |
| Q.No.II | 10 Short Answer type questions from which 6 to be answered | 6 x4 =24 |
| Q.No.III | 6 Essay Questions from which 3 to be answered | 3 x 10=30 |

SEMESTER IV
Core Course X HIN C 010 MODERN HINDI POETRY-II
Chaayavadottar Hindi Kavya (Credits 5)

The Main trends/movements of post Chhayavad poetry are Progressive poetry, Experimental poetry; new poetry in the background of Progressive poetry it is the socialist philosophy of life based on the doctrine of dialectical materialism. According to this philosophy, materialism is the only in life and material needs and desires of the individual are all – important. As a social force progressivism supports and propagates proletarianism. The basic task of the Experimentalist poetry is to conduct experiments and investigation about poetry. Then emerged new poetry. After that so many poetry movements occurred like Navageeth, Akavita, Vichar kavita. Contemporary Hindi poetry is closely related with our contemporary social reality.

Prescribed Poems

1. Gajanan Madhav Muktibodh – Brahma rakshas
2. Agyey – Asadhyaveena
3. Bhavaniprasad Mishra – Geet pharosh
4. Nares Mehta – Maha Bhav
5. Raghuvir Sahay – ramdas
6. Sarveshwardayal Saxena –Doosarom ke Kapde pahankar
7. Kedarnath singh – Tuta hua truck
8. Dhoomil-Mochiiram
9. Chandrakant Devtale – Bhasha Ke Is Bhadde Natak Mein
10. Ashok Vajpeyi – Apne sadhe Che Mahine ke Pote ke Liye Ek Yudhgeet
11. Vinodkumar Shukla – Ek Ajnabi Pakshi
12. Manglesh Darbral – Gumshuda
13. Bhagvat Rawat – Sabhyata Aur Sanskriti
14. Jnanandrapati – Us Par Ke liye
15. Prayag Shukla – DilliMein Unnees Sow Tirasi Mein Ek Sham
16. Rajesh Joshi – bache kam Par Ja Rahe Hai
17. Kumar Vikal – Swapna Ghar
18. Arun Kamal – Apni Keval Dhar

19. Alok Dhanva – Bruno Ki Betiyan
20. Anamika – Safety Pin
21. Veeren Dangwal – Dushchara Mein Srasta
22. Katyayani – Sat Bhaiyom Ke Beech Champa
23. Om Prakash Valmeeke – Buss Bahut Ho Chuka
24. Ekant Srivastav – Kanhar

Reference:

1. Samakaleen Hindi Kavitha – Dr. A. Aravindakshan
2. Kavita Ka Thal aur Kal – Dr. A. Aravindakshan
3. Kavitha ka Yadhardh - Dr. A. Aravindakshan
4. Hindi Sahitya Ka Doosra Itihas – BachanSingh
5. Kal Yatri hai Kavita – Prabhakar Shrotriya
6. Kavitha Janpath – Ashok Vajpayee
7. Kavita Ke NayaPratiman – Namvar Singh
8. Samakaleen Kavya Yatra – Nandkishore Naval
9. Adhunik Kavita ki Pravrittiyan – Namvar Singh
10. Nayi Kavita – Premshankar
11. Kavita Ka Pratisansar – Nirmala Jain

Pattern of Question Paper

**Core Course X HIN C 010 Modern Hindi Poetry II (Chhayavadottaar hindi Kavya)
(Credit. 5)**

Time : 3 Hours

Maximum Marks : 100
Internal Examination: 40
External Examination:60

Q.No.I	12 Objective Type Questions out of 18	12x1/2=6
Q.No.II	3 Annotations out of 6	3x4= 12
Q.No.III	3 Short Answer Type Questions out of 6	3x4=12
Q.No.IV	3 Essay Type Questions out of 6	3x10=30

**Core Course XI - HIN C 011 LITERARY CRITICISM : INDIAN AND WESTERN
(Credits : 5)**

Literary Criticism gives an insight to the basic principles of literature and art. Indian Theoricians from Bharatmuni to Namvar Singh raised questions about Literature as an art form. The deliberations on literature and art by the Indian theoricians are essential to the study of literature. As the Indian Literature is greatly influenced by the western thoughts of literature it is inevitable for a student of Hindi literature to study the development of western poetics. Western theoreticians from Plato to Derride raised questions about literature as an art form.

- 1 Historical development of Indian poetics – definition, purpose, inspiration of poetry-forms of literature-classification of poetry-drama, prose, -natya Shastra and Rasa theory – exponents of Rasa Sutra.
- 2 Different schools of Indian poetics rasa-Alankara-Dwani-Vakrokti-Auchitya-Later Scholars-mammata-Vishwanath-Jagannath.
- 3 Development of Hindi criticism-Pre shukla period-shukla period-Post shukla period-hazari Prasad Dwivedi, nand Dulare Vajpeyi-Nagendra-Viswanath Prasad mishra-Ramvilas Sharma. New criticism in Hindi-namvar Singh-Marxist criticism-Contemporary Hindi Criticism.
- 4 Origin and development of Western Criticism-Plato, poetry and art of imitation-Aristotle, art of creation, tragedy and comedy, theory of Catharsis and imitation-Longinus theory on the Sublime.
- 5 Classicism and Romanticism-concept of poetry of the Romantic poets-Wordsworth-Colridge-Aesthetic doctrines expounded by Goethe, Tolstoy, I.A.Richards.Modern period-Art for Art sake-Croche and Expressionism-Leo Tolstoy, Mathew Arnold-T.S.Eliot.
- 6 New criticism-Irony Paradox-Structuralism-Mysticism-Symbolism, Surrealism-Expressionism-Post-modernism.

Reference:

- | | |
|---------------------------------------------|-------------------------|
| 1. Hindi Kavya Shastra ka Ithihas | Bhageerath Mishra |
| 2. Bharatheeya Kavya Siddhant | Nagendra |
| 3. Kavya Peethika | Joseph Mundassery |
| 4. Bharatheeya Evam paschatya kavya Shastra | Ganapathy Chandra Gupta |
| 5. Bharatiya Kavya Siddhant Parampara | Nagendra |
| 6. Kavyashastra | Yogendrapratap |
| 7. Bharatiya aur Paschatya kavyashastra | Ravisaran Rastogi |

8. Bharatiya Kavyashastra ken aye Kshitij	Dr.Ramamurti Tripathy
9. Hindi Sameeksha Swarup aur Sandarbh	Ramadarsh Mishra
10. Hindi Kavyashastra ka Itihas	Dr.Bhagirath mishra
11. Nayi sameeksha ke Pratiman	Nirmala Jain
12. Uttar Adhunik Sahityavimarsh	Sudish Pachouri
13. Hindi Alochana	Vishwanath Tripathi
14. Hindi Alochana Ki Beesvin Sadi	Nirmala Jain
15. Hindi Alochana Ka Vikas	Nand Kishore NavalHist
16. Modern Criticism Vol. 1 & 11	Renewellek
17. An Introduction To The Study of Literature	W.H Hudson
18. Making Of Literature	R.A Scott James
19. An Introduction To The Study Of English Criticism	B.Prasad
20. Paschatya Kavyashastra Ki Parampara	Nagendra
21. Pashchatya Sahitya Chintan	Nirmala Jain
22. Paschatya Kavyashastra Ki Siddhant	Shantiswarup Gupta
23. Paschatya Kavyashastra SiddhantAur Sampraday	Krishna Vallabh Joshi
24. Principles of Literary criticism	I.A.Richards
25. Uttar Sanrachanavad Aur uttar Adhunikata	Gopichand Narang
26. Alochana ke Char sthambh	

Pattern of Question Paper

Core Paper XI HIN C 011 Literary Criticism : Indian and Western (Credits .5)

Time : 3 Hours

Maximum Marks : 100

Internal Examination: 40

External Examinations: 60

Q.No.I	8 Objective Type Questions out of 16 (9 from Indian and 9 from Western)	8x1/2=4
Q.No.II	10 Short Answer type questions 5 from Indian and 5 from Western, 4 to be answered. (3 to be attempted from Indian 2 from western)	5x4=20
Q.No.III	8 Essay Questions 4 from Indian and from Western. 4 to be answered. (to be attempted 2 each from Indian and Western)	4 x 9=36

SEMESTER IV
Core Course XII – HIN 012 DISSERTATION (Credits.5)
(With Viva Voce)

Maximum Marks :	100
Dissertation	: 50
Viva	: 50

Each student should submit a Dissertation at the end of the fourth semester. It should be of around 75 pages and neatly typed. In the beginning of the Semester the topic of the Dissertation should be decided and reported to the University. The Dissertation should be submitted two weeks before the closure of the fourth semester. The marks for the Dissertation will be 50. The Viva Voce Examination will be conducted by the University. The marks for the Viva Voce will be 50. There shall be no Internal Assessment for the Dissertation. The Viva Voce Examination will be based on both Dissertation and the Whole Courses for the Programme.

Elective Course HIN E 011 FEMINIST LITERATURE

Feminist Literature is a new area in the study of Literature. Though the feminist movement got accelerated only in contemporary period, it dates back to freedom movement in the Indian context.

Syllabus:

Feminist Movement, western and Indian-Indian context-History of women writing in India- History of women writing in Hindi-Feminist Hindi Poetry-Feminist Hindi Novel-Feminist Hindi Short-feminist Hindi Drama-Feminist Criticism.

Books Prescribed:

- 1) Bina Deewarom ke Ghar-Mannu Bhandari
- 2) Ek Zameen Apni-Chitra Muthugal
- 3) Kehti hai Auretem-ed- Anamika Ithihas Bodh Prakashan B-239, Chandrasekhar Azad Nagar, Allahabad-4

The poems of the following poetesses are prescribed for detailed study:

- 1) Jyotsna Milan
- 2) Raji Seth
- 3) Gagan Gill
- 4) Karthyayani
- 5) Anamika

Reference:

1. Steertva ka Maan Chitra-Anamika
2. Virodhi-German Greyer
3. Samkaleen Kavita mein stree-Gayathree Maheswari
4. Bharatiya Mahila Andolan-Kal Aur Aaj-Deepti Priya Meharotra
5. Feminism(Malayalam)-Vol.I&II- Jancy James
6. Durg Dwar Par Dastak-Karthyayani

Pattern of Question Paper
Elective HIN E 011 Feminist Literature
(Credit. 4)

Time : 3 Hours

Maximum Marks : 100

Internal: 40

External: 60

Q.No.I	12 Objective Type Questions out of 18	12x1/2=6
Q.No.II	12 Short Answer type questions from which 6 to be answered.	6 x 4= 24
Q.No.III	6 Essay Questions 4 from which 3 to be answered.	3 X 10=30

Elective Paper HIN E 012 Functional Hindi and Journalism (Credits 4)

Language has two dimensions-aesthetic and functional. The functional aspect of language is Related to our social needs. It is used as a 'service tool'. Hindi being the official language, the study of Functional Hindi enables the students to have a deeper understanding of the implementation of official language. Beside it also help the students to use this language as an effective communicative medium.

The concept and scope of Functional Hindi

Functional styles in Hindi Registers-Multi Lingualism and code-switching

Functional varieties of Hindi

1. Official Hindi-noting drafting and other kinds of official correspondence in Hindi
2. Commercial Hindi 3)Hindi in Banking 4) Journalistic Hindi 5) Scientific and Technical Hindi 6) Problems of Technical Terminology in Translation

Journalism

Definition of Journalism, importance of Journalism-A brief History of Hindi Journalism, Various Types of journalism, Journalism and literature, collection (source) of news, news presentation, Journalist-Important qualities of journalist, News paper and government, Freedom of news paper, democracy and news paper-Advertisement-Feature writing, News paper as mass media, investigative journalism, Yellow journalism, Communication revolution, Different Medias-Radio, Television, Internet, Computer Revolution.

Reference:

- | | |
|--------------------------------------------|------------------------------------------------------|
| 1. Hindi Ka Samajik Sandarbh | Ravindranath Srivastav and Ramnath Sahai |
| 2. Rajbhasha Hindi ke Vividh Ayam | Dr.Malik Mohammed |
| 3. Sankari Karyalayom mein Hindi ka prayog | Gopinath Srivastav |
| 4. Kamkaji Hindi | Kailash Chandra Bhatya |
| 5. Prayochan Moolak hindi | Vinod Godrey |
| 6. Prasanik Hindi | Hari Babu Bams |
| 7. Anuvad Sidhant Aur Proyog | G.Gopinathan |
| 8. Rajbhasha Hindi | Mahesh Chandra Gupta |
| 9. Prayochan Moolak Hindi | Ravindra Nath Srivastav |
| 10. Hindi mein vyavaharik Anuvad | Alok Kumar Rastogi |
| 11. Anuvad Prakriya | Jeevan jyothi Prakashan, Delhi
Rita Rani Pallival |
| 12. Anuvadh-Sindhant aur Samasyayen | Ravindranath Srivastav & Krishna Kumar |
| 13. Basic Programming | Alok Prakashan, delhi
Ram banasal vigyacharya |
| 14. Hindi Patrakarita Itihas Evam Swarup | Shivakumar Dube |
| 15. Computer | Har jeet Kaur |
| 16. Adhunik Patrakarita | Atmaram & Sons
Arjun Tiwari |
| 17. NPatrakarita Aur Samachar Lekhan | Savita Chadda |
| 18. Hindi Patrakarita Sidhant Evam Swarup | Savita Chadda |
| 19. Hindi Prakarita ke Naye Pratiman | Bachan Singh |
| 20. Hindi patrakarita Vividh Ayam | Vedprakash vaidi |

**PATTERN OF QUESTION PAPER
M.A.HINDI-IV SEMESTER**

Elective HIN E 012 FUNCTIONAL HINDI AND JOURNALISM (Credit 4)

Time : 3 Hours

Maximum Marks : 100

Internal: 40

External: 60

Q.No.I 18 Objective Type Questions from which 12 to be answered 12x1/2=6

Q.No.II Short Answer type questions 6 out of 12 covering all units (200 words.

6 x 4=24

Q.No.III 3 Essays out of 6 covering all units (400 words) (Internal choice only)

3 X 10=30

ELECTIVE -HIN E 013

(Credit. 4)

Contribution of Keralaite Hindi Writers to Hindi Literature

Syllabus

Kerala and Hindi Language-propagation of Hindi-hindi Teaching and Training-History of Hindi Literature written in kerala-Keralite Hindi poetry-Keralite Hindi Fiction-keralite Hindi drama-keralite Hindi essay, criticism etc. Hindi journalism in kerala.

Poems prescribed for Study:

1. Nandi Ko bechne Do, Shabd Admi Hai, Shehar mein Cheetah – Dr.P.V.Vijayan
2. Makkadi Ka Jal, Raag Leelawati, Sapna I Dr.A.Aravindakshan
3. Khel Khel mein, Saade Theen Baras Ka Baccha, Pati-patni Dr.M.Shanmugham

Novel:

1. Bhavariya - Govinda Shenay

Reference:

1. Keral Mei Hindi Basha aur Sahitya Ka Vikas – Dr. N.E Vishwanadha Iyer
2. Keral Ke Hindi Sahitya Ka Bruhath Ithihas- Dr. N. Chadrashekar Nair
3. Keraliyom Ki Hindi Ko Den- Dr. G. Gopinathan
4. Keral Sahitya Aur Sanskriti-Dr. N.P. Kuttanpillai
5. Keral Kshatriy Hindi Sahitya Ka Ithihas- Editorial Board, Kiran Prakashan Hyderabad
6. Dakshin Ke Hindi Prachar Andolan Ka Sameekshatmak Ithihas- P.K Keshavan Nair

PATTERN OF QUESTION PAPER
Elective HIN E 013 Contributon of Keralaite to Hindi Literature
(Credit. 4)

Time : 3 Hours

Maximum Marks : 100

Internal: 40

External: 60

Q.No.I	12 Objective Type Questions out of 18	12x1/2=6
Q.No.II	12 Short Answer type questions from, which 6 to be answewred.	6 x 4=24
Q.No.III	6 Essays questions from which 3 to be answered	3 X 10=30

Elective HIN E 014
Comparative Study of the Literary trends of Hindi and Malayalam
(Credit. 4)

Syllabus

The nature and Technique of Comparitive literary study-early poetical trends in Malayalam and Hindi - Devotional Literature in Hindi and Malayalam-Comparison of Ezhuthachan and Tulasi, Surdas and Cherusseri etc- National Spirit in Hindi and Malayalam Poetry

Romantiscm, Progressive Poetry, New Poetry, Novel, Drama, Short Story and Other genres, Modern Trends of Malayalam and Hindi Literature

Reference

1. Malayala Sahitya ka Ithihaas – P.K.Parameshwaran Nair Sahitya Academy
2. Malayala Sahitya ka Ithihaas – Bhaskaran Nair
3. Adhunik Hindi Malayalam Kavy – Dr.N.E.Vishwanatha Iyer
4. Vallathol Aur Maithili Sharan Gupt – Dr.Mani
5. Malayalam ki nayi kavithaye – Dr. G.Gopinathan
6. Malayalam Sahitya – Dr.Ramachandra Dev
7. Hindi Aur Malayalam ke Natakam ka Thulanthamak Adhyanan – N.I.Narayanan
8. Hindi Aur Malayalam ke Krishna Bhakthi kavya – Dr.K.Bhaskaran Nair
9. Hindi Aur Malayalam ke Adhunik khand Kavy – Dr.Thankamani Amma
10. Malayalam Sahitya Vidhayem – Dr. R.Sasidharan
11. Malayalam ka Dalith Sahithya Disha Aur Dasha – Dr.A.Achuthan
12. Malayalam Sahitya Pehchan Aur Parakh – Dr. Arsu

PATTERN OF QUESTION PAPER
M.A.HINDI-IV SEMESTER

**Elective HIN E 014 COMPARATIVE STUDY OF THE LITERARY TRENDS OF
HINDI AND MALAYALAM (Credit 4)**

Time : 3 Hours

Maximum Marks : 100

Internal: 40

External: 60

- Q.No.I 18 Objective Type Questions from which 12 to be answered
12x1/2=6
- Q.No.II Short Answer type questions 6 out of 12 covering all units (200 words).
6 x 4=24
- Q.No.III 3 Essays out of 6 covering all units (400 words) (Internal choice only)
3 X 10=30
-

Syllabi for Open Courses**HIN O 001 FILM STUDY (CINEMA KI PATAI)****Credit 3****Instructional Hours /week - 5****Introduction**

Cinema is the union of seven basic arts. As an art and entertainer the influence of Cinema is seen in every walk of life. From silent to talky – black and white to colour – 35 mm to 70 mm – Vistarama and IMAX – the origin and growth of Cinema is interesting.

Unit 1

The origin of Cinema – Definition – World Cinema – Masters of World Cinema – Sergie Isenstien – Charley Chaplin – IngMar – Burgman – Francis Thrufo – Vittoria Dececa – Akira Kurosova

Unit 2

Origin and growth of Indian Cinema – Hindi Cinema – Masrers of Hindi Cinema – Phalke – Bimal roy – V.santharam – Gurudutt

Unit 3

Regional Films – Bengali and Malayalam Films – Masters of Bengali and Malayalam Films – Sathyajit Rai – Mrunal Sn – Tapan Sinha – Aravindan – Adoor Gopalakrishnan – Shaji.N Karun.

Unit 4

Film Techniques – Screen play – Editing – Photography.

Unit 5

The necessity of Film study

References**Hindi**

1. Bharathiya Filmom Ki Kahani – Bachan Sree Vasthav – Rajpal and Sons, new Delhi.
2. Holywood – Boly wood – Anwar Jamal and Sybol Chattergy – Vani Prakash, New Delhi.
3. Cinema – Kal Aj Kal – Vinod Bharadwaj – Vani Prakash, New Delhi.
4. Bharathiya Chalachithru Ka Ithihas – Firoz Rangoon Vala – Raj Pal andSons, New Delhi.
5. Cinema Samakalin Cinema – Ajay Brahmatmaj – Vani Prakash, New Delhi
6. Patakatha Kaise Likhem – Rajendra Pandey – Vani Prakash, New Delhi.
7. Patakatha Likhem Ak Parichay – Manohar syam Joshi – Vani Prakash, New delhi.

English

1. A picture history of Cinema – Honest Lizern – Vista Books, London.
2. Film Industry of India – S.H Boocg – India Information Service, New Delhi.
3. Film Industry of India – B.K.adarsh, Bombay.
4. Indian Film – Irik Burnov and S. Krishnaswami – Colobia University Press, Newyork.
5. Film Technique – Pudovkin

Malayalam

1. Cinemaye Kandethal – M.F.Thomas , Current Books.
2. Chalachithra sworopam – Mannarkad Mathew
3. Malayalam Cinemayude katha – Vijayakrishnan, Mathrubhumi Books.

HIN O 002 Comparative Literature Hindi and Malayalam

Credit 3

Instructional Hours /week - 5

Introduction

Give and take policy enriches every language. Comparative study of the literature can widen the horizon of knowledge.

Unit 1

Comparative Literature – Definition – meaning – Comparative literature and Comparative study – Importance of comparative Literature

Unit 2

Comparative Literature – Historical aspect – Global – Indian – New possibilities.

Unit 3

Comparative Literature and Translation –

Unit 4

Comparative study of Hindi and Malayalam Literature – Poetry – Story – Novel – Drama .

Reference

English

1. Aspects of Comparative Literature - Current Approaches – Chandramohan, Indian Publishers and Distributors, New Delhi.
2. Comparative literature – by R.K.Dhavan, Barri publishing Pvt LTD, new Delhi.
3. Comparative Literature – Theory and Practice – Amiyadav and Shishikumardas – Indian Institute of Advanced studies, Simla in association with Allied publishers, Simla.

Hindi

1. Thulanatmak Sahithya Bharathiya Paripreshya – Indranath Choudari – Vani Prakashan
2. Thulanatmak andhyayan sworooop aur samasthayiye – Dr.Bha rasulkar, Dr.rajkamal Bhora.
3. Hindi aur Malayalam Nadakom K Thulanatmak Adhyayan – Dr.N.I.narayan, Jawahar Pusthakalay.

Sd/-
Head,Dept.of Hindi,