

DEPARTMENT OF HINDI
SCHOOL OF INDIAN LANGUAGES
UNIVERSITY OF KERALA
KARIAVATTOM CAMPUS
THIRUVANANTHAPURAM – 695 581, KERALA, INDIA



M.A. PROGRAMME IN HINDI
SYLLABUS
(Under Credit and Semester System with effect from 2017
Admissions)

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M.A. PROGRAMME IN HINDI

PROGRAMME OBJECTIVES

- To acquire deep knowledge in Hindi literature .
- Making the students capable in translation .
- To make students fluent in our National language .
- To promote the language in the field of technology, business, bank etc apart from the academic field.
- To impart knowledge about various job opportunities in Hindi field and also to develop their potential in international level .
- The students are being enriched to avail ample opportunities in the field of Hindi Officers , translators in Central Govt. Offices etc and also as teachers , lecturers in schools , colleges .

STRUCTURE OF THE PROGRAMME

Semester	Course Code	Name of the Course	No. Of Credits
I	HIN –C-411	Ancient Poetry: Early and Riti Periods	4
	HIN –C-412	Hindi Prose - Essay	4
	HIN –C-413	History of Hindi Language and History of Hindi literature upto 1960	4
	HIN –C-414	Grammatical structure of Hindi and Linguistics	4

Semester	Course Code	Name of the Course	No. Of Credits
II	HIN –C-421	Ancient poetry : Bhakti Period	4
	HIN –C-422	Drama and One Act Plays	4
	HIN –C-423	Functional Hindi	4
	HIN –C-424	Eastern and Western Literary Thoughts , Prosody & Poetics	4

Semester	Course Code	Name of the Course	No. Of Credits
III	HIN –C-431	Modern Poetry upto Prayogvad	4
	HIN –C-432	Novel and Short Story	4
	HIN –C-433	Indian Literature	4
	HIN –C-434	History of literature since 1960	4
Semester	Course Code	Name of the Course	No. Of Credits
IV	HIN –C-441	Modern Poetry since Prayogvad	4
	HIN –C-442	Translation : Theory and practice	4
	HIN –E-443	Special Author -Premchand	4

	HIN-D-444	Dissertation	4
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EXTRA DEPARTMENTAL ELECTIVE

Semester	Course Code	Name of the Course	No. Of Credits
I	HIN-X-411	BEGINNER'S HINDI	2
II	HIN-X-421	SPOKEN HINDI	2

ASSESSMENT- 40 marks for internal assessment and 60 marks for End semester examination. Marks are calculated on the basis of internal assessment and external valuation. Internal assessment includes Seminar(10%) Assignment (10%)& Mid semester Examination(20%)

SEMESTER: 1

COURSE CODE: HIN-C-411

COURSE TITLE: Ancient Poetry: Early and Riti Periods

CREDITS: 4

AIM: To Familiarize the students with the concepts of Ancient Hindi Poetry and its special dialects

COURSE OBJECTIVES: This course covers Ancient form of Hindi Poetry upto 13th century and the poetry from 17th century upto 19th century. "This course aims to create awareness among students on ancient form of Poetry and the language style used in the poetry, thus they can understand the basic structure of Hindi language and its development over a period of time

COURSE CONTENT

Module 1: Adikal- Origin of Hindi Literature--Ancient form of Hindi Poetry Up To 13th Century

Module 2: Description-Siddh literature ,Nath literature, Jain literature,

Module 3: Raso literature

Module 4: Poetry of Ameer khusro-Vidyapati-laukik sahitya

Module 5: Ritikal – 17th to 19th Century literary works-Social-Cultural Context-main sources of riti poetry –main trends of ritikal-ritimukt,ritisidh,riti badh poetry

Module 6: Ritikaleen poets- kesavdas, matiram,bhooshan,bihari,dev, ghananand ,padmakar etc.- folk elements in riti poetry

REFERENCES (TEXT BOOK)

1. Prithvirajraso – Padmavati Samay – Chandbardai
2. Riti Kavya Sangrah (Ed. Vijaypal Singh) only
Kesavadas (1 to 5), Bihari (1 to 20), Ghananand (1 to 5), Bhushan (1 to 5) to be studied
3. Vidyapati Padavali (Ed) : Shivaprasad Singh (Lokbharati, Allahabad) only
Vandana –first two padas ,Vamsi Madhuri (1 & 2), Rupvarnan (1 to 5) to be studied.

REFERENCES-GENERAL

- Bihari - Vishwanath Prasad Mishra
- Bihari ka Naya Moolyankan – Dr. Bachan Singh
- Bihari ki Vag Vibhooti – Viswanath Prasad Misra
- Ghananand aur Hindi ki swachand Kavya-Dhara- MohanlalGyani
- Ghananand Kavya Koustubh –Ram Dev Tripathi.
- Hindi Sahitya ka Adikal – Hazariprasad Dwivedi
- Hindi Sahitya ka Vaigyanik Itihas – Ganapatichandra Gupta
- Hindi Sahitya ka Atit – Vishwanath Prasad Mishra
- Hindi Sahitya Aur Samvedana ka Vikas – Ramswarup Chaturvedi
- Hindi sahitya ka Doosara Itihas – Dr. Bachan Singh - Vani Prakshan, Delhi
- Kesav Aur Unka Sahitya – Vijaypal Singh
- Keshav aur unka sahitya -Prof. Vijaypal Singh
- Keshav ki Kavya Chetana - Prof. VijayPal Singh
- Prithvi raj Raso: Itihas aur Kavya - Dr Rajmal Bohra
- Prithvi Raj Raso Bhasha aur Sahitya –Dr. Namavar Singh –Radhakrishna prakashan

- Riti Kavya Sangrah (Introduction) – Jagadish Gupta
- Riti Kavya ki Bhoomika – Dr.Nagendra
- Raso sahitya Vimarsh -- Dr.Mata Prasad Gupta
- Ritikal ki Bhoomika - Dr. Nagendra
- Riti Kavya navaneet - Dr. Bhageerat Mishra
- Ritikal ka Punarmoolyankan –Dr.Ramkumar Verma
- Riti Kavya ka Punarmoolyankan –Jay Bhagvan Goel
- Vidyapati – Shivaprasad singh
- Vidyapati Ek Adhyayan - Randhir Srivastava
- Vidyapati Vibha - Virendrakumar Badatwal

COURSE CODE: HIN-C-412

COURSE TITLE: Hindi Prose-Essay

CREDITS: 4

AIM: This course aims to create awareness among students on different forms of writing of prose and essays and also to Familiarize the students with the concepts of Development of Hindi Prose form from 1900.

COURSE OBJECTIVES: This course covers Prose and Essay form of Hindi. Essays, Sketches, Memoirs, Travelogue, Biography, Autobiography and Diary are important Prose forms. Emergence of prose forms is closely associated with modernization and explosion of informations and interest can be generated among learners and many lessons covers with national integrity, non-violence, humanism, different types of satire like political sociological, economical religious etc.

COURSE CONTENT

Module 1: Origin and Development of Prose-Types of prose-Simple Essay, General Essay, Personal Essay etc.-memoirs-sketch-auto biography-biography-travelogue etc

Module 2: Important essayists of Hindi Literature -Ramchandra shukla, Hazari Prasad Dwivedi, Premchand, Mahadevi varma, Vidyanivas Misr, Dr.N.E.Vishwanatha Iyer etc.

Module 3: Contribution of Hazari Prasad Dwivedi-the main aspects and trends of his works.

Module 4: Contribution of Ramachandra Shukla- Salient features of his works and thematic analysis.

Module 5: Contribution of Vidyanivas Misr, Dr. N.E. Vishwanath Iyer- important features of their works and analysis of their essays.

Module 6: Contribution of Mahadevi Verma –salient features of her works-thematic analysis – craft analysis

REFERENCES (TEXT BOOK)

1. Nibandh Nilaya (Ed) Vani Prakashan, Delhi

Only the following lessons are to be studied.

Kavitha Kya Hai, Naveen Yatharthavad, Bharatiya Samskriti, Yatharth aur Adarsh, Kutaj, Mere Ram ka Mukut Bheeg Raha Hai.

2. Phool aur Kante – N.E. Vishwanath Iyer, Swati Prakashan, Thiruvananthapuram-1

Only the following lessons are to be studied.

I. Joohu ka oont II. Prem Samadhi ki Chandini Rat

For General study (Non-detailed)

Text Book

1. Smriti ki Rekha - Mahadevi Verma

Contribution of Mahadevi Verma –salient features of her works-thematic analysis –craft analysis.

Only following lessons are to be studied

1. Bhaktin 2. Chini Pherivala 3. Goongia 4. Munnu Ki Mai

REFERENCES- GENERAL

- Gadya ki vividh vidhayen - Majida Asad
- Hindi Gadya Sahitya - Ramchandra Tiwari.
- Hindi Gadya : Vinyas Aur Vikas – Ramswaroop Chaturvedi
- Hindi Ke Pramukh Nibandhon ka Rachana aur Shilp – Dr. Ganesh Khare
- Hindi ke Pratinidhi Nibandhakar - Dwarika Prasad Saxena.
- Hindi nayi Gadya Vidhayem - Dr.K.C.Bhatia
- Hindi Nibandhkar – Jayanth Nalin
- Hindi Nibandh ka Vikas – Dr.Omkarnath Sharma
- Hindi mein Nibandh aur Nibandhkar – Dr.Gangaprasad Gupta
- Hindi Rekha Chitra - H.L.Sharma
- Nibandkar Hazariprasad dwivedi – (Ed) Ganapathy Chandra Gupta

COURSE CODE: HIN-C-413

COURSE TITLE: History of Hindi Language and History of Hindi literature upto 1960

CREDITS:4

AIM: To Familiarise the students with the concepts of Hindi language and its Literature forms such as Prose, Novel, Short story, Poetry upto 1960.

COURSE OBJECTIVES : This course covers History of Hindi Language ,the Indo,European family of Language ,the term Hindi : its etymology and semantic evaluation ,modern standard Hindi,the Hindi writing system ,development of writing in India ,adoption to suit modern technological demands – the development of a pan – Indian script and devanagari. Classification of languages morphological and genealogical – the parameters of morphological classification and History of Hindi Literature upto 1960.

COURSE CONTENT

Module 1: Classification of languages morphological and genealogical – the parameters of morphological classification – the main morphological classes of languages – placing Hindi morphologically the parameters of genealogical classification – the main Language families – language families in India.

Module 2: The Indo,European family of Language – Proto – Indo,European,its classification of Indo – European languages,Centum and Satam – the Indo – Iranian branch – Indo Aryan – the three periods of its history Vedic,Sanskrit – Prakrits Pali – apabhramas- Modern Indo-Aryan language – their classification – Grierson and Chatterjee.

Module 3: The term Hindi : its etymology and semantic evaluation : Hindi, Hindustani and Urdu – the dialects of Hindi and their classification- the literary dialects and their grammatical features : Braj, Avadhi, Maithili and Rajasthani – Dakkhini Hindi and Brajboli – Hindi outside India.

Module 4: Modern standard Hindi : Khariboli – its vocabulary emergences as the official language of India. The Hindi writing system – development of writing in India – the early scripts Brahmi and Kharoshti – Devanagari its origin – its nature – adoption to suit modern technological demands – the development of a pan – Indian script and Devanagari.

Module 5: History of Hindi literature upto 1960-Modern period –Origin And Development Of Hindi Literature Up to 1960- Prose, Novel, Short Story, Poetry, Drama, Criticism Etc
Prose-Forms-Essay-Origin And Development-Different Types Of Essay And The Major Contribution
Novel- Origin And Development-Social Novels- Realism And Progressivism –Anchalika-Psychological Novels, Historical Novels, Major Novelists And Their Works.
Short Story- Origin And Development – Pre Premchand Period-Premchand Period-Post Premchand Period-Influence Of Marxism And Progressive Movement-Nayi Kahani
Criticism- Development And Various Trends, Major Critics And Their Contribution-Ramchandra Shukla, Nand Dulare Vajpai, Hazari Prasad Dwivedi Etc
Drama- Origin And Development- Contribution Of Bharatendu And His Contemporary To Hindi Drama And Theatre – Dwivedi Period And Their Works-Translated Dramas- Jayasankar Prasad And His Works-Lakshmi Narayan Misra-Absurd Plays –Modernism In Hindi Drama- Lakshmi Narayan Lal- Mohan Rakesh Etc. – Influence Of Parsi Theatre
Journals- Institutions And Journals In The Development Of Khadiboli- Udayan Marthand- Hindi Renaissance And Saraswati Patrika

Module 6: Poetry – Khadiboli As Language Of Poetry- New Meters And Forms Of Poetry-Translation Of Poems From English, Bengali And Sanskrit –Chayavad : Prasad, Pant, Nirala, Mahadevi – Swachandata Vad And Its Prominent Poets - Pragativad And Its Prominent Poets – Halavad And Bachan-Prayogvad And Agney.

REFERENCES-TEXT BOOK

1. Hindi Bhasha ka Udgam aur Vikas – Dr. Udaynarayan Tiwari
2. Hindi Bhasha : Samrachana aur Prayog – Dr. Bholanath Tiwari & Dr. Ravindranath Srivastav.
3. Hindi Ka Itihas aur Nagari Lipi – Dr. Dheerendra Varma.
4. Hindi Sahitya Ka Itihas – Dr. Nagendra
5. Hindi Sahitya Ka Itihas – Ramachandra Shukla

REFERENCES-GENERAL

- Bhasha Evam Bhashavigyan – Dr. Mahavir Sharan Jain
- Hindi Bhasha ka Itihas – Dr. Bholanath Tiwari
- Hindi Bhasha ka Itihas - Dr. Dheerendra Varma.
- Hindi Bhasha ki Samrachana – Dr. Bharatanath Tiwari
- Hindi Sahitya ka Aadikaal – Hazari Prasad Dwivedi
- Hindi Sahitya ki Bhoomika - Hazari Prasad Dwivedi
- Hindi Sahitya ka Brihad Itihas – Nagari Pracharani Sabha, Varanasi
- Hindi Sahitya ka Doosra Itihas – Dr. Bachchan Singh
- Hindi Sahitya ka Ateet – Vishwanath Prasad Mishra
- Hindi Sahitya aur Samvedana ka Vikaas – Ramswaroop Chaturvedi
- Hindi Sahitya ka Vaigyanik Itihas – Ganapathi Chandra Gupta

- The Story of language – Barber.C.L

COURSE CODE: HIN-C-414

COURSE TITLE: Grammatical Structure of Hindi & Linguistics

CREDITS: 4

AIM: To Familiarize the students with the concepts of Basic Hindi Traditional grammar style and the structural form

COURSE OBJECTIVES: This course covers “Word formation – Compounding and affixation, Parts of Speech, Nominal categories : case relations, number, gender person, Verbal categories, mood modality, tense and aspect, The sentence : its elements and their order under Grammatical structure and under Linguistics Phonetics articulatory, acoustic and auditory, Phonology, morphophonemics graphology, Morphology, formation compounding and affixation. Syntax – structure, endo – centric and exocentric construction – immediate constituent analysis, deixis verbal categories : mood, modality, tense and aspect – voice – logical relations are dealt with.

COURSE CONTENT:

Module 1: Word formation – Compounding and affixation.

Module 2: Parts of Speech, the nominal, verbal and adverbial classes of words – nominal words, their classification and declension of verbal nouns ; their classification and conjugation – classes of verbs, passive intransitive, transitive, first causative and second causative, the auxiliaries tense, model and aspectual auxiliaries, ranjan and renjak verbs ; the semantic function of renjak verbs – adverbial words : adverbs and their kinds ; conjunctions particles ; post positions ; exclamatories and vocatives – structure of noun phrase and verb phrase.

Module 3: Nominal categories : case relations, number, gender person. Verbal categories, mood modality, tense and aspect – different moods and the means of their realization. Tense : past, present and future and their realization. Aspect – perfective and imperfective, progressive, inceptive desiderative, intentional, obligative and compulsive – progressive durative – causation and negation. Voice – active, passive and impersonal. 5. The sentence : its elements and their order – type of sentences – agreement rules.

Module 4: Phonetics articulatory, Acoustic and auditory – organs of speech the mechanism of sound production classification of speech – sounds : vowel and consonant – cardinal vowels – supra – segmental features, stress, pitch : tone and juncture – syllable writing systems ; pictogram ; ideogram syllable script – the phonetic script broad and narrow transcription.

Module 5: Phonology – Phoneme and allophone – types of phonemes segmental and non- segmental – morphophonemic graphology- Morphology – morpheme and allmorph – types of morphemes : free and bound, root stem and affix : derivational and grammatical, prefix, suffix and infix : segmental and non-segmental – paradigmatic relations and morpheme classes, parts of speech : word formation compounding and affixation. -Syntax – structure; syntagmatic relation co-ordination and subordination – embedding and rank – shift – structure of phrases : noun phrase and its elements : verb phrase and its elements clause structure : subject and predicate ; theme and schemes given and new information focus the sentence – endo – centric and exocentric construction – immediate constituent analysis.

Module 6: Grammatical categories : Normal categories number, gender and person-deixis verbal categories: mood, modality, tense and aspect – voice – logical relations.

REFERENCES (TEXT BOOK)

1. Bhasha Vigyan – Dr.Bholanath Tiwari
2. Hindi Bhasha ka Udgam aur Vikas – Dr.Udaynarayan Tiwari
3. Hindi Bhasha : Samrachana aur Prayog – Dr.Bholanath Tiwari & Dr.RavindranathSrivastav
4. Hindi Roop Rachana – Jayendra Trivedi, Lok bharati prakashan
5. Hindi Ka Ithihas aur Nagari Lipi – Dr.Dheerendra Varma
6. Hindi Vyakaran – Kamta Prasad Guru
7. Vyavaharik Hindi Vyakaran – Bholanath Tiwari

REFERENCES(GENERAL)

- A Basic Grammar of Modern Hindi – Aryendra Sharma
- A Case Grammar of Hindi – Lakshmibai Balachandran
- Arthanushasan – Rajmal Bora
- Aspects of Hindi Grammar - Yamuna Kachru
- Hindi Bhasha ki Roop Sanrachana – Bholanath tiwari
- Hindi Bhasha ki Shabda Sanrachana – Bholanath Tiwari
- Hindi ka Bhasha Vaigyanik Vyakaran – (Pub) Kendriya Hindi Sansthan,Agra.
- Hindi ka Samsamayik Vyakaran – Yamuna Kachru
- Hindi ka Vyakhyatmak Vyakaran – Suryabhan Singh
- Hindi Shabdanushasan – Kishoridas Valpayi
- Studies in Hindi-Urdu – A.R.Kelkar

ADDITIONAL: Additional papers are offered as **Extra Departmental Elective** course for **SEMESTER I**

Title of the Course code: HIN -X-411 Beginner's Hindi

Course Title: BEGINNER'S HINDI

CREDITS:2

AIM: This Course aims to Familiarize the students with the Pronunciation, Script & Spelling, Spoken Skills,Comprehension of Hindi language .

COURSE OBJECTIVES :This Course covers Structure Of Hindi,Communicative Contexts Of Hindi, Development Of Vocabulary,Syntax And Discourse Indian Language Computing,Technological Contexts Of Hindi Computing, Development Of Hindi Corpora,Text -To -Speech And Speech- To –Text, Origin And Development Of Hindi Language, Introduction To Hindi Poetry,Introduction To Hindi Prose, Hindi In The International Scene.

COURSE CONTENT :

Module 1:

Spoken&Writtenhindi—Pronunciation, Script & Spelling, Spoken Skills,Comprehension.

Module 2:Applied Hindi Grammar—Structure Of Hindi,Communicative Contexts Of Hindi, parts of speech

Module 3:Development Of Vocabulary,Syntax And Discourse, Hindi Computing,Indian Language Computing,Technological Contexts Of Hindi Computing

Module 4: Development Of Hindi Corpora,Text -To -Speech And Speech- To –Text.

Module 5: Hindi Literature-Origin And Development Of Hindi Language, Introduction To Hindi Poetry, Introduction To Hindi Prose

Module 6: Hindi In The International Scene, Technology and Hindi, Hindi in the field of Advertisement, Usage of Hindi in various scenario.

REFERENCES

1. Bhasha Aur Proudhyogiki- Vinod Kumar Prasad, Vani Prakashan. New Delhi.
2. Bhasha Aur Vyavahar- Brajmohan, Vani Prakashan. New Delhi.
3. Hindi Rooprachana- Editor, Acharya Jayendra Trivedi,Lokbharathi Prakashan, Allahabad
4. Vigyapan. Com-Rekha, Vani Prakashan. New Delhi

SEMESTER: 2

COURSE CODE: HIN-C-421

COURSE TITLE: Ancient Poetry : Bhakti Period

CREDITS: 4

AIM: This course aims to create awareness among students on the forms of Poetry written in Mortal and Immortal devotion and poetry and to Familiarize the students with the concepts of Bhakti movement in Hindi Poetry

COURSE OBJECTIVES : This course covers Ancient form of Hindi Bhakti poetry means poetry written between 14th Century to 17th Century “written by great poets like Kabirdas,Surdas,Tulsidas,and Jayasi.

COURSE CONTENT

Module 1:Bhaktikal-14th To 17th Century Hindi Poetry- Origin of Bhakti Movement-Social-Cultural Aspects- Various religious cults and Philosophies which have influenced medieval Hindi poetry

Module 2:Sant kavya-Alwar Sant-Nirgun Bhakti-Gyanasrayi ,Premasrayi –Kabir, Rahim,Rai Das,Sagun Bhakti- Ram Bhakti kavya,Krishna Bhakti kavya-Soordas,Tulsi Das, Meerabai etc

Module 3:The Contribution of Kabir Das in Medieval Hindi Poetry, Role of Kabir Das in the Bhakti movement.

Module 4:Soordas and his contribution in the Krishna Bhakti Poetry.

Module 5:Tulsi Das and his contribution in the Ram Bhakti Poetry

Module 6: Sufism and Hindi poetry- the tradition of premakhyan as : their characteristic features- Persian,maznavi, and Indian akhyan- malik muhammed jayasi and other prominent poets.

REFERENCES (TEXT BOOK)

- 1.Kabir Vachanamrit – Dr.Vijayendra Snatak and Rameshchandra Misra

- First 24 dohas, first 10 padas .
2. Padmavat Saar – Nagamati Viyogkhand (1 to 18 padas)
3. Ramacharitmanas – Ayodhyakhand. Only from the beginning upto doha 51 to be studied.
4. Sur Pancharatna – Ed. Lalabhadgavandeem
 Vinay padaas – 1 to 5, Balakrishna – 10 to 20, Bhramargeet – 5 to 15 to be studied

REFERENCES (GENERAL)

- Bhakti kavya ki Bhoomika- Dr. Premshankar
- Hindi ke Pracheen Pratinidhi Kavi – Dwarika Prasad Saxena
- Jaisi Granthavali (Introduction) – Ramachandra Shukla
- Jaisi ka Padmavat – Govind Trigunayat
- Kabir – Hazari Prasad Dwivedi
- Sagun Bhakti Kavya ke Darshanik Sroth – R.C. Dev
- Sant Kabir – Dr. Ramkumar Varma
- Surdas – Ramachandra Shukla
- Sur Sahitya : Navmoolyankan – Chandrabhan Ravat
- Sufi Kavya Vimarsha – Dr. Shyam Manohar Pandey
- Uttar Bharath ki Sant Parampara – Parashuram Chaturvedi
- Tulasi Sahitya : Badalta Pratimaan - Chandrabhan Ravat

COURSE CODE: HIN-C-422

COURSE TITLE: Drama and one Act Plays

CREDITS: 4

AIM:

To Familiarize the students with the concepts of Modern Dramas and One act plays.

COURSE OBJECTIVES:

This course covers Dramas written in the romantic period and also dramas written in the modern period, and also One Act Plays written by many authors.

COURSE CONTENT :

Module 1: Drama –Origin of drama in Hindi literature-Different schools and types of Drama-History and Influence of theatre in Hindi literature-various structural aspects of drama such as mythical plays, symbolic plays ballads etc.

Module 2 : One act plays –Origin of One Act Plays-Form And Development-Prominent Playwriters- Upendranath Ashk, Lakshmi Narayan Lal and other prominent Play writers.

Module 3: Emergence of modern Hindi Drama and the role of dramatist Bharatendu Harischandra.

Module 4 : Contribution of Mohan Rakesh in Hindi Drama .

Module 5 : Historical and social plays of Jayasankar Prasad- impact of various aspects of his drama in the Hindi dramatic field

Module 6 : The prominent dramatist Sankar Shesh and his contribution in the post sixty Hindi Drama

REFERENCES (TEXT BOOK)

For detailed Study

1. Aadhe Adhoore – Mohan Rakesh
2. 'Aath Ekanki'- Ed.Devendra Raj Ankur,Mahesh Anand ,Vani Prakashan,New Delhi-one act plays
3. Dhruvaswamini – Jayshankar Prasad
4. Ek Aur Dronacharya – Shankar Shesh

Text Books for General study

1. Andher Nagari
2. Kabira Khada Bazar Mein – Bheeshma Sahni

REFERENCES (GENERAL)

- Adhunik Bharatheeya Natya Vimarsh - Jaidev Taneja, Radhakrishna Prakashan, N.Delhi.
- Bharatendu ka Natya Sahitya – Virendra Kumar Shukla
- Ekanki aur Ekankikar – Ramachandra Mahendra
- Hindi Ekanki : Swaroop aur Vikas
- Hindi Natak - Bachan Singh, Radhakrishna Prakashan, N.Delhi
- Hindi Natakkaar – Jayanath Nalin
- Hindi Natak aur Rangmanch : Pehchan aur Parakh – Indranath Madan
- Hindi Natak ka Atma Sangharsh- Gireesh Rastogi, Lokbharathi Prakashan
- Hindi Natakam par Pashchatya Prabhav – Sripati Sharma
- Hindi Natak : Punarmulyankan – Dr.Satyendra Taneja
- Hindi Natak : Udbhav aur Vikas – Dr.Dasharath Ojha
- Hindi Rangamanch - Balwant Gargi
- Hindi Rangmanch ka Itihas – Dr.C.L.Dube
- Jayashankar Prasad – Nanddulare Vajpayee
- Mohan Rakesh aur Unke Natak – Girish Rastogi
- Mohan Rakesh aur unke Natak- Girish Rastogi-Loka Bharathi, Allahabad
- Natya Bhasha – Govind Chatak
- Natakaloachan ke Sindhanth -Sidhananth Kumar, Vani prakashan- N.Delhi
- Prasad Ke Aithihasik Natak – J.C.Joshi
- Prasad ke Natak : Swaroop aur Sanrachana – Govind Chatak
- Prasad ke Natakam ka ka Shastriya Adhyayan – Jagannath Prasad Sharma
- Ranga Darshan - Nemi Chandra Jain, Radhakrishna Prakashan, N.Delhi
- Rangamanch ke Sindhanth - Mahesh Anand, Rajkamal, N.Delhi
- Rangdharmi Natakkaar Shankar Shesh – Prakash Jaghav
- Ranga Parampara -Nemichandra Jain, Vani prakashan- N.Delhi.
- Rangamanch Lokadharmi, Natyadharmi - Dr.Lakshminarayan Bharadwaj, K I Pachouri [Prakashan, Ghaziabad
- Samakaleen Natak aur RangaManch- Dr. Naraendra Mohan, Vaniprakashan
- Sattothar Hindi Natak -Dr. Neelima Sharma, Vidya Vihar Kanpur
- Sattothari Hindi Natakam ka Rangmancheeya Adhyayan – Rakesh Vyas, Hindi Book centre , New Delhi
- Shankar Shesh : Vyaktitva evam Krititva – Sunita Manjanbail

COURSE CODE: HIN-C-423**COURSE TITLE: Functional Hindi****CREDITS:4**

AIM: This course aims to cater the need of the learner in the globalization arena and to familiarize the students with the concepts of Hindi as Official Language and its functions in administration. This will enable the students to have higher education and job.

COURSE OBJECTIVES : This course covers the use and spread of the Mughal period Style of Khadiboli, Hindi as an official language. Indian constitutional provisions, OL policy and implementation. Need for large scale translation from English to Hindi consequent on the bilingual transitional stage. Problems of translation of office matters from English to Hindi, Technical terminology in Hindi, Difference between common language and Functional language, Specialities of Functional Hindi, Hindi in law, administration, literature, Science and techniques. Computerization in Hindi (Progress and prospects, bilingual and multilingual computers).

COURSE CONTENT

Module 1: Different forms of Hindi Creative Language, Language of Media and Communication, Mother Tongue, National Language and Link language, Localised form of Hindi, Different form of Hindi, Hindi in the International Scenario

Module 2: Hindi as an official language- Different official languages in India. Inevitability of official language in a nation. Hindi as an official language. Indian constitutional provisions – Articles 343 to 351. OL parliamentary 1955, OL committee 1955. OL Act 1963 and revised 1967, resolution 1968, Rule OL 1976 and revised 1987, OL policy and implementation-Need for large scale translation from English to Hindi consequent on the bilingual transitional stage.- Problems of translation of office matters from English to Hindi.

Module 3: Secretarial Practice- Registration, noting, drafting (elementary drafting and advanced drafting), despatch. Different types of official letters, ordinary official letters, office memorandum, memorandum, demi official letter, circular, reminder, notification, office order, press communiqué and press note. U.O note, Notice (Advertisement, tender notice, court notice), Resolution, Endorsement, Telegram Report (types, method of preparing report, qualities etc.) **Technical term-** English-Hindi

Module 4: Technical terminology in Hindi- Difference between common words and technical terms – Need for technical terminology. Sources and principles of coining the technical terms and different opinions. Role of Central Hindi Directorate and scientific and technical terminology commission in coining the technical terms. Technical terminology in Hindi used in the different Functional forms of Hindi such as commerce, administration, law, Journalism, techniques etc.

Module 5: Functional Hindi- Difference between common language and Functional language. Specialities of Functional Hindi. Register. Different forms of Functional Hindi. Hindi in trade, commerce, banking and insurance. Hindi in the media of communication such as Newspapers and periodicals, television and radio. Hindi in law-administration-literature-Science and techniques-. Computerization in Hindi (Progress and prospects, bilingual and multilingual computers).

Module 6: Hindi Computing Language Technology, Hindi software packages, Hindi Computing, Hindi software tools, internet portals of Hindi, Technology development of Indian Languages, Resource centre for Indian Language computing, Online learning, Webadvertising

REFERENCES (TEXT BOOK)

1. Adhunik Patrakarita – Dr. Arjun Tiwari, Vishwavidyalaya Prakashan, Varanasi
2. Computer Samanya Gyan Evam Guide – Ram Bansal Vigyacharya, chapters 1 & 6 to be studied, Vani Prakashan, New Delhi.
3. Prayojanmoolak Hindi – Dangal Jhalte, Prabhat Prakashan

4. Prayojan Moolak Hindi – Dr.R.N.Sreevastav,Kendriya Hindi Sansthan (Agra
5. Rajabhasha Hindi ke Aayam – Dr.Malik Mohammed,Rajpal Sons,New Delhi.

REFERENCES (GENERAL)

- Anuvad traimasik' Patrika ke Aank,Anuvad Parishad,New Delhi
- Bhasha aur Proudtyogiki - Vinod kumar Prasad,Vani Prakashan,New Delhi
- Bhasha' Patrika ke Aank
- Hindi Vigyapan :Parakh Aur Pehchan-Dr.R.Jayachandran,Abhay Prakashan ,Kanpur
- Hindi vividh vyavaharon ki Bhasha - Dr.Suvas Kumar,Vani Prakashan ,New Delhi
- Karyalay Sahayika – Haribabu Kamsal,Kendriya Sachivalay Hindi Parishad,New Delhi
- Paribhashik Shabdavali ki Vikas Yatra – Dr.Gargi Gupt ke Hindi Anuvad Parishad
- Prayojan moolak Hindi aur Patrakarita - Dinesh Prasad Singh
- Praroopan Tippet aur Proofshodhan – Bholanath Tiwari.
- Prayojan moolak Hindi-Vinod Godre
- Rajabhasha Bharati' traimasik Patrika ke Aank (Rajabhasha Vibhag Grihamantralay
- Rajabhasha Hindi aur Kamkaji Hindi – Prakash Chandra Bhari.
- Rajabhasha Sahayika – AvadheshMohan Gupt.
- Sarkari Karyalayom mem Hindi ka Prayog – R.N.Sreevastav,Lokbharati
- Sampadan Kala – K.V.Narayan,Madhya Pradesh Hindi Academy
- Samajik Vigyano ki Paribhashik Shabdavali ke Sameekshnatmak Adhyayan – Dr.Gopalsharma
- Samekit Prashasanik Shabdavali – Vaigyanik aur Takneeki Shabdavali Aayog
- Vigyapan ki Duniya Dr.Kumud Sharma,vani Prakashan New Delhi
- Vigyapan Sidhant aur Kala – Vijay KulSreshth,Mayaprakashan mandir,Kanpur

COURSE CODE: HIN-C-424

COURSE TITLE: Literary Criticism-Eastern & Western Literary Thoughts, Prosody & Poetics

CREDITS:4

AIM: This Course aims to generate interest among learners and apart from all, a total outlook of literature and its relevance to the society can be understood. To familiarise the students with the concepts of Eastern and Western Literary Thoughts is the main target of this course.

COURSE OBJECTIVES:This course covers Ancient Indian Literary thoughts,the theories of Aesthetic pleasures and different schools of literary theory, Prosody and poetics,definition of Poetry ,function of poetry,classification of poetry,various forms and Western literary thought.

COURSE CONTENT

Module 1: Ancient Indian Literary Thought- The theories of Aesthetic pleasures and different schools of literary theory –The Rasa theory of Bharatha and its interpretations.The Alankara Schools of Bhamaha,Udbhata and Rudrata.The Guna school of Dandi – the Riti school of Vamana – the Vakrokti school of Kuntaka – Ouchitya school of Kshemendra – the Dhvani school of Aanandavardhan.

Module 2:Prosody and poetics- Popular chands Doha, Choupai,Rola,Soratta, Barvai,Indravajra, Upendravajra,Vasanthatilaka,Mandakranta.
PopularAlankarasAnupras,Yamak,Shlesh,Vakrokti,Upama,Roopak,Utpreksha, Vyatireka,Virodabhas,Apahnuthi

Module 3: Definition of Poetry ,function of poetry, classification of poetry,various forms of poetry,Prabandh and Muktak Kavya,Mahakavya,various forms of prose, novel,short story,drama,essay,sketches etc.Their techniques,different forms of rasa,riti,guna and shabda shakti.

Module 4: History of western literary thoughts-theory and forms –poetic thoughts of western tradition-theoretical thoughts of western critics

Module 5: Plato and Aristotle: art and reality, art and imitation,art and emotion,the plays of Art in society. Aristotle on drama plot, character and their inter-relation – structure of plot in relation to tragedy – the tragic character – the three unities – Catharsis and its interpretations – catharsis and rasa.

Longinus on the sublime – classicism,neo-classicism and romanticism – Colridge on imagination – Colridge and Wordsworth on poetic diction – Mathew Arnold – Richards – Eliot.

Module 6: Critic approaches: Marxism, Modernism, Psychological Analysis, Existentialism, Symbolism, Realism, Sur-realism,Formalism, New-Criticism, Stylistics, Structuralism, Post-Structuralism, Post-Modernism, Discourses, Feminism, Eco-Criticism and Dalit Criticism.

REFERENCES

1. Alochana se Aage,Rajkamal Prakashan, New Delhi- Dr.Sudheesh Pachouri
2. An introduction to the study of English Criticism , - Dr.B.Prasad, Macmillan.
3. An Introduction to the Study of Literature, Harrap London - Dr.W.H.Hudson
4. Bharatiya aur Pashchatya Kavya Shastra – Dr.Ganapathichandra Gupta.
5. Bharatiya evam Paschatya kavyashastra, Dr.Ganapaty Chandra Gupta Lokbaharati prakashan New Delhi
6. Bharatiya Kavyashaastra : Sambhavanayem – Chandrabhan Ravat
7. Bharatiya Kavyang – Satyadev
8. Bharatiya Kavyashaastra ki Bhoomika – Dr.Nagendra
9. Dr.Sudheesh Pachouri Darida ke Vikhandan aur Sahitya
10. Dr.Renewellek History of Modern Criticism Vol. I & II ,Yale University press
11. Kavyashastra – Dr.Bhageerath Misra
12. Kavya Darpan – Ramdahin Misra
13. Kavya ke Roop – Gulabrai
14. Kavyachintan Ki Paschimi Parampara, Vani Prakashan , Delhi - Dr.Nirmala Jain
- 15 - Making of Literature,Martin Secker and Warburg-. Dr.R A Scott James
16. Kavya Pradeep – Rambahori Misra
17. Kavyang Vivechan – Bhageerath Misra
18. Pashchatya Kavyashastra ka Ithihas.– (Ed). Nagendra
19. Pashchatya Sahitya Chintan – Dr.Nirmala Jain
20. Paschatya Kavyashastra ke Siddant- Dr.shantiswaroop Gupt
21. Paschatya Kavyashastra ki Parampara, NPH- Dr.Nagendra
22. Paschatya Kavyashastra Siddhanat aur Sampraday- Dr.Krishna Vallabh Joshi
23. Viswa sahitya Sastra, nagari Pracharini Sabha,Kashi Dr.Nagendra(Ed)
24. Principles of Literary Criticism- Dr. I. A .Richards
25. Ras,Chand,Alankar – Dr.Ramshankar Shukla Rasal
26. Uttar Adhunikatavad - Jagadeeshwar Chaturvedi
27. Uttaradhunik sahityik Vimarsh,Rajkamal prakashan,New Delhi -Dr.Sudheesh Pachouri

ADDITIONAL: Additional papers are offered as Extra Departmental Elective course for Semester II

COURSE CODE : HIN-X-421

COURSE TITLE : Spoken Hindi

CREDITS :2

AIM: This course aims at the spoken skills and communicative contexts of Hindi .

COURSE OBJECTIVES : This course includes pronunciation, script & spelling, syntax and discourse, spoken skills, communicative contexts of hindi and building up the basic structure of language .

COURSE CONTENT:

Module:1. Pronunciation, Script & Spelling Introduction and the practice of the pronunciation of the Hindi alphabets with pitch, intonation etc

Module: 2. Detailed study of Hindi alphabets comprising of vowels, consonants with mode of writing

Module: 3 Practice of sufficient vocabulary used in various situations at different places

Module: 4. Syntax And Discourse Simple Hindi sentence (imperative, interrogative with simple present, future and past tense. Morphological aspects for the information and function of Hindi Lexicon (noun, pronoun, verb, adverb, gender, adjective, prefix, suffix, case etc.) Syntax and writing practice (covering stylistic and semantic elements)

Module: 5. Spoken Skills- Moods and tenses that focuses on the usage of imperative, interrogative sentences and also deals with the applicability of present, future and past with special “Ne” construction

Module: 6 Communicative Contexts of Hindi that involves the Situation based conversation in Hindi and practising the communication skill to develop the proficiency of the language .

REFERENCES

1. Bolchal Ki Hindi –Dr.Suseela Gupta.,Lokbharati Prakashan ,Allahabad
2. Hindi Cinema Ka Sach - Vani Prakashan, New Delhi
3. Television Sameeksha Sidhant Aur Vyavahar-Sudheesh Pachouri, Vani Prakashan,New Delhi
4. Uchatar Hindi Kosh –Vani Prakashan , New Delhi

SEMESTER-3

COURSE CODE: HIN-C-431

COURSE TITLE: Modern Poetry upto Prayogvad

CREDITS:4

AIM: To Familiarize the students with the concepts of Hindi Modern Poetry specially from 1930 to 1950

COURSE OBJECTIVES : This course covers the Poetry writing from the modern period ,ie: from 20th century till 1941-43. Representative poems have been prescribed for study. Romantic poems and pillars of the Romanticism in Hindi, and progressive literature is on the emphasis. Learners will be able to understand how the trend has been set for the literature and how the writing trends have been formed .

COURSE CONTENT :

Module 1: Poetry – Dwivedi Yug And Its Prominent Poets – Maithili Saran Gupt, Hari Audh

Module 2: Romanticism in Hindi poetry – the romantic pillars of the era – Prasad, Pant , Niral , Mahadevi

Module-3 : Progressive aspects and its impact in Hindi modern poetry- Nirala and his poetry

Module-4: Prominent Poets - Pragativad And Its Prominent Poets – Nagarjun,Kedarnath Agarawal etc- **Module-5** Detailed criticism of Halavard and Dr.Harivamsharai Bachchan

Module-6 Prayogvad and Agyey

REFERENCES (TEXT BOOKS)

For Detailed Study

1. Aaj ke Lokpriya Kavi Pant – Ed.Bachan – Only the first 16 poems
2. Kamayani – Jayshankar Prasad – Only Chinta, Sradha and Aanand
3. Rag-Virag – Nirala – Only the Poem No.'s 8,12,14,40,41,49 & 63.
4. Saket – Maithili Sharangupta – Only Navam Sarg.
5. Sandhini – Mahadevi Varma – Only the poems 2,4,5,7,15,16,18,20,21,22,23 & 37.

Non-detailed

1. Madhushala – Dr.Harivamsharai Bachchan

REFERENCES(GENERAL)

1. Adhunik Sahitya – Nandadulare Vajpayi
2. Adhunik Sahitya ki Pravartiyani – Dr.Namvar Singh
3. Chayavaad – Namvar Singh
4. Chayavadi Kavyadarshan – Dr.J.Ramachandran Nair
5. Hindi Kavita mein Yugaantar – Satyendra
6. Hindi Sahitya : Beesvi Shatabdi - Nandadulare Vajpayi
7. Kamayani : Alochana aur Alochana – (Ed .Indranath Madan
8. Kamayani : Ek Punarmulyankan – Muktibodh
9. Kamayani ke Adhyayan ki Samasyaen – Nagendra
10. Kamayani mein Kavya,sanskriti aur Darshan – Dwarika Prasad Saxena
11. Mahadevi – Dr.Indranath Madan
12. Maithilisharan Gupta : Vyakti aur Kavya – Kamalkant Pathak
13. Naya sahitya : Naye Prashna – Nandadulare Vajpayi
14. Nirala : Nav Mulyankan – Ramratan Bhatnagar
15. Nirala ki Kavya Sadhana – Ramvilas Sharma
16. Saket mein Kavya,Sanskriti aur Darshan – D.P.Saxena
17. Sumitranand Pant – Nagendra

COURSE CODE: HIN-C-432

COURSE TITLE: Novel and Short Story

CREDITS: 4

AIM: To Familiarize the students with the concepts of Modern Hindi Novel and Short stories.

COURSE OBJECTIVES : This course covers Origin and development of Hindi Fictions In General and Hindi novels and short stories in particular. Characterization, plot and new trends have to be analyzed.

COURSE CONTENT :

Module 1: Novel-Origin And Development-Social Novels- Realism And Progressivism – Anchalikta-Psychological Novels,Historical Novels,Major Novelists And their Works

Module 2: Features of novels since 1960 and its influence on Hindi literature and the analysis of latest trends in the writings.

Module 3: Agney and his contribution in the post sixty novels – his style of writing- thematic distribution.

Module 4: The contribution of female novelists in Hindi literature –works of Usha Priyamvada – works of Chitra Mudgal .

Module 5: Short Story- Origin And Development – Pre Premchand Period-Premchand Period- Post Premchand Period-.

Module 6: Influence Of Marxism and Progressive Movement- Nayi Kahani-Samkaleen kahani

REFERENCES (TEXT BOOKS)

For Detailed Study

1.Short Story

Katha yathra (Ed.) Dr. Rajendra Mishra, Takshashila Prakashan, New Delhi

Ten stories included in the Text

Only the following ten stories to be studied-

- i) Sajjanata ka dand – Premchand
- ii) Aakash deep – Jayshankar Prasad
- iii) Samay-Yashpal
- iv) Ek kaidi –Jainendra kumar
- v) Faulad ka akash-Mohan Rakesh
- vi) Akeli –Mannu Bhandari
- vii) Dukhon ke raste – Kamaleswar
- viii) Jhoota Darpan – Usha Priyamvad
- ix) Pahad –Nirmal Varma
- x) Sikka Badal Gaya –Krishna Sobti Rakesh Vatsa

2. Novels

1. Giligadu – Chitra Mudgal
2. Shekhar Ek: Jeevani (Part -1) –Agyey
3. Shesh Yatra –Usha Priyamvada
4. Sevasadan – Premchand

REFERENCES (GENERAL)

- Aaj ka Hindi Upanyas – Indranath Madan
- Adhunik Hindi Kahani – Ed.G.P.Vimal
- Bharteey Upanyas ki Avadharna aur swaroop – Dr. Alok Gupt, Rajkamal Prakashan, new Delhi
- Hindi Kahani Philhal – Chandrabhan Ravat
- Hindi Kahani : Shilp ke Vikaas – Lakshmi Narayan Lal
- Kahani Nayi Kahani – Dr.Namvar Singh
- Hindi Upanyas ki Pravartiyaam – Dr.Shashibhushan Sinhal
- Hindi Upanyas : Sidhant aur Sameeksha – Dr.Makhanlal Sharma
- Hindi Upanyas : Shilp aur Prayog – Tribhuvan Singh
- Hindi Upanyas : Yug Chetana aur Pathakiya Samvedana – Dr.Mukund Dwivedi
- Marxvad aur Hindi Upanyas – Dr.N.Ravindranath
- Premchand Ke Nari Patra – Om Avasti
- Nayi kahani ki Bhoomika – Kamaleshwar

- Samkaleen Hindi Upanyas -Dr.N.Mohanan,Vani Prakashan ,New Delhi
- Samkaleen Hindi Upanyas dasha aur disha - Dr.Pashupatinath Upadhyay,Jawahar pustakalay,Mathura
- Upanyaskar Premchand – Dr.Suresh Chandra Gupta

COURSE CODE: HIN-C-433

COURSE TITLE: Indian Literature

CREDITS:4

AIM: To Familiarize the students with the concepts and nature of Indian Literature.

COURSE OBJECTIVES: This course covers different perspectives of Indian Literature and the concept of comparative literature . analysis of indian literature apart from the linguistic diversities. To achive a complete outlook of Indian culture and morals through the study of indian literature.

Module 1: Indian Literature : the nature and scope of Indian Literature.The influence of Sanskrit on Indian Literature.The problems related to the diversity of language – regional culture and socio- political environment.The pan-Indian features reflected on Indian literature – socio-cultural-political impacts on Indian literature.The sociological aspects of indianness. Social stratification reflected on Indian literature.Indian values and morals reflected on Indian literature.

Module 2: Comparative Studies – Concept and scope. Comparative Studies of Hindi and Indian literature in various prose forms – trends and theme. RELEVANCE OF COMPARATIVE STUDIES IN MODERN LITERATURE

Module 3: Sahitya Mein Deshi Bhashaom Ki Prathishta, Bharatiya Sahitya Ke Adhyayan Ki Samasyayem, Bharathiya Sahitya Mein Bharath Ka Bimb.

Module 4: Bahu Bhasheeya Samaj Mein Anuvad

Module 5: Tulanatmak Bharathiya Sahitya- Analysis of Indian Drama highlighting the contribution of Vijay Tendulkar –salient features of Indian fiction with comparison to Vishnu Skharam Khandekar’s Novels – Indian poems and its prominent features.

Module 6: Mahatma Gandhi ke Vichar aur Bharatiya Lekhak.

REFERENCES (TEXT BOOKS)

1.Anthology of Selected Indian Poems as follows:

1.Kashmiri - Rahman Rahi	Boodi Aurat Ka Ekalap
Chandrakantha	Nishkasitom Ki Basti Mein
2.Punjabi – Pash	Mein Poochta Hoom
Amrita Preetham	Main, Kanwari
3..Marathi – Chandrakant Patil	Barsom Se
Sharan Kumar Limbale	Main
4. Gujarati – Yoseph Mekwan	Sarpdamsh
Ramesh Parekh	Amarlevi Ne Kaha
5. Bengali – Sunil Gangopadhya	Thodi Si Pyar Ki Bathem
Sadhana Mukhopadhyay	Pratibandhv
6. Oriya – Sitakant Mahapatra	Ek Bhikari Chokare Ki Mout
Jagnath Prasad Das	Kalahandi
7. Assamese – Harekrishna Deka	Dwar
Neelamani Fukkan	Yahim Se Pani
8.Kannada - Gopalkrishna Adiga	Kuch Karo Bhai
9.Telugu - Varvar Rao	Vasant Kabhi Alag Hoka – Nahin Aata Hai

- | | |
|-------------------------------------|-------------------------|
| Sheela Lolita | Itihas Phir Se Likhenge |
| 10. Tamil - Salai Elanthirayan | Bakari aur Bhedia |
| 11. Malayalam - K.G. Sankara Pillai | Kochin ke Darakht |
2. Ghasiram Kotwal (Drama) – Vijay Tendulkar
3. Yayati (Novel) – Vishnu Saktharam Khandekar, Rajpal & Sons, Delhi

General Study

1. Arogyaniketan Tarashankar Banerjee – Rajpal and sons
2. Chinna Mastha- Indira Goswami – Katha Books

3. Ten Stories – Bharathiya Kahaniyam . Ed.Dr. K.Vanaja. Published by Rajpal and Sons

- Bheeshan Yudh Ke Bad – Mahasweta Devi (Bangali)
- Na Jane Kohn Rang Re – Amruta Preetam (Punjabi)
- Dhah Gaya – Lanchenba Meetai (Manipuri)
- Aandhi – P.Padmaraj (Telugu)
- Bees Rupaye – Daya Pawar (Marati)
- Aagantak – Kishore Yadav (Gujarati)
- Sanyog – U.R.Anantamoorti[Kannada]
- Nagar – Sujatha (Tamil)
- Sampraday – Jagannath Prasad Das (Oriya)
- Bhunmachali – Harikrishna Kaur (Kashmiri)

REFERENCES (GENERAL)

- Aaj ka Bharatiya Sahitya – Eds.Prabhakar Machve & S.H.Vatsyayan
- Auseelan – Journal CUSAT, Kathasahitya mein Bharateeyata, Kavita mein Bharateeyata,Natak Mein Bharateeyata, Alochana Mein Bharateeyata
- Bharatiya Bhashayem aur Hindi Anuvad : Samasya Samadhan – Ed.Dr.Kailas Chandra Bhatia, Vani Prakashan
- Bharatiya Sahitya ki Bhoomika – Ramvilas Sharma,Rajkamal Prakashan.
- Bharathiya Sahitya - Dr. Ram Chabila Tripathi, Vani Prakashan, Delhi
- Bharaathiya Sahitya Darshan- Dr. Krishnalal Hans, Grantham Kanpur
- Bharatiya Sahitya – Dr.Nagendra
- Bharathiya Sahitya vividh Paridrishya- Dr. Vijaya Raghava Reddy.Sahitya sahakar, N.Delhi
- Bharathiyatha Soundarya Sastra kiBhoomika – Dr. Nagendra, National PublishingHouse, New Delhi
- Comparative Indian literature 2 Vol. – Dr.K.M.George.
- Comparative literature : Method and Perspective – Eds.N.P.Stallknect & H.Frenz
- Sahitya Itihas aur Sanskriti – Dr.Shivkumar Mishra, Vani Prakashan N.Delhi
- Tulnatmak Sahitya – Ed.Dr.Nagendra,National Publishing House,Delhi.
- Tulnatmak Sahitya – Dr.N.E.Vishwanath Iyer,Vidyavihar,Delhi
- Tulnatmak Adhyayan: Bharatiya Bhashayen Aur Sahitya-(Ed)Rajurkar Rajkamal Bora
- Tulanatmak sahitya: Bharatiya pariprekshya-Indranath Choudhary,Vani Prakashan, N.Delhi
- Tulanatmak sahitya: Swaroop aur Samasyayem. Editors, Bhahadur Rajurkar,Raj Bora VaniPrakashan N.Delhi
- Tulanatmak sahitya: – Dr. Nagendra, National Publishing House, N.Delhi
- Vishnu Saktharam Khandekar – By M.D.hat Kangalkar,T.R.Ramesh Chandra Sharma

COURSE CODE: HIN-C-434

COURSE TITLE: History of Hindi Literature since 1960

CREDITS: 4

AIM: To Familiarize the students with the concepts of Modern Hindi Literature from 1960.

COURSE OBJECTIVES : This course covers History of Hindi Language, the Indo-European family of Language, History of Hindi Literature especially post independent literature, post sixty literary experiments, movements, New poetry, anti poetry, new stories, anti stories, classics, neo-classicism existentialism, structuralism, post structuralism, deconstruction etc.

Module 1: Modern period – Development of Hindi Literature since 1960- entering the post modern era

Module-2: Prose: Development of various prose forms and prominent writers – their contribution to the modern writing.

Module-3: Salient features of Hindi fiction—emergence of modern female writers—vivid thematic distribution based on contemporary social aspects

Module-4: Emergence of new poetry and its various streams – new poetry-anti poetry- contemporary poetry and poets

Module-5: Contribution of Hindi Drama – theatrical aspects of new drama – prominent dramatists of the age – various features and types of drama – problems faced by this literary stream in the post modern age .

Module-6: Various streams of criticism in literature- Psychological criticism ,Existentialism- Formalism,

New criticism, stylistics, Structuralism, Post- structuralism (Theory of Deconstruction)

REFERENCE (TEXT BOOKS)

1..Hindi Sahitya Ka Itihas – Dr.Nagendra & Dr.Hardayal

2.Hindi Sahitya Ka Doosra Itihas – Dr.Bachan Singh

REFERENCE (GENERAL)

- Adhunik Hindi Sahitya Ki Pravartiyam – Dr.Namvar Singh
- Dwiteeya Mahayudhottar Hindi Sahitya Ka Itihas – L.S.Varshneya
- Hindi Sahitya Ka Brihad Itihas – Nagari Pracharani Sabha,Varanasi
- Hindi Sahitya : Yug Aur Pravartiyam – Dr.Shivakumar Sharma

SEMESTER-4

COURSE CODE: HIN-C-441

COURSE TITLE: Modern Poetry since Prayogvad

CREDITS:4

AIM: To Familiarize the students with the concepts of Modern Poetry after 1943.

COURSE OBJECTIVES : This course covers Development of modern poetry in hindi literature and it covers some representative modern poetry and also two non detailed study of poetry 1943 to till.

Module 1: Streams of prayogvaad in Hindi poetry-Poets since prayogvad like Agyey, Bhavaniprasad Misra, Keerthi Chowdhari, Lakshmikant Varma, Vinod Kumar Shukla, Muktibodh. Girija Kumar Mathur, Dharmavir Bharati, Sarveshwar Dayal Saxena etc.

Module 2: Agyey and his contribution in the contemporary poetry .

Module 3: Muktibodh and the fantastical elements in his poetry – symbolic nature of the poetry **Module 4:** Role of the contemporary poets in Hindi poetry focussing the social aspects in its vivid forms especially Bhavaniprasad Misra, Keerthi Chowdhari, Neelesh Raghuvanshi, Katyayani, Om Prakash Valmiki, Dr.Vidyanivas Mishra .

Module 5: Contribution of Ramdhari singh Dinkar and Jagdish Chaturvedi.

Module 6: Study of Hindi poetry pertaining to kerala

TEXT BOOKS:

Detailed Study

I. Hindi Kavita Prayogvad aur uske baad– (Ed.) Jayamohan.M.S .

Only the following lyrics are to be studied.

- 1.Geeth Farosh – Bhavaniprasad Misra.
- 2.Anupasthithi – Keerthi Chowdhari
- 3.Dhaba –Neelesh Raghuvanshi
- 4.Aurat Aur Ghar –Katyayani
- 5.Muthi Bhar Chaval –Om Prakash Valmiki

II. Aaj ke Lokpriya Kavi Agyeya – Dr.Vidyanivas Mishra.

Only the following lyrics are to be studied.

- 1.Ek Sannata Bunta hum
- 2.Bavara Aheri
- 3.Samraghi ka Naivedyadan
- 4.Naya Kavi-Aatma Sweekar
- 5.Shabda aur Satya
- 6.Jo Kaha Nahi Gaya
- 7.Hiroshima
- 8.Nadi ke Dweep
- 9.Dooj ka Chand
- 10.Asadhya Veena.

III.Naya Saptak – (Ed) Rakesh Gupta & Rishikumar Chaturvedi – Lokbharati.

Only the following poems are to be studied.

- 1.Vasant Geet,Ud Chal Haril,Savan Megh,Kalagi Bajre ki,Yah Deep Akela,
by Sachidanand Vatsyayan Agyeya.
- 2.Bhramarakshas,Ek Aroop Shoonya ke Prati by Muktibodh.
- 3.Choodi ka Tukda,Do Chitra,Proudh Romance by Girija Kumar Mathur.
- 4.Curiomart mein Arjun ki Talash karte Sri Krishna,Mera Aparadh,Itihas Sethu,
Ek Sahi Varshaganth manane ke Galath tareeke by Lakshmikant Varma.
- 5.Kavita ki Mout,Tuta Pahiya by Dharmavir Bharati
- 6.Rat Bhar,Mene Kab Kaha,Yahi Kahi Ek Kachchi Sadak Thi,Suryoday by Sarveshwar
Dayal Saxena.
- 7.Baraste hein Megh jhar-jhar ,Nistabdh Aadhi Raat,ekant,Devata ka Prapya,Agaadh
ka Swagath by Keerti Choudhari.

IV. Keral Ki Hindi Kavita – Keral Hindi Sahitya Academy,Tvpm.

Poems to be studied –

- 1.Prakarti Rahasyamayi Maa – (Dr.N.Chandrashekharan Nair)

2. Jeene Ki Lalkaar – (P.Narayan)
3. Shahar mein Cheeta (Dr.P.V.Vijayan)

Non-detailed Study

1. Urvashi – Ramdhari Singh Dinkar
2. Suryaputra – Jagadish Chaturvedi

REFERENCES(GENERAL)

- Agyeya Aur Adhunik Rachana ki Samasyaen – Ramswaroop Chaturvedi
- Agyeya Muktibodh : Ek Vishleshan – Ramesh Sharma
- Bhavaniprasad Mi Hindi ke Pracheen Pratinidhi Kavi – Dwarika Prasad Saxena sra – (Ed) Sureshchandra Tyagi
- Kavita ke naye Pratiman – Dr.namvar Singh
- Nagarjun : Jeevan aur Sahitya – Dr.Prakash Chandra Bhatt
- Nagarjun,Muktibodh : Ek Vishleshan – Ramesh Sharma
- Naya Hindi Kavya – Dr.Shivkumar Mishra
- Naya Kavita Ka Aatmasangharsh – Muktibodh
- Naya Kavita ke Sath Adhyay – Dr.Kanti Kumar
- Naya Pratiman Purane Nikash – Lakshmikanth Varma
- Naya Srijan Naya Bodh – Dr.Krishnanath Palival

COURSE CODE: HIN-C-442

COURSE TITLE: Translation Theory and Practice

CREDITS: 4

AIM: To Familiarize the students with the concepts of Translation and its different forms.

COURSE OBJECTIVES: This course covers translation and interpretation types of , inter semiotic, inter-language and intra language –. Translation of creative works and non creative works–Problems for translation between Hindi, English and Malayalam., Phonological problems in transliteration. Theoretical practice includes translation from Hindi to Malayalam and English , from Malayalam to Hindi and from English to Hindi. The candidate is required to comment and evaluate his own translation. Passages for translation will be of about 100 words related to creative and non-creative writings”.

Module 1: Theory of Translation

The term ‘translation’ and its equivalents in Hindi and Malayalam. Definition of translation – qualities of a good translation – translation and interpretation qualities of a translator and of an interpreter – translation and original writing. The need for translation – importance of translation in the present world.

Module 2: The notion of equivalent in translation. Analysis – transfer and structuring – revision and evaluation – translation an art or a science – intrusion of the translator – the problem of style and diction, the time gap between the original and a translation. Types of Translation – inter semiotic, inter-language and intra language–types of inter-language translation, the parameter, employed, totality, completeness, literalness, freedom, directness, function, medium, machine translation.

Module 3: Linguistics in translation – linguistic models of translation – Nida, Catford and

Bathgate – a translator’s awareness of language and linguistics – bilingualism- Text, the unit of translation – means of text formation, text and sentences, inter-sentence

Cohesion – order of elements of sentences,significance of marked order – lexical items
Formation of words –technical items – loan words : different types – the question of
synonymy,pronouns and terms of address – idioms,phrases and pro-verbs –
transliteration.

Module 4: Translation of creative works – metre,rhythm and rhymes,impoetry – features of spokenlanguage and translation of dramatic and fictional works – the problem of cultural incompatibility in the case of images, metaphors and symbols – translation or transcreation.Translation of non-creative works – problems of terminology,guidelines laid down by the Commission for technical technology – the problem of style and diction – types of texts and their addressies.

Module 5: Problems for translation between Hindi,English and Malayalam.Phonological problems in transliteration-second person pronouns and social Stratification -terms of address : the Malayali's tendencies to avoid the first person pronouns within the family circle . The existential and possessive construction – order of clause structure elements in such cases and its significance. Causative and Negation. Voice and difference in meaning it involves – modulation of verbal meaning in Hindi and in Malayalam and the problem of conveying it in translation – English Phrase ,verbs.Meaning difference of Sanskrit loan words in Hindi and Malayalam and its implication in translation.The absence of relative pronoun in Malayalam and the resulting problem.Non correspondence in the use of case endings or post positions in Hindi and Malayalam and prepositions in English.Formal incompatibility of foreign names in Hindi,MalayalamandEnglish.Lexical items having a local colour.

Module 6: Practice of commentation and translation.Translating from Hindi to Malayalam and English ,from Malayalam to Hindi and from English to Hindi.The candidate is required to comment and evaluate his own translation.Passages for translation will be of about 100 words related to creative and non-creative writings.

REFERENCES (TEXT BOOKS)

1. Anuvad Vigyan-Dr.Bholanath Tiwari.

REFERENCE (GENERAL)

- Anuvad Abhyas 3&4-Dakshin Bharath Hindi Prachar Sabha
- Anuvad Kala- Dr.N.E.Vishwanatha Iyer
- Anuvad Kala: Kuch Vichar- Anand Prakash Khemani
- Anuvad Sidhanth ki Rooprekha –Dr.Suresh Kumar

COURSE CODE: HIN-E-443

COURSE TITLE: Elective –Special Author-Premchand

CREDITS:4

AIM:To Familiarize the students with the concepts of Premchand era and Premchand's contribution to Hindi Literature.

COURSE OBJECTIVES :This course covers The learning material consists of the entire works of the author chosen. Some works or Portions of works will be prescribed for detailed study and therefore the question paper will contain questions for annotation

Module 1: The learning material consists of the entire works of the author chosen. The main planks on which the learning material will be dealt with The literary milieu of the time of the author – social, political and cultural situation in which the author lived and worked. Life of the author – main incidents of his life bearing on his literary creativity – his interests.

Module 2: The chronology of his works – their themes and contents – sources of his themes – disputed authorship if any. The literary form/forms to which his works belong – the development of it/them prior to his arrival, his contribution to it/them and its / their later development.

Module 3: The stubborn commitment of the writer towards the age – impact of Gandian ideologies – depiction of urban life and thus highlighting the Indian culture through his writings – transformation of his Gandian principles to Marxist thoughts.

Module 4: Analysis of Premchand's main works from the perspectives of – Plot construction and characterization (in case of works of a narrative or dramatic nature) Stage craft (in case of drama) Metre and rhythm (in case of poetry Subject matter, thought and exposition (in case of non-narratives) Language and diction : imagery and metaphor, symbolism, myths and archetypes and other formal properties.

Module 5: Vision of the author, his ideological learnings (philosophical, social, political, cultural and psychological) and how they have coloured his works or influenced on him- relevance of his work and farsightedness that paved a solid path in the Hindi literary field. How he has affected the literary taste and sensibility of his times and its impact on contemporary literature.

Module 6: Premchand's comparative position among his contemporaries and among the entire writers of the language- Various contexts of Premchand's writings – Literary theory of Premchand compared to his contemporaries – transition of his idealistic theories to realistic approach.

REFERENCES(TEXT BOOKS)

1. Godan – Premchand
2. Kafan aur anya Kahaniyam – Premchand
3. Kuch Vichar – Premchand

General Study

1. Complete works of Premchand

REFERENCES (GENERAL)

- Kalam Ke Mazdur : Premchand – Madan Gopal
- Kalam Ke Sipahi : Premchand – Amrit Rai
- Premchand : Vyakti Aur Sahityakar – Manmathnath Gupta
- Premchand - Gangaprasad Vimal

- Premchand Aur Unka Yug – Ramvilas Sharma
- Premchand : Jeevan Aur Kritiya – Hansraj Rahbar
- Premchand : Moolyankan – Indranath Madan
- Premchand Ghar Mem – Shivarani Premchand
- Premchand : Ek Adhyayan – Rajeswar Guru
- Premchand Ke Sahitya Sidhant – Narendra Kohli
- Premchand : Vividh Prasang – Ed.Amrit Raj
- Patrakar Premchand Aur Manas – Ratnakar Pandey
- Premchand Choti Patri – Ed.Amrit Rai
- Premchand Ka Punarmoolyankan – Shambhunath
- Premchand Aur Bharatiya Kisan – Rambaksh
- Premchand : Our Contemporary – Shivakumar Misra
- Premchand : Bharatiya Sandarbh – Nirmala Jain
- Samasyamoolak Upanyaskar Premchand – Mahendra Bhatnagar
- Shailivigyan Aur Premchand Ki Bhasha – Suresh Kumar
- Upanyaskar Premchand – Suresh Chandra Gupta

COURSE CODE: HIN-D-444

COURSE TITLE: Dissertation

CREDITS:4

AIM: To Familiarize the students with the concepts of Dissertation on a special topic.

COURSE OBJECTIVES : This course aims that the learner has to submit a dissertation on a selected topic , there will not be examinations on this paper but there will be viva-voce based on the study done by the student
