



**Maharaja's
College
Ernakulam**



Re-Accredited by NAAC with 'A Grade'
Affiliated to Mahatma Gandhi University
Centre of Excellence under Govt. of Kerala
Identified by UGC as College with Potential for Excellence

CENTRE OF EXCELLENCE FOR P.G STUDIES AND RESEARCH CENTRE

DEPARTMENT OF HINDI



Post Graduate Curriculum and Syllabus

M.A HINDI

2019 Admission Onwards

Maharaja's College, Ernakulam

A Government Autonomous College

Affiliated to Mahatma Gandhi University, Kottayam

Post Graduate Degree Programme in Hindi

2019 Admission Onwards

Board of Studies in Hindi

Sl. No.	Name of Member	Designation
1	Dr.Indu Velsar	Chairman, BoS Hindi
2	Dr. N. Mohanan	External Member
3.	Dr. R. Jayachandran	External Member
4	Dr. T.N Viswambaran	External Member
5	Dr. Sumonmol Varghese	External Member (Govt. Nominee)
6.	Dr. Sreenath Bhatt	External Member (Alumini)
7	Dr. Jayaprabha C.S	Internal Member
8	Dr.Sailaja.K	Internal Member
9	Dr. Bindu M.G	Internal Member
10	Dr. Lalimol Varghese.P	Internal Member
11	Dr. Anitha P.L	Internal Member
12	Dr. Bindhu A.K	Internal Member

MAHARAJA'S COLLEGE, ERNAKULAM
(A GOVERNMENT AUTONOMOUS COLLEGE)
REGULATIONS FOR POST GRADUATE PROGRAMMES
UNDER CHOICE BASED CREDIT SYSTEM
(2019 Admission onwards)

1. SHORT TITLE

- 1.1. These Regulations shall be called as Post Graduate Regulations (2019) of Maharaja's College (Autonomous) under the Choice Based Credit System.
- 1.2. These Regulations shall come into force from the Academic Year 2019-2020 onwards

2. SCOPE

- 2.1. The regulation provided herein shall apply to all regular post-graduate programmes, MA/MSc/M.Com, conducted by Maharaja's College (Autonomous) with effect from the academic year 2019-2020 admission onwards.

3. DEFINITIONS

- 3.1. 'Programme' means the entire course of study and Examinations.
- 3.2. 'Duration of Programme' means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be of 4 semesters.
- 3.3. 'Semester' means a term consisting of a minimum of 90 working days, inclusive of examination, distributed over a minimum of 18 weeks of 5 working days each.
- 3.4. 'Course' means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures / tutorials / laboratory or fieldwork / seminar / project / practical training / assignments/evaluation etc., to meet effective teaching and learning needs.
- 3.5. 'Credit' (Cr) of a course is a measure of the weekly unit of work assigned for that course in a semester.
- 3.6. 'Course Credit' One credit of the course is defined as a minimum of one hour lecture / minimum of 2 hours lab/field work per week for 18 weeks in a Semester. The course will be considered as completed only by conducting the end semester examination. The total minimum credits required for completing a PG programme is 80.
- 3.7. 'Programme Core course' Programme Core course means a course that the student admitted to a particular programme must successfully complete to receive the Degree and which cannot be substituted by any other course.

- 3.8. 'Programme Elective course' Programme Elective course means a course, which can be substituted, by equivalent course from the same subject and a minimum number of courses is required to complete the programme.
- 3.9. 'Programme Project' Programme Project means a regular project work with stated credits on which the student undergo a project under the supervision of a teacher in the parent department / any appropriate research center in order to submit a dissertation on the project work as specified.
- 3.10. 'Seminar' seminar means a lecture expected to train the student in self-study, collection of relevant matter from the books and internet resources, editing, document writing, typing and presentation.
- 3.11. 'Evaluation' means every student shall be evaluated by 20% in-semester assessment and 80% end- semester assessment.
- 3.12. 'Repeat course' is a course that is repeated by a student for having failed in that course in an earlier registration.
- 3.13. 'Audit Course' is a course for which no credits are awarded.
- 3.14. 'Parent Department' means the Department which offers a particular post graduate programme.
- 3.15. 'Department Council' means the body of all teachers of a Department in a College.
- 3.16. 'Faculty Advisor' is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.
- 3.17. 'Letter Grade' in a course means a letter symbol (S,A,B,C,D, etc.) which indicates the broad level of performance of a student in a course.
- 3.18. Each letter grade is assigned a 'Grade point' (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.
- 3.19. Credit Point (CP) of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course $CP=GP \times Cr$.
- 3.20. Extra Credits are additional credits awarded to a student over and above the minimum credits required for a programme for achievements in co-curricular activities carried out outside the regular class hours as directed by the Mahatma Gandhi University
- 3.21. Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the

total number of credits and shall be rounded off to two decimal places.

3.22. Grace Marks means marks awarded to course/s, as per the UO's issued from time to time, in recognition of meritorious achievements in NSS/Sports/Arts and cultural activities.

4. PROGRAMME STRUCTURE

4.1. Students shall be admitted into post graduate programme under the various faculties.

4.2. The programme shall include two types of courses, Program Core (C) courses and Program Elective (E) Courses. There shall be a Program Project (P) with dissertation to be undertaken by all students. The Programme will also include assignments, seminars / practical, viva (V) etc., if they are specified in the Curriculum.

4.3. There shall be various groups of Programme Elective courses for a programme such as Group A, Group B etc. for the choice of students subject to the availability of facility and infrastructure in the institution and the selected group shall be the subject of specialization of the programme.

4.4. Project work

4.4.1. Project work shall be completed by working outside the regular teaching hours.

4.4.2. Project work shall be carried out under the supervision of a teacher in the concerned department.

4.4.3. A candidate may, however, in certain cases be permitted to work on the project in an Industrial / Research Organization on the recommendation of the Supervisor.

4.4.4. There should be an in-semester assessment and end-semester assessment for the project work.

4.4.5. The end-semester evaluation of the Project work is followed by presentation of work including dissertation and Viva-Voce.

4.5. Seminar Lectures

4.5.1 Every PG student shall deliver one seminar lecture as an internal component for every course. The seminar lecture is expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.

4.6 Test Papers

4.6.1 Every student shall undergo at least two class tests as an internal component for every course.

4.7 Assignments

4.7.1 Every student shall submit one assignment as an internal component forevery course.

4.8 Attendance

4.8.1 The attendance of students for each course shall be another component of in-semester assessment.

4.8.2 The minimum requirement of aggregate attendance during a semester for appearing theend semester examination shall be 75%.

4.8.3 Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of two times during the whole period of post graduate programme.The last date of submitting application form shall be the cut-off date for calculating attendance for determining the condonation of shortage of attendance at the time of registering for end semester examinations

4.8.4 If a student represents his/her institution, University, State or Nation in Sports, NSS or Cultural or any other officially sponsored activities such as college union / university union activities, he/she shall be eligible to claim the attendance for the actual number of days participated subject to a maximum of 10 days in a Semester based on the specific recommendations of the Head of the Department and Principal of the College.

4.8.5 A student who does not satisfy the requirements of attendance shall not be permitted to take the end-semester examinations.

4.8.6 Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch.

4.9 Maximum Credit

4.9.1 No course shall have more than 4 credits.

4.10 Viva-Voce

4.10.1 Comprehensive Viva-voce shall be conducted at the end semester of the programme. Comprehensive Viva-Voce covers questions from all courses in the programme.

4.11 Alpha numeric code

4.11.1 Each course shall have an alpha numeric code number which includes abbreviation of the subject in two letters, the semester number, the code of the course and the serial number of the course ('C' for Program Core course, 'E' for Program Elective course, 'O' for Open Elective course, 'P' for Practicals, 'D' for Project/ Dissertation and 'V' for comprehensive Viva).

5. REGISTRATION

- 5.1. A student shall be permitted to register for the programme at the time of admission.
- 5.2. A student who registered for the course shall complete the course within a period of 8 semesters from the date of commencement of the programme.

6. ADMISSION

- 6.1. Eligibility and Norms for admission and reservation of seats for various Degree Programmes shall be according to the rules framed by the Mahatma Gandhi University/State Government from time to time.
- 6.2. Candidates for admission to the first semester of the PG programme shall be required to have passed an appropriate Degree Examination of any recognized University or authority accepted by the Academic council of the Maharaja's College.
- 6.3. The candidate has to register all the courses prescribed for the particular semester.
- 6.4. Cancellation of registration is applicable only when the request is made within two weeks from the time of admission.
- 6.5. Students admitted under this programme are governed by the Regulations in force.

7. PROMOTION

- 7.1. A student who registers for the end semester examination shall be promoted to the next semester.

8. EXAMINATION

- 8.1. There shall be end semester examination at the end of each semester.
- 8.2. The answers must be written in English except for those coming under Faculty of Languages.
- 8.3. Practical examinations shall be conducted by the college at the end of even semesters only.
- 8.4. Project evaluation and Viva -Voce shall be conducted at the end of the programme only.

8.5. Practical examination, Project evaluation and Viva-Voce shall be conducted by two external examiners.

9. END-SEMESTER EXAMINATION

9.1. The examinations shall normally at the end of each semester. There shall be one end-semester examination of 3 hours duration in each lecture based course and practical course.

9.2. A question paper may contain short answer type/annotation, short essay type questions/problems and long essay type questions.

10. EVALUATION AND GRADING

10.1. Evaluation

10.1.1 The evaluation scheme for each course shall contain two parts; (a) in-semester evaluation and (b) end-semester evaluation. 20 marks shall be given to in-semester evaluation and the remaining 80 marks to end-semester evaluation. Both in-semester and end semester evaluation shall be carried out by using in mark system. Both internal and external marks are to be mathematically rounded to the nearest integer.

10.1.2 Internal evaluation

10.1.2.1 The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars and attendance in respect of theory courses and based on written tests, lab skill/records/viva and attendance in respect of practical courses. The marks assigned to various components for in-semester evaluation is as follows.

Components of In-semester Evaluation (For theory)

Components	ComponentMarks
Assignment	4
Seminar	4
Two Test papers*	8
Attendance	4
Total	20

*Marks of Test Papers shall be the average

Components of In-semester Evaluation(For Practical)

Components	ComponentMarks
Attendance	4
Laboratory Involvement	4
Written/Lab Test	4
Record*	4
Viva	4
Total	20

*Marks awarded to Record should be related to number of experiments recorded

a)Evaluation ofAttendance

% of attendance	Mark
91 and above	4
81 to 90	3
76 to 80	2
75	1
< 75	0

(Decimals are to be rounded to the next higher whole number)

b) Evaluation of Assignment

Components	Marks
Punctuality	1
Content	1
Conclusion	1
Reference/Review	1
Total	4

c) Evaluation of Seminar

Components	Marks
Content	1
Presentation	2
Reference/Review	1
Total	4

d) Evaluation of Project

Components of Project Evaluation	Marks
In Semester evaluation	20
End Semester Dissertation	50
End Semester Viva-Voce	30
Total	100

e) In-semester Evaluation of Project

Components	Marks
Topic/Area selected	2
Experimentation/Data collection	4
Punctuality	2
Compilation	4
Content	4
Presentation	4
Total	20

10.1.2.2 To ensure transparency of the evaluation process, the in-semester marks awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of external examination. There shall not be any chance for improvement for in semester marks.

10.1.2.3 The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course and a copy should be kept in the college for at least one year for verification.

10.1.3 End-Semester Evaluation:

10.1.3.1 The end-semester evaluation in theory courses is to be conducted by the college with question papers set by external experts. The answers must be written in English except those for the Faculty of Languages. There shall be double evaluation for all the answer script, the first valuation shall be carried out by the internal examiner and the second by the external examiner. The answer scripts valued by the Internal Examiner should be rechecked by the Chairman/chief examiner of the concerned subject. The final mark is taken as the average of the above two marks. Any decimal in this case shall be rounded off to the next higher digit.”The evaluation of the answer script shall be done by examiners based on a well-defined scheme of valuation. The end-semester evaluation shall be done immediately after the examination preferably through Centralized Valuation.

10.1.3.2 In case double valuation system, the candidates can request for Challenge Valuation on the payment of fee. The fee will be refunded if the difference in mark in the second valuation (done jointly by two examiners) is more than 15% of the maximum mark for the paper. However, candidates will be awarded the marks scored in the revaluation if it is higher than the existing marks.”

10.1.3.3 Photocopies of the answer scripts of the external examination shall be made available to the students for scrutiny on request and revaluation/scrutiny of answer scripts shall be done as per the request of the candidate by paying fees.

10.1.3.4 The question paper should be strictly on the basis of model question paper set by BOS and there shall be a combined meeting of the question paper setters for scrutiny and finalization of question paper. Each set of question should be accompanied by its answer scheme for valuation.

10.1.3.5 **Pattern of Questions**

10.1.3.5.1 The question setter shall ensure that questions to course should satisfy weightage to objectives and weightage to difficulty levels.

Weightage to Objectives	
Objectives	%
Understanding	25
Critical Evaluation	50
Application	25

Weightage to difficulty levels	
Level of difficulty	%
Easy	20
Average	60
Difficult	20

10.1.3.5.2 Question paper setters shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of objective type, short answer type, short essay type /problem solving type and long essay type questions.

Pattern of questions for end semester examination

	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks	Remarks
TOTAL	12	10	2	20	Answer of each question shall not exceed 3 sentences
	10	6	5	30	Answer of each question shall not exceed 1 page
	4	2	15	30	Answer of each question shall not exceed 4 pages
	26	18	x	80	

10.2 Grades for Courses

For all courses (theory & practical), grades are given on a 10-point scale based on the total percentage of marks (*ISA+ESA*) as given below

GPA	Grade	Grade Point(GP)
Equal to 9.5 and above	S Outstanding	10
Equal to 8.5 and below 9.5	A ⁺ Excellent	9
Equal to 7.5 and below 8.5	A Very Good	8
Equal to 6.5 and below 7.5	B+ Good	7
Equal to 5.5 and below 6.5	B Above average	6
Equal to 4.5 and below 5.5	C+ Average	5
Equal to 4.0 and below 4.5	C Pass	4
Below 4.0	F Failure	0

11. CREDIT POINT AND CREDIT POINT AVERAGE

Credit Point (CP) of a course is calculated using the formula

$$CP = C \times GP, \text{ where } C = \text{Credit}; GP = \text{Grade point}$$

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula

$$SGPA = TCP/TC, \text{ where } TCP = \text{Total Credit Point of that Semester}$$

$$TC = \text{Total Credit of that Semester}$$

Cumulative Grade Point Average (CGPA) of a Programme is calculated using the formula

$$CGPA = \frac{\sum(TCP \times TC)}{\sum TC}$$

CGPA shall be rounded off to two decimal places

12. Grades for the different semesters and overall programme are given based on the corresponding CPA as shown below:

GPA	Grade
Equal to 9.5 and above	S Outstanding
Equal to 8.5 and below 9.5	A ⁺ Excellent
Equal to 7.5 and below 8.5	A Very Good
Equal to 6.5 and below 7.5	B+ Good
Equal to 5.5 and below 6.5	B Above average
Equal to 4.5 and below 5.5	C+ Average
Equal to 4.0 and below 4.5	C Pass
Below 4.0	F Failure

12.1. A separate minimum of 40% marks each for in-semester evaluation and end semester examination (for both theory and practical) and aggregate minimum of 40% (C Grade) are required to pass for a course. For the successful completion of semester, a student should pass all courses and score a minimum SGPA of 4.0. However, a student is permitted to move to the next semester irrespective of his/her SGPA. To pass in a programme, a separate minimum of Grade C is required for all the individual courses. If a candidate secures F Grade for any one of the courses offered in a Semester/Programme only F grade will be awarded for that Semester/Programme until he/she improves this to C grade or above within the permitted period. Candidates who secure C (CGPA) grade and above shall be eligible for higher studies.

12.2. A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the end-semester examination for the same semester, subsequently.

12.3. A student who fails to secure a minimum marks/grade for a pass in a course will be permitted to write the examination along with the next batch.

12.4. There will be no supplementary examinations. A candidate will be permitted to improve the marks/CGPA of a programme within a continuous period of four semesters immediately following the completion of the programme. If a candidate opts for the betterment of a programme, he/she has to appear for the entire semester. The consolidation of marks/grade/grade points after the betterment examination is limited to one time

13. AWARD OF DEGREE

The successful completion of all the courses with CGPA of 'C' (40%) shall be the minimum requirement for the award of the degree.

14. GRIEVANCES REDRESS COMMITTEE

The College shall form a Grievance Redress Committee in each Department comprising of course teacher and one senior teacher as members and the Head of the Department as Chairman. The Committee shall address all grievances relating to the in-semester assessment grades of the students. There shall be a college level Grievance Redress Committee comprising of Faculty advisor, two senior teachers and the Principal as Chairman.



Maharaja's College, Ernakulam
A Government Autonomous College

DEPARTMENT OF HINDI

FACULTY

1. Dr. INDU VEL SAR	ASST. PROFESSOR & HOD
2. Dr. JAYAPRABHA C.S	ASST. PROFESSOR
3. Dr. SAILAJA .K	ASST. PROFESSOR
4. Dr. BINDU M.G	ASST. PROFESSOR
5. Dr. LALIMOL VARGHESE.P	ASST. PROFESSOR
6. Dr. ANITHA P.L	ASST. PROFESSOR`
7. Dr. BINDHU A.K	ASST. PROFESSOR
8. Smt. JEETHA P. ETTURUTHIL	ASST. PROFESSOR
9. Dr. REENAKUMARI V.L	ASST. PROFESSOR
10.Dr. RADHAMANI.C	ASST. PROFESSOR
11.Dr. SAJI R KURUP	ASST. PROFESSOR

DEPARTMENT OF HINDI

PG Programme M.A. HINDI

TOTAL CREDIT 80

	Course Code	Course	Credit	Marks			Weekly Contact Hours		Course Code	Course	Credit	Marks			Weekly Contact Hours
				Int.	Ext.	Total						Int.	Ext.	Total	
SEMESTER I	PG1HINC01	Ancient Poetry-1 (Prachin aur Riti kavya)	4	20	80	100	5	SEMESTER II	PG2HINC06	Ancient Poetry-2 (Bhakti Kavya)	4	20	80	100	5
	PG1HINC02	Essays, Sketches & other Prose Forms	4	20	80	100	5		PG2HINC07	History of Hindi Literature- Modern Period.	4	20	80	100	5
	PG1HINC03	History of Hindi Literature (Ancient and Medieval Period)	4	20	80	100	5		PG2HINC08	Drama & Theatre	4	20	80	100	5
	PG1HINC04	Modern Fiction	4	20	80	100	5		PG2HINC09	Indian Poetics	4	20	80	100	5
	PG1HINC05	Translation Studies	4	20	80	100	5		PG2HINC10	History of Hindi Language & Grammatical Structure	4	20	80	100	5
	TOTAL		20	100	400	500	25		TOTAL		20	100	400	500	25

SEMESTER III	PG3HINC11	Modern Poetry-1 (upto Pragativad)	4	20	80	100	5	SEMESTER IV	PG4HINC16	Modern Poetry-2	3	20	80	100	5
	PG3HINC12	Indian Literature	4	20	80	100	5		PG4HINE01	Feminist Literature in Hindi	3	20	80	100	5
	PG3HINC13	Contemporary Fiction	4	20	80	100	5		PG4HINE02	Travlogue					
	PG3HINC14	Linguistics	4	20	80	100	5		P42HINE03	Functional Hindi					
	PG3HINC15	Western Poetics	4	20	80	100	5		PG4HINE04	Dalit Literature in Hindi	3	20	80	100	5
									PG4HINE05	Comparative Literature					
									PG4HINE06	Hindi Writings in Kerala					
									PG4HINE07	Satire in Hindi					
									PG4HINE08	Ecological Discourse in Hindi	3	20	80	100	5
									PG4HINE09	Pravasi Literature in Hindi					
									PG4HINE10	Spl. Author Nirmal Varma					
									PG4HINE11	Spl.Author Hazari Prasad Diwedi	3	20	80	100	5
									PG4HINE12	Spl. Author Ajney					
									PG4HIND01	Project	3	20	80	100	
							PG4HINV01	Viva	2			100			
	TOTAL		20	100	400	500	25		TOTAL	20	120	480	700	25	

INDEX

Sl.No.	COURSE CODE	SUBJECT	Page. No
		MA HINDI FIRST SEMESTER	
1	PG1HINC01	ANCIENT POETRY 1 (PRACHIN AUR RITI KAVYA)	19-20
2	PG1HINC02	ESSAYS, SKETCHES AND OTHER PROSE FORMS	21-22
3	PG1HINC03	HISTORY OF HINDI LITERATURE (ANCIENT & MEDIEVAL PERIOD)	23-24
4	PG1HINC04	MODERN FICTION	25-26
5	PG1HINC05	TRANSLATION STUDIES	27
		SECOND SEMESTER	
6	PG2HINC06	ANCIENT POETRY 2 (BHAKTHI KAVYA)	28-29
7	PG2HINC07	HISTORY OF HINDI LITERATURE MODERN PERIOD	30-31
8	PG2HINC08	DRAMA AND THEATRE	32-33
9	PG2HINC09	INDIAN POETICS	34-35
10	PG2HINC10	HISTORY OF HINDI LANGUAGE AND GRAMMATICAL STRUCTURE	36-37
		THIRD SEMESTER	
11	PG3HINC11	MODERN POETRY I - UPTO PRAGATHIVAD	38-39
12	PG3HINC12	INDIAN LITERATURE	40-41
13	PG3HINC13	COMTEMPORARY FICTION	42-43
14	PG3HINC14	LINGUISTICS	44-46
15	PG3HINC15	WESTERN POETICS	47-48
		FOURTH SEMESTER	
16	PG4HINC16	MODERN POETRY II (PRAYOGVAD TO SAMAKALEEN KAVITHA)	49-51
		ELECTIVE PAPERS	
18	PG4HINE01	FEMINIST LITERATURE IN HINDI	52-53
19	PG4HINE02	TRAVELOGUE	
20	PG4HINE03	FUNCTIONAL HINDI	
21	PG4HINE04	DALIT LITERATURE IN HINDI	54-55
22	PG4HINE05	COMPARATIVE LITERATURE	
23	PG4HINE06	HINDI WRITINGS IN KERALA	
24	PG4HINE07	SATIRE IN HINDI	
25	PG4HINE08	ECOLOGICAL DISCOURSE IN HINDI LITERATURE	56-57
26	PG4HINE09	PRAVASI LITERATURE IN HINDI	
27	PG4HINE10	SPECIAL AUTHOR NIRMAL VARMA	
28	PG4HINE11	SPECIAL AUTHOR HAZARIPRASAD DWIVEDI	58-59
29	PG4HINE12	SPECIAL AUTHOR AGYEYA	
30	PG4HIND01, PG4HINV01	PROJECT AND VIVA	60

MA HINDI
FIRST SEMESTER
CORE COURSE I

PG1HINC01 - ANCIENT POETRY I (PRACHIN AUR RITI KAVYA)

Total Instructional Hrs.-90

Total Credits – 4

Aim: Ancient and post medieval poetry form an integral part of any literature study. Poems of these two different periods spell out the ancient sensibility with its multitudes. The cultural attitude of literary activity also becomes a dominant factor. Artistic perfection is also covered under this study.

Objectives: To make the students familiar with the ancient culture and political tradition of early and post medieval Hindi poetry. Student could enjoy the ancient Hindi poems.

Detailed Study

1. PADMAVATI SAMAY - PRITHVIRAJ RASO - CHAND BARDAI
2. VIDYAPATI - Dr. SHIVPRASAD SINGH (Ed) LOKBHARATI PRAKASHAN.
3. RITI KAVYA SANGRAH - VIJAYPAL SINGH (Ed)

MODULE I PADMAVATI SAMAY – Ed. Dr. VISWANATH GAUD

MODULE II VIDYAPATI

VANDANA	FIRST TWO PADAS
VAMSI MADHURI	FIRST TWO PADAS
ROOP VARNAN	1-8 PADAS

MODULE III RITIKAVYASANGRAH

KESAVA DAS	1- 5 PADAS
BIHARI	1- 20 DOHAS
GHANANAND	I - 5.PADAS
BHUSHAN	I - 5.PADAS

Books for Reference

- | | |
|---|-----------------------------|
| 1. Hindi Sahitya ka Itihas | Ramachandra Shukla |
| 2. Hindi Sahitya ka Alochanathmak Itihas | Dr. Ramkumar Verma |
| 3. Hindi Sahitya ka Adikal | Hazari Prasad Dwivedi |
| 4. Hindi Sahitya ka Vyagnanik Itihas - | Dr. Ganapathy Chandra Gupta |
| 5. Hindi Sahithya ka Doosara Itihas | Dr. Bachan Singh |
| 6. Prithvi Raj Raso: Itihas aur Kavya | Dr. Rajmal Bohra |
| 7. Raso Sahitya Vimarsh | Dr.Mata Prasad Gupta |
| 8. Prithvi Raj Raso Bhasha aur Sahitya | Dr. Namavar Singh |
| 9. Vidyapati Ek Adhyayan | Randhir Shrivastava |
| 10. Vidyapati Vibha | Virendrakumar Badatwal |
| 11. Ritikal ki Bhoomika | Dr. Nagendra. |
| 12. Riti Kavya Navaneet | Dr. Bhageerat Mishra |
| 13. Ritikal ka Punarmoolyankan | Dr.Ramkumar Verma |
| 14. Keshav aur Unka Sahitya | Pro. Vijaypal Singh |
| 15. Keshav ki Kavya Chetana | Pro. Vijaypal Singh |
| 16. Bihari | Viswanath Prasad Mishra |
| 17. Bihari ki Vag Vibhooti | Viswanath Prasad Mishra |
| 18. Ghananand aur Hindi ki Swachand-
Kavya-Dhara | MohanlalGyani |
| 19. Ghananand Kavya Koustubh | Ram Dev Tripathi |
| 20. Riti Kavya ka Punarmoolyankan | Jay Bhagvan Goel |

CORE COURSE II

PG1HINCO2 – ESSAYS,SKETCHES AND OTHER PROSE FORMS

Total Instructional Hrs. - 90

Total Credits -4

Aim – Emergence of prose forms is closely associated with modernization and explosion of information. A well-developed descriptive and narrative language blended with lucid style is a remarkable feature of prose forms

Objectives – Introduce Essays, Sketches, Memories, Travelogue, Biography, Autobiography, Diary and other prose forms.

MODULE – 1

Development of Essays in Hindi – brief History – Classification of Essays – Prominent Essayists – Thematic analysis – Craft analysis – Sketches, Memories, Travelogue, Biography, Autobiography, Diary.

Essays To Be Studied (Detailed)

1. Kavikarthavya – MahaveerPrasadDwivedi
2. Bath chith – BalakrishnaBatt
3. Sradha Aur Bhakthi – RamchandraShukla
4. Chayavad – NandhadulareVajpaye
5. Bharathiyasanskriti Ki Den – Hazari Prasad Dwived
6. NishadBasuri – KubernathRai
7. Mere Ram ka Mukut Bheeg Raha Hai – VidyaNivsMisra

MODULE – 2

Text Study – SmrithkiRekhayen – MahadeviVarma (Detailed)

Contributon of MahadeviVerma – Salient features of her works – Thematic analysis – Craft analysis.

Portions to be Studied

1. Bhakthin
2. ChiniPherivala
3. Goongia
4. Munnu Ki Mai

Books for Reference

1. DoosariParamparakiKhoj – Dr.Namvar Sing, RajkamalPrakasan
2. Hindi Nibandhkar – Dr.JayanthNalin
3. Hazari Prasad dwivedi – Ed.Viswanath Prasad Tiwari, Sahthya academy Publication
4. Hindi kw prathinidhinibandhkar – Dr.DwarikaPsadsaksena, VnodhPusthakMndir
5. Hindi Rekhachithr – Dr.H.L.Sharma
6. Hindi GadyaSahithya – Dr.RamchandraTiwari, ViswavidyalayaPrakasan
7. NibndhkarHzariPrasaDwivedi – Dr.Ganapathi Chandra Guptha, LokbharathiPrakasan
8. AcharyaRamchandraShuklaKaGadhyaSahithya – Dr.AsoimSingTakshashilaPrakasan
9. Hindi kiNayiGadyaVidhayem – Dr.Kailash Chandra Bhatia, TakshasilaPrakasan

CORECOURSE III
PG1HINC03 –HISTORY OF HINDI LITERATURE
(ANCIENT AND MEDIEVAL PERIOD)

Total Instructional Hrs-90

Total Credit -4

Aim:To create awareness about the development of Hindi literature and its socio-political scenario.

Objectives:

1. To help the students to develop skills in literature. This will create a wide outlook among the students about the language and literature.
2. To give an authentic knowledge about the development of literature.
3. To develop an outlook about the ancient history of Hindi Literature.
4. To create an awareness of the famous writers of this period.
5. To know about the culture of our country through the famous works of the poets.
6. To know about the important changes and movements of the referred period.

MODULE I

ItihasLekhan Ki Parampara – KalVibhajanEvamNamakaran - Aadikal-YugkiPrishtabhumi – AdikaleenSahityakiSamanyaPravrutyam – SidhaSahitya – NathaSahitya –JainaSahitya – ApaBhramsaSahitya – AdikaleenaRasoSahitya – PrithvirajRaso Aur Chandabaradai – PrithvirajRasokiPramanikatha – Adikaleen Apabhramsha Sahitya – LoukikSahitya- PramukhKaviEvumRachanayem – Pali, PrakruthAurApabhramsaSahitya.

MODULE II

Bhakthikal: Hindi Sahitya Mein BhakthiKaUdayAurVikas – Seemankan, Parivesh – VibhinnaParisthithiyam- BhakthikalkiSamanyaPravrutyam-SanthaKavya Parampara Ke Pramukh Kavi TadhaRechanayem Sufi Kavya – Parampara Pramukh Kavi Evum Rechanayem-Rama BhakthishakhaRamakavyakiSamanyaVisheshatayen – KaviThulasi Das Krishna Bhakthi Sakha Ki SamanyaPravurthyam- Ashtachap- KrishnaBhakthi Sakha Ke PramukhKavi.

MODULE III

RitiKal – RitikaleenParisthithiyam- RitikaleenSahityakiPramukhPravrutyam- RitikaleenKaviEvumPramukhRechanayem – RitibadhaEvumRitimukthDhara –

RitikalKeLokapriyakavi – RitimukthdharakePramukhKavi - Ritikal Mein
RachitGadyaSahitya-Hindi Sahitya Par Islam Dharma EvamSanskritiKaPrabhav.

Books for Reference :

- | | | |
|-----|------------------------------------|-----------------------------|
| 1 | Hindi SahityakaItihas | RamachandraShukla |
| 2. | Hindi SahityakaAlochanathmakItihas | Dr.RamkumarVerma |
| 3. | Hindi SahityakaAdikal | HazariPrasadDwivedi. |
| 4. | Hindi SahityakaVyagnanik Itihas | Dr.Ganapathy Chandra Gupta. |
| 5. | Hindi SahityakaDoosaraItihas | Dr.Bachan Singh |
| 6. | Hindi SahityakiBhoomika | Dr.HazariPrasadDwivedi |
| 7. | Hindi SahityakaAtith | Dr.ViswanathPrasad Mishra |
| 8. | Hindi SahityakaSamvedanatmakItihas | Dr.Vasudev Singh |
| 9. | Mishrabandhu | VinodMishrabandhu |
| 10. | ShivaSinghSaroj | ShivaSinghSengar |

CORE COURSE IV
PG1HINC04 –MODERN FICTION

Total Instructional Hrs.-90

Total Credits – 4

Aim: Novel took its roots in Hindi in the later decades of 19th century. It has come out in a narrative form to recreate the realistic life of the urban and village community during Premchand period. The writing was influenced by the progressive movement induced by Marxist ideology. The effect of colonilization also made its impact in the mental domains of writing. These experiences enabled them to portray poignant pictures of downtrodden and marginalized class.

Objectives-Practicing Literary analysis and Literaycriyicism through Novels and Short stories. Students get opportunity to experience and evaluate various dimensions and problems of life.

MODULE I

Hindi KadhaSahithyaPoorvaPremchandYug – PremchandYug-Premchandothar Yug.

MODULE II

GODAN - PREMCHAND PremChand-Biographical sketch-Literary works-Treatment of theme-Portrayal of the Rural and Urban life-Revolt against power ridden establishment-Influence of Gandhism – Characterisation – The art of novel writing of Premchand.

MODULE III

RAGDARBARI – SHRILAL SHUKLA ShrilalShukla-Biographical sketch-Literary works-Treatment of theme-Portrayal of the rural and urban life-Poilitical reality – Characterisation – Craft.

SHORT STORIES

1. UsneKahaTha - Chandradhar Sharma Guleri
2. Puraskar- JaySankar Prasad
3. AadmiKaBachcha- Yaspal
4. Cheef Ki Davat – BheeshmaSahni
5. Malbeka Malik- Mohan Rakesh.

Books for Reference

1. Dr. Suresh Chandra Gupta Upanyasakar - Premchand
2. Dr. Lakhan Lal Sharma Hindi Upanyas - Siddhandh Aur Sameeksha
3. Dr. Sushama Dhawan Hindi Upanyas - Premchand Tatha Uttar Premchandkal, Rajkamal, New Delhi
4. Dr. Satyendra Hindi Upanyas ki Vivechana - Kalyanmal and Sons. Jaipur-2.
5. Dr. Madhuresh Hindi Upanyas ka Vikas - Lokbharati
6. Gopal Rai Hindi Upanyas ka Itihas - Rajkamal.
7. Premchand aur Unka Yug - Dr. Ramvilas Sharma.
8. Hindi Kahaniki ka Vikas prakriya - Dr. Anand Prakash.

CORE COURSE V
PG1HINC05 TRANSLATION STUDIES

Total Instructional Hrs.-90

Total Credits -4

Aim : This is an aid to the understanding of the different culture, theories, styles, language skills etc in the field of literature and other forms of arts.

Objectives: Make aware of distinguishing features of Translation in various fields and create an ability in the students to analyse and understand Translation.

Module-1

Anuvad Ka Swaroop Aur Pramukh Vyakhyayem-Anuvad Ke Kshethra-Anuvad KePrakar-Anuvad Kala Hai Ya Vigyan-Anuvad Ke Liye Sahayak Saadhan-Adarsh Anuvadak-Anuvad Ki Bharateeya Parampara-Hindi Sahitya Mein Anuvad KiParampara – PrasasthAnuvadak Aur Anuvad Sansthayem.

Module-2

Anuvad Ka Bhasha Vygyanik Vishleshan- Anuvad Mein Artha Vichar – ParibhashikSabdavali Ka Anuvad-Vygyanik Sabdavali Ka Anuvad – Prowdyogiki Sahitya Ka Anuvad-Vidhi Aur Anuvad-Banking Aur Anuvad-Prasasan Aur Anuvad - Anuvad Mein Mathrubhasha KaPrabhav-Patrarakita Aur Anuvad.

Module-3

Kavyanuvad – Natakanuvad-Muhavarom Ka Anuvad- Anuvad Aur Shaily-Anuvad Ki Seemayem Yanthranuvad-Hindi AnuvadPrasikshan – Translation Practice – English-Hindi &Hindi-English.

Books for Reference

- Anuvad Vigyan –Bholanath Tiwari
- Anuvadkala-Kuch Vichar-Khemani and Vedprakash
- Anuvad Bhashayem Aur Samasyayem-Dr.N.E. Viswanatha Iyer
- Anuvad Kala
- Anuvad Sidhanth Aur Kala – Dr. Kailash Chandra Bhatia
- Anuvad Prakriya – Dr. Ritaram Palival – Sahitya Hindi Prakashan, Delhi
- Hindi Mein Vyavaharik Anuvad – Jeevan Jyothi Prakashan, Delhi

SECOND SEMESTER

CORE COURSE VI

PG2HINC06 – ANCIENT POETRY 2(BHAKTI KAVYA)

Total Instructional Hrs. -90

Total Credit – 4

Aim: Ancient poetry conveys the Philosophical heritage of the Middle Ages. The period from 14th century AD is known as the Bhakthi period in Hindi Literature. This period is also known as the 'Golden Age' of Hindi Literature. Bhakthi period witnessed the emergence of the great saint poets like Kabir, Jayasi, TulasiDas and SurDas who had left this imprints on Indian culture, literature and music. They had made remarkable efforts to bring love, peace, harmony, co-ordination, mutual respect among people who were afflicted by caste, creed and religion. This period is an important part of our cultural History.

Objectives: Ancient poetry conveys the Philosophical heritage of the middle ages.

MODULE I

Madhyayugin Samajik, Sanskritik, Dharmik Evum Sahityik Paristitiyam- Kavya Pravrutiyam, Kavya Vibhajan - Nirgun Bhaktidhara, Sagun Bhakthidhara, Gyanasrayi, Premasrayi Sakhayem – Krishnabhakthi, Ramabhakthi Shakhayem, Anya Kaviyom ka Samkshipt Parichay.

MODULE II

KABIRVANI PIYUSH - Dr.Vasudev Singh- Viswavidyalaya Prakashan,Varanasi

Portions to be studied:

Sakhi:Sumiran kou Ang - I - 15 dohe

Padas 1 - 10

MODULE III

JAYASI - PADMAVAT KANUSEELAN Indra Chandra Narang (Ed) - Lokabharathi Prakashan.

Portions in be studied: Nagamati Viyog khand

MODULE IV

SUR PANCHARATNA:LalaBhagavan Deen Pub.by Ram Narayan Lal, Ahammedabad.

Portions to be studied:

- (a) Vinay Pad - 1,2,10,12,17(05)
(b) Balakrishna -1,4,9,16,22,23,26,30,31,36 (10)
(c) Bhramar Geeth -1,4,8,20,25 (05)
Total- 20

MODULE V

RAMCHARIT MANAS - Tulasidas Ed: by Pandit Vinayak Rao, Sree VinayakiTeeka-Vani Prakashan Delhi. Or Pub.by Geetha press Gorakhpur.

Portions to be studied:

**RAMCHARITMANAS: BALAKAND-UTTARARDDHPUSHPAVATIKA PRASANG
227 to 239 (13 pages)**

Books for Reference

1. Bhakthikavya ki Bhoomika - Dr.Premshankar.
2. Santkavya ki Samajik Prasangikata-Ravindrakumar-Vaniprakashan, Delhi.
3. Kabeer – HazariPrasad Dwivedi.
4. Kabeer kavya - Kavya bhashasasthreeya Adhyayan Bhagavad Prasad Duby.
5. Padmavath -Dr.MataPrasad Gupta.
6. Jayasi Grandhavali ki bhoomika - Ramchandra Shukla
7. Jayasi ka Padmavat- Kavya aur Darshan-Dr.Govind Trigunayath
8. Padmavat Bhashya - Dr.Govind Trigunayath.
9. Padmavath mein Kavya sanskriti aur Darshan- Dwarikaprasad Suxena.
10. Surdas - Ramchandra Shukla
11. Surdas- Namvar singh.
12. Sur Sahitya-Hazari Prasad Dwivedi.
13. Sur Sahitya Nava Moolyankan - Chandra Bhanu Ravat
14. Sur ki Kavya Kala- Manmohan Gautham.
15. Bhramar Geeth aur Sur- Dr. Devendrakumar Vaishnav
16. Goswami Thulasidas- Ramchandra Shukla
17. Thulasi ki Kavya Sadhana - Viswanath Prasad Misra.
18. Thulasi ka kavya-Adhunik Vathayan Se- Ramesh kuntal Megh
19. Thulasi sahitya Vivechan aur Moolyankan -Devendra Sharma

CORECOURSE VII

PG2HINC07 – HISTORY OF HINDI LITERATURE: MODERN PERIOD

Total Instructional Hrs. 90

Total Credit- 4

Aim- The study of history of literature of any language is not merely confined to the study of the literature and Hindi Literature has its own historical background. The student is to be familiarized with the social and cultural elements which enables the development of the Hindi literature to the zenith.

Objective- To develop an outlook about the modern Hindi literature to know about the important changes and movements of the modern period.

MODULE I

Adhunik Hindi sahitya-Yugeen paristitiyam-Khadiboli Gadya Ka Aarambhik Sangharsh-Fort William College- Press Aur Janamat- Navjagaran Yug-Bharathendu Yug Ka Navin Parivesh-Sudhar Kal- Dwivedi Yugeen Sahitya Ki Vishetayem- Chayavadi Yug-Namakaran Tatha Parivesh-Uthar SwachantataVadiYug - Pragathisheel Drishti Aur Prayogavad-Samakaleen Hindi -Sahitya Aur Pravrutiyam - Stree Vimarsh -Dalit Vimarsh - Paristitik Vimarsh.

MODULE II

Aadhunik Gadya Vidhaom ka Vikas –Natak-Ekanki- Bharathendu Yugeen -Natak Pragati Aur Prayog - Aadhunikata Aur Janavadi Natak- Kathasahitya-Upanyas - Kahani -Utbhav Aur Vikas – Samajik, Sanskritik, Rajanitik Aur Anchalik Kahaniyam - Pragati Aur Prayog - Nayi Kahani- Naya Pragativad (Janavad) Aur Uthar Aadhunikata.

MODULE III

Gadya Ki Anya Vidhayen - Nibandh - Alochana - Jeevani - Yatravritth-Patra-Patrikayem - Sansmaran - Atmakatha - Rekhachitra – Diary- Report - Interview Sahitya - Gyan ka Sahitya.

MODULE IV

Aadhunik Hindi Kavita ka Vikas-Bharathendu yugeen Kavitha - Dwivedi yugeen Kavitha -Chayavad Yugeen kavitha - Rashtriya Sanskritik kavyadhara -Prem aur Masthi ka Kavya- Hasya Vyangyatmak kavyadhara-Uthar Chayavad – Pragathivad – Prayogavad- Nayi kavitha – Akavitha-Sattother kavitha -Samkaleen kavitha.

Books for Reference

1. Hindi Sahitya ka Ithihas - Ramachandra Sukla.
2. Hindi Sahitya ka Itihas - Dr. Nagendra
3. Hindi Sahitya ka Doosara Itihas: - Dr. Bachan Singh, Radhakrishna Prakashan.
4. Hindi Sahitya ka Vyganik Itihas - Ganapathy Chandragupt, Lokabharathi Prakashan,
Delhi
5. Hindi Sahitya Ki Bhoomika-Hazari Prasad Dwivedi
6. Samakalin Kavya Yatra-Adhunik Hindi Kavitha ka Ithihas - Nandkishore Navla,
Rajkamal Prakashan.
7. Hindi Sahitya Yug Aur Pravrutiyam-Dr. Shivakumar Sharma
8. Adhunik Hindi Sahitya ka Itihas - Dr. Vijay Pal Singh.
9. Beesvi Satabti ka Hindi Sahitya - Vijay Mohan Singh.
10. Adhunik Hindi Kavitha ki Pravurthiyam- Dr. Namvar Singh
11. Hindi Sahitya ka Ithihas- Vijendra Snathak, Sahithya Academy
12. Naye Kavi: Ek Adhyayan - Santhosh Kumar Thiwari
13. Samakalik Kavitha Ke Bare mein-Narendra Mohan
14. Samakalik Kavitha Ka Pariprekshya-Revathy Raman. Navaneeth Prakashan

CORE COURSE VIII
PG2HINC08- DRAMA & THEATRE

Total Instructional Hrs. - 90

Total Credits- 4

Aim- Drama being an effective visual media, has unlimited possibilities. Impact of dramas on the human aggregate collected in the theatre and its effects could be immediate. Hindi drama and theatre has been undergoing so many changes since its inception. A close study of dramatic writing of pre-independent period and post-independent period undertimes the fact that the theme and stage craft adopted by modern play wrights deviate from that of the fore runners.

Objectives- This paper contains analytical study of two full length plays, collection of one act plays and a survey of the origin and development of Hindi theatre.

MODULE I

Natak aur Rangamanch ke Antharsambandh- Hindi Natak Vikas ke Sopan- Rangamanch- Sidhanth Evam Itihas - Sanskrit - Greek - Shakesperian- Yatharthavadi- Visangad Natak Evam Rangamanch.

Bharat - Stanislosky - Brecht ke Abhinaya Sidhanth- Hindi Rangamanch ke Chintak- Avyavasaik - Vyavasaik - Pharasi - Ipta - Prithvy Theatre. Lokanatyaparampara- Swang - Nautangi - Ramleela - Rasleela - Bhagataur Bhand- Mach, Bhavai, Yatra, Khyayal - Yakshagan - Pramukh Natya - Mandaliyam. Rangasalayem - Nukkad Natak- Box Rangamanch - Khulla Rangamanch - Mukhtakashi Rangamanch.

Rangamanch- Prasthuthi - Prakriya, Pradarshanshaili - Drishya Yojana - Dhwanisanyoja - Veshabhoosha- Rangamanch Vyavastha- Yavanika- Nirdeshan, Abhinaya - Paarshva Karm- Darshak - Bhoomika - Ekanki Udbhav Aur Vikas Yathra.

MODULE II

Detailed Study: Natak

DHRUVASWAMINI - JAYASHANKAR PRASAD

MODULE III

Detailed Study: Natak

ADHE ADHURE - MOHAN RAKESH

MODULE IV

Detailed Study:

AAT EKANKI Ed. Devendra Raj Ankur. Vaniprakashan

One Act Plays to be studied:

Thambe Ke Keete	Bhuvaneshwar Prasad.
Lakshmi Ka Swagath	Upendranath Ashk
Reedh Ki Haddi	Jagdish Chandra Mathur
Basanth Ritu Ka Natak	Lakshmi Narayan Lal.
Bahuth Bada Saval	Mohan Rakesh

Books for Reference

1. Samakaleen Natakaur Ranga Manch- Dr. Narendra Mohan, Vaniprakashan
 2. Hindi Natakka Atma Sangharsh- Gireesh Rastogi, Lokbharathi Prakashan
 3. Natakalochanke Sindhanth - Sidhananth Kumar, Vaniprakashan- N. Delhi
 4. Ranga Darshan - Nemi Chandra Jain, Radhakrishna Prakashan, N. Delhi.
 5. Hindi Natak - Bachan Singh, Radhakrishna Prakashan, N. Delhi.
 6. Mohan Rakesh aur unke Natak – Girish Rastogi- Loka Bharathi, Allahabad
 7. Rangamanchke Sindhanth - Mahesh Anand, Rajkamal, N. Delhi.
 8. Adhunik Bharatheeya Natya Vimarsh – Jaidev Taneja, Radhakrishna Prakashan, N. Delhi.
 9. Ranga Parampara – Nemichandra Jain, Vaniprakashan, N. Delhi.
 10. Rangadharmi Natakkar Shankar Shesh - Dr. Prakash Yadav, Vikas Prakashan, Kanpur.
 11. Rangamanch Lokadharmi. Natyadharmi - Dr. Lakshminarayan Bharadwaj, K I Pachouri Prakashan, Ghaziabad.
 12. Sattothar Hindi Natak - Dr. Neelima Sharma, Vidya Vihar Kanpur.
 13. Jayashankar Prasad - Nanda Dhulare Vajpay, Loka Bharathi Prakashan, Allahabad.
 14. Sattothari Hindi Natak omka Rang mane heeya Adhyayan - Rakesh Vyas, Hindi Book Centre, N. Delhi.
 15. Hindi Rangamanch – Balwanl Gargi.
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CORE COURSE IX

PG2HINC09 – INDIAN POETICS

Total Instructional Hrs. - 90

Total Credits –4

Aim: The main aim of the study is to get an insight to the basic principles of Hindi literature and art. This study also aims to give in-depth awareness about the Hindi Literary theories and criticisms of Ramchandra Shukla, Nandadulare Vajpayee, Nagendra, Ramvilas Sharma. etc.

Objectives: To create an ability in the students to analyze and understand Kavya and its definition, poetic creation and appreciation. To make understand the theories of aesthetic pleasure and to familiarize the students with Hindi criticism.

MODULE I

Historical developments of Indian poetics- Bharathiya Kavya Shastra - Kavya Ke Bhed - Kavya Ki Paribhasha, Kavya Ke Prakar- Kavya Dosh - Kavya Hethu -Kavya Gun - Kavya mein Alankar –Sabdalankar – Anupras – Yamak – Shlesh –Vakrokthi – Arthalankar – Upama – Utpreksha – Roopak – Virodhabas – Uphayalankar-Kavya Mein Chand – Doha- Soratta- Choupaiya- Shabdasakthi- Abhida – Lakashana-Vyanjana.

MODULE II

Kavya Sampraday-Alankar Sampraday-Riti Sampraday-Vakrokti Sampraday-Auchitya Sampraday-Rasa Sampraday-Dwani Sampraday-Sadharanikaran.

MODULE III

Hindi Alochana ka Vikas -Poorv Shukla yug-Ramachandra Shukla - Nand Dulare Bajpeyi - Hazariprasad Dwivedi-Nagendra -Marxvadi Alochana-Ramvilas Sharma-Namvar Singh- Samajsastreeya Alochana – ManovisleshantmakAlochana-Astitvavadi Alochana.

Books for Reference

1. Bharatheeya Kavyasasthra Ke Sidhanth- Yogindra PrathapSingh
2. Rasa Sidhanth - Dr.Nagendra
3. Hindi Alochana –Udbhav Aur Vikas - Bhagavath Swaroop Mishra

4. Kavya Darpan – RamDahin Mishra
5. Hindi Chand Prakash- Dr.RaghuNandan Shastri
6. Hindi Alochana Aur Vikas-Nand Kishore Naval
7. Hindi Alochana Ki Beesvim Sadi-Dr.Nirmala Jain
8. Hindi Alochana Ke Aadhar Sthambh – RameswarLal Khandelwal
9. Aalochak Aur Aalochana – KamalaPrasad
10. Alochana:Prakriya Aur Swaroop - Dr .Ananad Prakash Dikshit
11. Aalochana Ke Sau Baras - Aravind Thripati

CORE COURSE X

PG2HINC10 – HISTORY OF HINDI LANGUAGE AND GRAMMATICAL STRUCTURE

Total Instructional Hrs. -90

Total Credits – 4

Aim -The study of Language and Grammatical Structure enables the student to be familiarized with the origin and development of Language in the view of structure also.

Objectives - To develop an outlook about Hindi Language.To help the students to know the Grammatical Structure of Language.

MODULE I

Sansar ki Bhashaon ka Vargeekaran- Aadhar - Bharopeeya Parivar - Centum – Shatam- Bharathiya Arya Bhashayen -Madhya Kaleen Bharathiya Arya bhashayem-Adhunik Bharaihiya Arya Bhashayen.

Adhunik Arya Bhashaon ka Vargeekaran - Griyerson - Chatterjee -Khadi Boli Hindi Ke Vividh Roop- Hindi - Urdu Hindustani - Hindi Ki Upabhashayem Aur Boliyam -Pachimi Hindi - Poorvi Hindi - Bihari - Rajastani – Pahadi- Khadi Boli Andolan -Development of Hindi as Official Language-

MODULE II

Hindi swanim- swar,vyanjan.- upaswan-khandya, khandyetar swanim - akshar

MODULE III

Hindi ki Shabda Sanrachana –Upasarg – Prathyay- Samas.

Roop Sanrachana – Sangya- Sangya Shabdom ke Karakeeya Roop- Sarvanam ke Karakeeya Roopom ki Sanrachana – Visheshan – Visheshya – Visheshan - Vidhey Visheshan – Pravisheshan-Sangya Vachak Visheshan- Parasargom ka prayog- Kriya-dhath- Dhathuom ka Vargeekaran- Mukya Kriya- Preranarthak Kriya – Vachya – Prayog – arth – Paksh – Kridhanth- Sahayak Kriya- Vrithik Kriya- Samyukth Kriya- Kriya vishehsan- Prakriya Visheshan- Sambandh Soochak- Samuchaya Soochak-Vismayasdhi Bodhak.

MODULE IV

Hindi ki vakya sancharachana- adhaarbhut vaakya – padabandh- sangya,sarvanaam, visheshan,kriya, kriya visheshan – nikatasth avayav.

MODULE V

Arth Sanrachana - Arth prakar-Mukyarth – Kosharth – Lakshyarth – Vyanjanarth- Samajik arth- Vyakaranik arth- Balathamak arth-Shaileeya arth – Vyngyarth- Anuthan aur Arth –Paryaytha-Paryaya Shabdh-Paryaya Shabdhom ke Prakar- Paryaytha aur Vagbhag-Hindi ke Paryaya Shabdh-Paryaya pad- Paryaya Vakya-Hindi ke Paryayom Mein Anthar – Vilomatha-Viloma Shabdh- Vilom aur Vai bhag-Vilomatha ka Adhar-Hindi mein Vilom Shabdhom ki Sanrachana – HindiMein ek Shabdh ke Ekadhik Vilom-Hindi Shabdhethar Vilom-Chadhm Vilom-Anekarthatha.

Books for Reference

1. Hindi Bhasha aur Shilp - Dheerendra Varma.
2. Bhasha Vigyan - Bholanath Tiwari.
3. Samanya Bhasha Vigyan - G.B.Dhall
4. Hindi Sabdanusandhan - Kishoridas Vajpay
5. Bhasha Evum Bhasha Vigyan - Mahavir Saran Singh
6. Bhashiki - Dr H.Parameshwaran.
7. Nagari Lipi ka Udbhav - Om Prakash Bhatia
8. Sikshavid Bhashavigyani - Prof.Dilip Singh
9. Hindi Bhasha Vikas Ke Vivid Aayam-Prof.Rajmani Sharma

THIRD SEMESTER

CORE COURSE XI

PG3HINC11 MODERN POETRY UPTO PRAGATHIVAD

Total Instructional Hrs. - 90

Total Credits – 4

Aim: We Aim at familiarizing the different trends in Hindi Poetry such as Chayavad, Pragathivad, Prayogvad etc. This paper aims to introduce the main notable poets and their works of modern period i.e. Upto Pragathivad.

Objectives: To make aware of the main Hindi poets through analyzing their major poetic contributions.

MODULE I

Adhunik Hindi Kavitha ka Vikas – Dwivedi Yug – Chayavaadiyung – Pragathivad.

1. YASODHARA- MAIDHILI SHARAN GUPT
2. KAMAYANI - JAYASHANKAR PRASAD.
CHINTA AND SRADHA

MODULE II

I. RAG VIRAG - NIRALA

1. JUHI KI KALI
2. BADALRAG-6
3. RAM KI SHAKTIPOOJA

II. TARAPATH -SUMITRANANDAN PANT

1. MAUN NIMANTRAN
2. PRATHAM RASHMI
3. BHAVI PATNI KE PRATHI

MODULE III

NAGARJUN

1. AKAL AUR USKE BAAD
2. THUMNE KAHA DHA

Non-detailed Study

1. SANDHINI – MAHADEVI VARMA
2. KURUKSHETRA- RAMDHARI SINGH DINKAR

Books for Reference

1. Hindi ke Adhunik Pratinidhi Kavi: Dwaraka Prasad Saxena.
2. 'Maithilisanan Gupt -Punarmulyankan: Dr. Nagendra
3. 'Maithilisanan Gupt - Prabhakar Machve
4. 'Kamayani' - Indranath Madan.
5. 'Kamayani' -Punarmulyankan Mukthibodh
6. 'Kamayani' Mein Kavya Sanskriti Aur Darshan- Dwarika Prasad Saxena.
7. 'Jayashankar Prasad' Punarmulyankan- Vinod Shahi.
8. "Kamayani' ke Adhyan ki Samasyayem- Dr. Nagendra.
9. Nirala ki Kavya Sadhana -Dr.Ramvilas Sharma.
10. Kranthikari Kavi Nirala -Dr. Bachan Singh.
11. Mahapran Nirala - Ganga Prasad Pandey.
12. Nagarjun ki Kavita- Ajay Tiwari - Vani Prakashan, Delhi
13. Nagarjun ek Lambi Jirah - Vishnu Chandra Sarma, Vani Prakashan, Delhi
14. Nagarjun ka Kavya -Dr. Chandrahas Singh.
15. Yugcharan Dinkar -Savitri Sinha.
16. Sumitranandan Pant -Dr Nagendra.
17. Sumitranandan Pant -Dr. NandaDulare Vajpay.
18. Mahadevi - Dr.Indranath Madan
19. Mahadevi -Paramanand Srivasthav
20. Chayavad -Dr.Namvar Singh
21. Adhunik Sahitya - Dr.NandaDulare Vajpay
- 22.Eco feminism –Dr. K. Vanaja

CORE COURSE XII
PG3HINC12 INDIAN LITERATURE

Total Instructional Hrs. – 90

Total Credits- 4

Aim- 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.

Objective- Make aware of distinguishing features of Indian Literature and the binding force of our regional literature.

MODULE I

Bharathiyata Ki Avadharana- Bharathiyatha Ka Samaj Sastra-Rashtriya Sahitya Ki Sankalpana – Kaljaye Sahitya – Sahitya aur Bharatiya – Sanskriti-Bahujatheeya Rashtriyatha aur Sahitya-Bharathiya Sahitya Ki Vibhinna Dharayem - Sanskrit Sahitya-Urdu Sahitya-Hindi Sahitya-Dakshinatya Sahitya-Poorvanchal Sahitya-Paschimothar Sahitya-Rashtra aur Pracheen Samaj Vyavastha-Sanskrit Sahitya Ka Jaateya Aadhar-Bharathiya Samaj Ki Aparivartan Sheelatha-Sahitya Mein Deshi Bhashaom Ki Prathishta-Bharatiya Sahitya Ke Adhyayan Ki Samasyayem- Bharathiya Sahitya Mein Bharath Ka Bimb-Bahu Bhasheeya Samaj Mein Anuvad-Thulanatmak Bharathiya Sahitya - Mahatma Gandhi ke Vichar aur Bharatiya Lekhak.

MODULE II

GORA- RAVINDRANATH TAGORE

MODULE III

TUGLAQ-GIRISH KARNAD (DRAMA)

MODULE IV

Study of Selected Indian Shortstories.

1. Na Jane Kohn Rang Re - Amruta Preetam (Punjabi)
2. Aandhi - P.Padmaraj (Telugu) .

3. Bees Rupaye - Daya Patwar (Marati)
4. Aagantuk - Kishore Yadav (Gujarati)
5. Sanyog - U.R.Anantamoorti (Kannad)
6. Nagar-Sujatha (Tamil)
7. Sampraday - Jagannath Prasad Das (Oriya)
8. Bhunmachali - Harikrishna Kaur (Kashmiri)
9. Theerthadanam -M.T.Vasudevan Nair(Malayalam)
10. Sandesh Vahak - Athulanand Goswami (Assamees)

Books for Reference

1. Bharathiya Kahaniyam - Ed.Dr. K.Vanaja. Published by Rajpal and Sons
2. Tulanatmak sahitya - Bharathiya pariprekshya-Indranath Choudhary.Vani Prakashan. N.Delhi
3. Bharaathiya Sahitya Darshan- Dr. Krishnalal Hans, Grantham Kanpur
4. Samakaleen Bharathiya Sahitya - Agneya.
5. Bharathiya Sahitya vividh Paridrishya- Dr. Vijaya Raghava Reddy, Sahitya sahaakar, N.Delhi
6. Bharathiya Sahitya - Dr. Ram Chabila Tripathi, Vani Prakashan, Delhi.
7. Tulanatmak Sahitya - Swaroop aur Samasyayem. Editors. Bhahadur Rajurkar, RajBora, Vani Prakashan, N.Delhi.
8. Bharathiyatha Soundarya Sastra ki Bhoomika - Dr. Nagendra, National Publishing House, N.Delhi
9. Tulanatmak sahitya - Dr. Nagendra. National Publishing House, N.Delhi
10. Sahitya Itihas aur Sanskriti - Dr.Shivkumar Mishra, Vani Prakashan
11. Anuseelan-Journal CUSAT, Kathasahithya mein Bharateeyata Kavitein Bharateeyata. Natak Mein Bharateeyata.

CORE COURSE XIII
PG3HINC13 – CONTEMPORARY FICTION

Total Instructional Hrs 90

Total Credits -4

Aim– We Aim at familiarizing the different trends in contemporary Hindi Fiction

Objectives – To make aware of the main contemporary fiction writers through analysing their major contributions.

MODULE – 1

Katha ShithyameinSamakalinathakeVibhinnaPridrisya.

MODULE – 2

Text Study –KithnePakistan -Kamaleswar (Detailed Study – Annotation Pages up to 128 only)

MODULE – 3

Text Study – EkZameenApni – ChithraMudgal(Detailed)

MODULE – 4

SHORT STORIES – (Detailed)

1. DupaharkaBhojan – Amar Kanth
2. Dadiamma – Krishna Sobti
3. Thirich – Udayprakash
4. Dhakhila – MadhuKankariya
5. GairHaziri Mein Hazir – AlpanaMisra

Books for Reference

1. Hindi kahanikiVikasPrakriya – Dr.AnandPrakash , LokbharathiPrakasan
2. Hindi UpanyasSthithiAurGathi – Dr.ChandrakanthBandivadekar
3. Hindi KahaniUtbhavaurVikas – Dr. Suresh Sinha
4. Swathanthryothar Hindi Kath SahithyaAurGramajeevan – Dr.VivekiRai
5. UpanysSwaroopAurSamvedana –Rajendrayadav , VaniPrakasan

6. Hindi UpnyasPravrithiyamAurShilp – Dr.ShashiBhooshanSingal
7. Hindi KahaniAntharangPahchan – Ramdarash Mishra , VaniPrakashan
8. ChithraMudhgalEkMoolyankan – Dr.K.vanaja, SmajikPrakasan
9. Samakaleen Hindi Upanyas – Dr.ShashibhooshnSinghal
10. Samakaleen Hindi Upanyas – Dr.N.Mohanan, VaniPrakasan
11. NayiKahanikiBhoomika – Kamaleswar
12. Upanyas SrjankiSamasyaem – Shamsar Singh Narula, lokbharathiPraksan

CORE COURSE - XIV
PG3HINC14 LINGUISTICS

Total Instructional Hrs. – 90

Total Credits- 4

Aim-Dimensional link of Linguistics introduce many linguistic methods with scientific approach.

Objectives-It motivates the students to understand the development of Eastern and Western Linguistics.

MODULE 1

Bhasha Vigyan- Swarup, Prakar- Aitihāsik, Thulanatmak, Vyatireki, Varnanātmak, Bhashavigyan ke ang – Swanavigyan, Swanimvigyan, Rupavigyan, Vakyavigyan, Arthavigyan, Sukshma Bhasha Vigyan aur Bruhut Bhasha vigyan. Sāidhanthik Bhasha Vigyan - Ferdinand De Saussure – Bhasha Vyavastha aur BhashaVyavahar, sapir, Bloomfield – Amirki Sanrachana, N.Chomsky – Rupantarān PrajanakVyakaran (TG), MAK Halliday - Vyavastha Sanrachana Sidhant, Paikē-Pratyayit Vyakaran, Derida – Vikhandanvad.

MODULE 2

Swan Vigyan- Swanim Vigyan- Swan ka Vargeekaran - Swar aur Vyanjan- Swarom ka Vargeekaran- Manswar-IPA-Goun Maanswar-dwani gun- dhani parivartan ,kaaran aur dhishaayem Vyanjanom ka Vargeekaran-, Swanim ki Sankalapanā.-Swanim Nirdharan ke Sidhanth- Hocket Swanimik Vishleshan

MODULE 3

Rup Vigyan- Rupim, sanrup, Ekrupimik-Dwirupimik-Bahurupimik Shabd, Mool Aur Pradipadik, RupimkePrakarMukt, Baddh, Sadatya, Badhit, Vaikalpik, Yogatmak. Nyunatmak -Rupim nirdharan-Naide ke Sindhant, Rupaswanimiki

MODULE 4

Vakya Vigyan, Vakya-prakar, Sannihit Ghatak Vishleshan, Bahya Sanrachana Aur AbyantharSanrachana, Rupantharan Ke Niyam. Arth Vigyan - Arth Parivarthan-- Dhishayem aur Karan.

MODULE 5

Basha Aur Samaj

Bhasha ka Samaj Vigyan, Bhasha ke bhed-Boli, Vyaktiboli, Boli Bhugol, Isoglosses, Isobundles, Samajik sailiyam, Prayukti, Pijin, Criole, Manak Bhasha.

MODULE 6

Anuprayukta Bhasha vigyan, Shaili vigyan, Anuvad, Bhasha Niyojan, Vyatireki Aur Truti vishleshan, Bhasha Sikshan-Vibhinna vidhiyam-Vyakaran - Maukhik, Abhirachana. Kramanudeshit Sikshan (Programmed Teaching), Shaikshik Vyakaran (Pedagogic grammar)

Extended Reading for Seminar & Assignment.

I.P.A. Aur Hindi Swanim, Gown manswar, Dwanigun –Aghat, Sur, Anutan, Sangam, Matrashed. Dwani parivartan – karan aur dishayem, Dwani Dishayem, Prachin Bhashavygyanik adhyayan – Indian, Greek, Latin, Roman, Dravidiya, Panini, Bhatruhari, katyayan, Geneva School, American School, Prague School, London School Sansar ki Bhashavom ka Vargheekaran- Akrutimoolak and Parivartak Sansar ke Pramukh Bhasha Khand, Bharopia Parivar, Chini- Tibeti Parivar, Dravid Parivar, Agneyaa Parivar, Yogatmak –Ayogatmak Bhashayem, Bhashavigyan aur Vyakaran, Bhashavigyan aur Itihas, Bhashavigyan aur Bhugol, Manobhashavigyan. Sambhandh Tatwa, Arthatatwa, Shabd, Shabd-Bhandar, Pratyaya, Upasarga, Madhyapratyaya, Artha- Ekarthi, Anekarthi Aur Vilomarthi Abhivyaktiyam Diye Gaye Khand ka Swanimik Vishleshan kar Swanimom ki Pahchan karem - Diye huyepath Ka Rupa Vaigyanik Vishleshan Kar Rupim Aur Sanrupom Ka Nirdharan Karem

Books for Reference

1. Bhasha aur Bhashiki – Devishankar Dwivedi- Radhakrishna Pub., Delhi.
2. Bhasha, Sahtya aur Sanskriti shikshan –Prof. Dileep Singh, Vani Prakasan-Delhi.
3. Hindi ke Sandharbh mein Saidhantik Evom Anuprayukth Bhashavigyan -edited by Ravindranath Srivastava, Sahitya Sahakar, Delhi.
4. Bhasha chintan ke Naye Ayam-Dr. Ram Kishore Sharma – Lokabharathi, Allahabad.
5. Derida: Vikhandan Ki Saidhantiki – Sudheesh Pachoori, Vani prakasan-Delhi.
6. Hindi Bhasha Chintan –Prof. Dileep Singh, Vani Prakasan-Delhi

7. Adhunik Hindi Shikshan Vyavastha – Dr. Mahendra Sinh Rani – Harsha prakashan, Agra.
8. Bhasha, Bhasha chintan aur Rajabhasha Hindi – Mahendranath Dube, Vani PrakashanDelhi.
9. Hindi Semantics – Hardev Bahari, Lokabharathi Allahabad. Adhunik Bhasha vigyan – Kripa Sankar Singh & Chaturbhuj Sahay- Vani prakashanDelhi
10. Adhunik Bhasha vigyan ke Sidhant – Ramkishore Sharma –Lokabharathi Pub., Allahabad.
11. Bhasha Vigyan : saidhantik Chintan – Rabindranath Srivastav – Radhakrishna Pub.,Delhi.
12. Samanya Bhasha vigyan : Baburam Saxena, Hindi sahitya Sammelan, Prayag.
13. Bhasha vigyan – Bholanath Tiwari
14. The study of Language in its social context – William Labow- Penguin Books Ltd.
15. Sociology of Language – J, Fishman, - Penguin Books.
16. Generalised phrase structure grammar – G.E. Garder Kleing, Harward University Press.
17. Theory and Structure of English –Radford CambridgeUniversity Press

CORE COURSE-XV
PG3 HINC15 WESTERN POETICS

Total Instructional Hrs. – 90

Total Credits-4

Aim: Western theoreticians from Plato to Daride raised many questions about literature as an art form.

Objective: 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 devolepment of western poetics.

MODULE I

Literature and other art forms-definition of poetry-origin and devolepment of Western Criticism-Plato, Poetry and Art of Imitation- Aristotle, Art of Creation, Tragedy and Comedy, Theory of Catharsis and Imitation-Longinus Theory of Sublime.

MODULE II

Classicism and Romanticism-concept of poetry of the Romantic Poets-Wordsworth-Colridge-Aesthetic doctrines expounded by Goethe, Tolstoy, I.A.Richards

MODULE III

Modern period - art for art sake-Croche and Expressionilism - Mathew Arnold. T.S.Eliot, Wordsworth, Coleridge.

MODULE IV

Sanrachanavad-Uttar Sanrachanavad- Roosi Roopavad-Vikhandanvad- New Criticism - Irony - Paradox - Structuralism - Mysticism - Symbolism-- Surrealism - Post Modernism.

Books for Reference

1. History of Modern Criticism vol. 1 and 2 - Renewellek
2. An Introduction to study of Literature - W.H.Hudson
3. Making of Literature - R.A.Scott James
4. An introduction to the study of English Criticism - B.Prasad
5. Bharatiya evam Paschatya Kavya Shastra - Ganapathi ChandraGupta
6. Paschatya Kavya Shastra ki Parampara - Nagendra
7. Paschatya Sahitya chintan - Nirmala Jain
8. Paschatya Kavyashastra ke siddant - Shantiswarup Gupt
9. Paschatya Kavyashastra Siddant aur Sampraday - Krishna vallabh Joshi
10. Principles of Literary Criticism - I.A.Richards

FOURTH SEMESTER
PG4 HINC16 - MODERN POETRY -II
(FROM PRAYOGVAD TO SAMKAALEEN KAVITA)

Total Instructional Hrs. - 90

Total Credits – 3

Aim: The mutli-dimensional development of Hindi Poetry really starts from the period of 'Nayi Kavita'. This course aims to introduce the representative poets and their representative poems from 1947 to contemporary period.

Objectives: The students could familiarize and enjoy the aesthetic and sociological scenario of Post-Independent Hindi Poetry. They could experience the various dimensions in the content and form of the poetry of this period.

MODULE I

Swatantrayothar Hindi Kavita Sankshipt Parichay – Prayogvad- Swaroop-Vikas Evam Pravrutiyam - Sapthak Kavya Parampara Aur Hindi Kavitha - 'Nayi Kavita- Sattothari Kavitha- Akavitha- 'Samakalin Kavita - Aadhunkatha Swaroop Evam Avadharana.

Detailed Study

- | | |
|------------------------|--------------------------|
| 1. Nadi ke Dweep | - Agyey |
| 2. BrahmaRakshas | - Mukthibodh |
| 3. Geet Farosh | - Bhavaniprasad Mishra |
| 4. Praud Romance | - Girijakumar Mathur |
| 5. Toota Pahiya | - Dharmaveer Bharathi |
| 6. Chen ne Aye hain Ve | - Sarveshwardayal Saxena |
| 7. Fark Nahin Padta | - Kedaarnaath Singh |
| 8. Mochiraam | - Dhoomil |

MODULE -II

Bhoomandalikaran Aur Hindi Kavitha Par Uska Prabhav - Uthar Aadhunikatha- Swaroop Aur Avadharanayem - Asi Ke Bad Ki Hindi Kavitha - Pramukh Visheshtayem -Chintan Ke Naye Kshithij - Dalit Vimarsh- Sthree Vimarsh- Paristithik Vimarsh - Janvadi Chetana - Chandrakanth Devtale - Mangalesh Dabraal - Aalok Dhanwa - Arun Kamal Aadi Ki Kavithayem.

1. Gumshuda- Mangalesh Dabraal
2. Pathhar Ki Bench- Chandrakaant Devtaale
3. Sabhyata Aur Sanskriti - Bhagavat Raawat
4. Apni Keval Dhaar-ArunKamal
5. Bruno Ki Betiyaan-Aalok Dhanwa
6. Bache Kaam Par Ja Rahe Hein-Rajesh Joshi
7. Saat bhaaiom Ke Beech Champa-Katyayani
8. Safety pin - Anamika
9. Us paar Keliye - Gyaanendrapati
10. Dushchakra Me Srushta - Veeren Dungvaal

MODULE-III

Hindi Kavitha Ka Varthaman Paridrishya - Kathya Aur Shilp Ki Nayi Pravrutiyam - Kavitha Ka Prathirodhatmak Swar – Dalit- Adivasi- Stri Aur Paristithik Chintan Ka Urvar Dharatal.

1. Thakur ka Kuaa - Omprakash Vaalmeeki
2. Uttni Dur Mat Vyaahna Baaba- Nirmala Putul
3. Subhash Nagar - Badrinarayan
4. Hamare Hisse kaa Sooraj - Susheela Takbhore

Books for Reference

1. Dishantar II - Ed.Pramanand Shrivastav& Vishwanath Prasad Tiwari
2. Samakaleen Kavita Ed- N.Mohanan. Rajpal & Sons
3. Hindi Kavita : Prayog Se Samakalin Tak - Ed.M.S.Jayamohan, Lokbharati
4. Kavitha ke Naye Pratiman - Dr.Namvar Singh
5. Nayi kavitha ke Pratiman - Dr. Lakshmikanth Verma
6. Nayi Kavitha Swaroop Evam Samvedana - Jagadeesh Guptha
7. Samakalin Hindi Kavitha - Viswanath Prasad Tiwari
8. Swantanriyothar Hindi Sahithya Ka Ithihas - Lakshmisagar Varshneya, Rajpal and Sons, Delhi
9. Naye Kavi - Santhoshkumar Tiwari
10. Hindi Ke Aadhunik Prathinidhi Kavi - Dwarika Prasad Saxena
11. Samakalin Kavya Yatra - Nandakishor Naval
12. Kavitha Ka Arthath - Paramananath Srivastav
13. Kaviyom Ki Prithvi - Aravind Pandey
14. Samakalin Kavita Ka Beejganith - Kumar Krishna

15. Kavitha Ka Vaibhav - Vinod Das
16. Kavya, Kavi Karma, Sathrothari Hindi Kavitha - Muralidharan
17. Dussamay meim Sahithya- Sambhunath
13. Aapathkalothar Hindi Kavitha - Pasupathinath Upadyay
19. Sahithya Ka Paaristhitik Darshan - Dr. K.Vanaja
20. Samakaleen Hindi Kavita - Dr.A.Aravindakshan
- 21.Kaviyom Ke Behane Varthaman per Behas- Dr.K.G. Prabhakaran, Vani Prakasham

PAPER ELECTIVE I

PG4HINE01 FEMINIST LITERATURE IN HINDI

Total Instructional Hrs. -90

Total Credits -3

Aim- In all Literature Feminist movement has an important role. Various writers especially women writers stressed out their problems through Literature.

Objectives- To get awareness about the origin and development of Feminism. The analytical study of Feminist Literature helps the students to know different concepts and aspects.

MODULE I

Samanya Parichay

Feminism-Concept-Features- Feminist Movements–Feminist Movements and Western Concept-Indian Concept- Feminism and Hindi Literature-Kavitha-Upanyas-Kahani-Atmakadha.

Detailed study

I. Kavitha

1. Agni-Anamika (Collection-Beejakshar)
2. Kyaa Hum Mein Tumhare liye-Nirmala Puthul (Apne Ghar Ki Talash Mein)
3. Dafthar Mein Oonghti Hei Ladkiyaan-Gagan Gill
(Collection-Ek Din Loutegee Ladki)
4. Kya Hogaa-Veera (Collection-Utna Hi Hara Bhara)
5. Sou Sal Kaise Jiyein-Katyayani (Jadoo Nahin Kavitha)
6. Stree Subodhini-Pavan Karan (Collection-Stree Mere Bheetar)

MODULE II

ATMAKATHA: ANYA SE ANANYA- PRABHA KHETAN
UPANYAS: KAT GULAB - MRIDULA GARG

MODULE III

Kahaniyaam

- 1 Aurath jath- Krishna Agnihotri
- 2 Aur Ab-Kshama Sharma
- 3 Ganith-Namitha Singh
- 4 Na Kinni Na- Soorya Baala
- 5 Kabra gaadha-Simmi Harshitha

Books for Reference

1. Sattothari Mahila Kahanikaar- Dr.Manju Sharma
2. Sattottari Kahani Mein Paatra AurCharitra Chitran -Dr.Ram Prasad
3. Samkaaleen Hindi Kahani Aur Samajvaadi Chetana -Dr Kiranbaala
4. Samakaleen Kahani Mein Yuva Chetana-Ritu manjari
5. Samakaleen kahani; Samanthar Kahani -Dr.Vinay
6. Hindi kahani Asmitha ki Talaash-Madhuresh
7. Samakaleen Hindi Kahaaniyaan- (Ed) Rishikesh
8. Baazaar Ke Beech-Baazaar Ke Khilaaf, Prabha Ketan , Vani Prakashan, Delhi
9. Stree Mukthi ka Sapna -(Ed) Kamala Prasad , Vani Prakashan, Delhi
10. Varthaman Hindi Mahila Katha Lekhen Aur Dampathya Jeevan - Sadhana Agarwal
11. Samakaleen Kavitha Aur Soundarya Bodh-Rohithashva , Vani Prakashan, Delhi
12. Samakaleen Kavitha Ke Beeja Ganith -Kumar Krishna, Vani Prakashan, Delhi
13. Samkaaleen Kavitha Ke Bare Mein - Narendra mohan, Vani Prakashan, Delhi
14. Upanyas: Samay Aur Samvedana - Vijaya Bahadur Singh
15. Stree deh ki vimarsh - Sudheesh Pachouri
16. Aurath Astitwa aur Asmitha - Aravind Jain

PAPER ELECTIVE IV
PG4HIN E04 DALIT LITERATURE IN HINDI

Total Instructional Hrs. - 90

Total Credits -3

Aim: Dalit Movement is a part of our History. It is a Social Movement by the marginalized class. Hence it got accelerated in so many parts of India. It is a Social Movement influenced Literatures of India in many ways. Hence Dalit Literature has to be studied sociologically and historically.

Objectives: Through the study of Dalit Literature students can feel the agony of marginalized class. Literature is a way to express their experiences and this will create more social commitment in them.

MODULE I

Dalit Movement in India - Historical and Sociological Analysis - Major trends of dalit Literature - Literature of Suffering of Agony - Literature of Protest - Literature of Liberty.

MODULE II

BAS! BAHUT HO CHUKA – OM PRAKASH VALMIKI–

Hindi poetry on Dalit Life - major works - themes - techniques - style - language.

MODULE III

CHAPPAR - JAYAPRAKASH KARDAM

Dalit novels in Hindi - main works and authors - thematic analysis –problems-techniques-language style.

MODULE IV

DALIT KAHANI SANCHAYAN: RAMANIKA GUPTA (Ed)

Selected Stories

- Pachees chouka ded sou
- No bar

- Anthim Bayan
- Angara

Books for Reference

1. Dalit Vision: Gail Omvedi
2. Gandhi aur Ambedkar: Ganesh Mantra
3. Dalit Sahithya Andolan: Dr. Chandrakumar Varvade
4. Dalit Sahithya Vedana aur Vidroh: Ed. By Sarankumar Limbale
5. Dalit Sahithya Ka Soundarya Sasthra: Ed. By Sarankumar Limbale
6. Dalit Sahiithya Ke Soundarya Sasthra: Abhayakumar Dube
7. Dalit Sahitya Ka Saundarya Sasthra - Om Prakash Valmiki - Radhakrishna Prakashan, Delhi ' :
8. Dalit Sahithya Ek Moolyankan - Prof. Chaman Lal, Rajpal and Sons, Delhi.
9. Dalit Sahitya Aaj ka Kranthi Vigyan -BabuRav Bagool
10. Navem Dashak ki Hindi Dalit Kavita-Rajath Rani Meenu,Dalit SahityaPrakashan,New Delhi
11. Hindi Mein Dalit Chetana:Sikhar ki or-Dr.N.Singh (Ed)

PAPER ELECTIVE VIII
PG4 HIN E 08 ECOLOGICAL DISCOURSE IN HINDI LITERATURE

Total Instructional Hrs. - 90

Total Credits -3

MODULE I

Paryavaran- Prakriti - Paristitiki- PrakritiKeSoshankeVibhinnRoop -
ParyavaranPradooshanKe Karan.--ParistitikDarshan -
ParistitikDarshankiVibhinnSakhayem - GahanParistitivad(Deep Ecology) -
SamajikParistitivad (Social Ecology) - Ecomarxism - ParistitikAdyayanKePratiman -
Hindi SahityameinParistitikChintan - Shuklaji - Agneya - NirmalVerma

MODULE II

Novel –

1. Doob - Virendra Jain - VaniPrakashan, Delhi

MODULE III

Short Stories -

1. KapilKaPed -Rajesh Joshi
2. EkkisveemSadiKaPed -MrudulaGarg
3. Arohan - Sanjeev
4. KarilnDooi Jab Din Dal Jay - Batarohi
5. Jinavar - ChitraMudgal

Poetry

1. AsaadhyaVeena -Agneyaa
2. Baagh - Kedarnath Singh
3. NayeElakeMein - Arun Kamal
4. Gangasna -GyanendraPati
5. Bachavo - UdayaPrakash
6. ChakmakPathar (Bhooghand Tap RahaHai) ChandrakanthDevatale
7. Bachavo (MucheDoosariPritviChahiye) SwapnilSreevastav

Books for Reference

1. Silent Spring - Raichal Carson
2. Dharti Ki Pukar - SundarlalBehuguna, RadhakrishnaPrakashan, Delhi
3. ParyavaranAurSanskriti - GovindChetak, TakshasilaPrakashan
4. Sahitya1 KaParistitikDarsan - Dr.K.Vanaja, VaniPrakashan
5. KathuyumParistitiyum - G.Madhusudanan - Current Books
6. HarithaNirupanam - Malayalathil - G.Madhusudanan- Current books
7. Eco-Feminismdm. Eco-tourism-marxism- N.M.Piyerson- Current books
8. Prakriti, Paristiti. Daridryam, Jalam, Urjam- B.Anand
9. Literature and Ecology: An Experiment in Eco-Criticism

PAPER ELECTIVE XI

PG4HINE11 - SPECIAL AUTHOR: HAZARI PRASAD DWIVEDI

Total Instructional Hrs. - 90

Total Credits-3

Aim - To provide knowledge about the literary works of Dwivedi, one of the eminent writers in the modern period.

Objective - Students will get clear ideas about the multidimensional talent of the author.

Books to be studied

MODULE I

Kutaj - Lokabharathi Prakashan

- Jeevan Mein Sahitya Ka Sthan
- Manav Dharma .
- Admadan Ka Sandeshavahak Vasanth

MODULE II

Banabhatt ki Aatmakatha – Novel

MODULE III

Hindi Sahitya ki Bhoomika

1. Hindi Sahitya: Bharatiya Chintan ka Swabhavik Vikas
2. Santh Math - Critical faculty of Hazari Prasad Dwivedi-Culture, Tradition .

Books for Reference

1. Hazari Prasad Dwivedi ke upanyas-Tribhuvan sinh
2. Doozari parampara ki khoj-Namvar sinh
3. Nibandakar Hazari Prasad Dwivedi-Ganapathy Chand Gupta
4. Upanyaskar; Hazari Prasad Dwivedi-Dr. Hemalatha Sarachandra
5. Upanyasakar Hazari Prasad Dwivedi-Tribhuvan Singh
6. Aacharya Hazari Prasad Dwivedi Ki Alochana Drishti -Chandra Dev Yadav, Prem Prakashan Mandir.
7. Hazari Prasad Dwivedi- vyaktitva evam sahitya -Ganapathi Chandra Gupta

8. Hazari Prasad dwivedi ke sahitya mein samajik chintan-Rajendra Prasad Sharma- sahityakar Prakashan, N.Delhi
9. Hindi Sahitya ki Bhoomika-Hazari Prasad Dwivedi
10. Dr. Hazari Prasad Dwivedi -Usha mithra

PROJECT & VIVA

PG4HIN D 01- Project-Credit-3

Total Marks-100 Internal-20, External-80

PG4HINV 01- Viva-Credit-2, Marks-100