



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

POST GRADUATE AND RESEARCH DEPARTMENT OF HINDI



Estd. 1875

Post Graduate Curriculum and Syllabus
(Credit Semester System)

M.A. HINDI

For 2022 Admission Onwards

**CENTRE OF EXCELLENCE FOR
P.G. STUDIES AND RESEARCH CENTRE**

DEPARTMENT OF HINDI



POST GRADUATE CURRICULUM AND SYLLABUS

2022 ADMISSION ONWARDS

M.A. HINDI

POST GRADUATE DEGREE PROGRAMME IN HINDI

MAHARAJA'S COLLEGE, ERNAKULAM

A GOVERNMENT AUTONOMOUS COLLEGE

AFFILIATED TO MAHATMA GANDHI UNIVERSITY, KOTTAYAM

BOARD OF STUDIES IN HINDI

<i>NAME OF MEMBERS</i>	<i>DESIGNATION</i>
1. DR. MADHU V.	CHAIRMAN
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. SINDHU G. NAIR	INTERNAL MEMBER (COORDINATOR)
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
13. SMT. JEETHA P. ETTURUTHIL	INTERNAL MEMBER
14. DR. REENAKUMARI V.L.	INTERNAL MEMBER
15. DR. SAJI R. KURUP	INTERNAL MEMBER
16. DR. BINOD BABU K.B.	INTERNAL MEMBER

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

1. SHORTTITLE

These Regulations shall be called as Post Graduate Regulations (2019) of Maharaja's College (Autonomous) under the Choice Based Credit System.

These Regulations shall come into force from the Academic Year 2019-2020 onwards

2. SCOPE

The regulation provided here in 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

'Programme' means the entire course of study and Examinations.

'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.

'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.

'Course' means a segment of subject matter to be covered in a semester. Each Course isto be designed variously under lectures / tutorials / laboratory or fieldwork / seminar /project / practical training / assignments/evaluation etc., to meet effective teaching andlearning needs.

'Credit' (Cr) of a course is a measure of the weekly unit of work assigned for that courseina semester.

‘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.

‘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.

‘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.

‘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.

‘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.

‘Evaluation’ means every student shall be evaluated by 20% in-semester assessment and 80% end-semester assessment.

‘Repeat course’ is a course that is repeated by a student for having failed in that course in an earlier registration.

‘Audit Course’ is a course for which no credits are awarded.

‘Parent Department’ means the Department which offers a particular post graduate programme.

‘Department Council’ means the body of all teachers of a Department in a College.

‘Faculty Advisor’ is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.

‘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.

Each letter grade is assigned a ‘Grade point’ (GP) which is a ninteger indicating the numerical equivalent of the broad level of performance of a student in a course.

Credit Point (CP) of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course $CP=GP \times Cr$.

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

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 decimalplaces.

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

4. PROGRAMME STRUCTURE

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

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 under taken by all students. The Programme will also include assignments, seminars /practical, viva (V) etc., if they are specified in the Curriculum.

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 in frastructure in the institution and the selected group shall be the subject of specialization of the programme.

Project work

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

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

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.

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

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

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 book and Internet resources, editing, document writing, typing and presentation.

Test Papers

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

Assignments

Every student shall submit one assignment as an internal component for every course.

Attendance

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

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

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 short age of attendance at the time of registering for end semester examinations

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.

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

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

Maximum Credit

No course shall have more than 4 credits.

Viva-Voce

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

Alphanumeric code

Each course shall have an alphanumeric 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

A student shall be permitted or register for the programme at the time of admission.

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

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.

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.

The candidate has to register all the courses prescribed for the particular semester.

Cancellation of registration is applicable only when there questis made within two weeks from the time of admission.

Students admitted under this programme are governed by the Regulations in force.

7. PROMOTION

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

8. EXAMINATION

There shall be end semester examination at the end of each semester.

The answers must be written in English except for those coming under Faculty of Languages.

Practical examinations shall be conducted by the college at the end of even semesters only.

Project evaluation and Viva-Voce shall be conducted at the end of the programme only.

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

9. END-SEMESTER EXAMINATION

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.

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

10. EVALUATION AND GRADING

Evaluation

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.

Internal evaluation

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	Component Marks
Assignment	4
Seminar	4
Two Testpapers*	8
Attendance	4
Total	20

*Marks of Test Papers shall be the average

Components of In-semester Evaluation (For Practical)

Components	Component Marks
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 of Attendance

% 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	Mark
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Evaluation	s
In Semester evaluation	20
End Semester Dissertation	50
End Semester Viva-Voce	30
Total	100

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

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.

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 atleast one year for verification.

End-Semester Evaluation:

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 scripts 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.

In case of reevaluation 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.”

Photo copies 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. 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.

Pattern of Questions

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

Weightage to Objectives		Weightage to difficulty levels	
Objectives	%	Level of difficulty	%
Understanding	25	Easy	20
Critical Evaluation	50	Average	60
Application	25	Difficult	20

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 $CP = C \times GP$, where *C* = Credit; *GP* = Grade point

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

SGPA= TCP/TC, where TCP = Total Credit Point of that

SemesterTC=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

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. of feredina Semester / Programme only F grade will be awarded for that Semester / Programme until he/ she improves this to C grade or above with in the permitted period. Candidates who secures 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.

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.

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 onetime

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)

FACULTY OF HINDI DEPARTMENT

1. DR. MADHU V.	ASSO.PROFESSOR & HOD
2. DR. JAYAPRABHA C.S.	ASSO.PROFESSOR
3. DR. SINDHU G. NAIR	ASSO.PROFESSOR
4. DR. BINDU M.G.	ASSO.PROFESSOR
5. DR. LALIMOL VARGHESE P.	ASSO.PROFESSOR
6. DR. ANITHA P.L.	ASST.PROFESSOR
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8. SMT. JEETHA P. ETTURUTHIL	ASST.PROFESSOR
9. DR. REENAKUMARI V.L.	ASST.PROFESSOR
10. DR. SAJI R. KURUP	ASST.PROFESSOR
11. DR. BINOD BABU K. B.	ASST.PROFESSOR

DEPARTMENT OF HINDI

P.G. 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 Ritikavya)	4	20	80	100	5	SEMESTER II	PG2HINC06	Ancient Poetry-2(BhaktiKavya)	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
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SEMESTER III	PG3HINC 11	Modern Poetry-1(upto Pragati vad)	4	20	80	100	5	SEMESTER IV	PG4HINC16	Modern Poetry-2	3	20	80	100	5
	PG3HINC 12	Indian Literature	4	20	80	100	5		PG4HINE01	Feminist Literature in Hindi	3	20	80	100	5
	PG3HINC 13	Contemporary Fiction	4	20	80	100	5		PG4HINE02	Travlogue					
	PG3HINC 14	Linguistics	4	20	80	100	5		P42HINE03	Functional Hindi					
	PG3HINC 15	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.AuthorHazar i Prasad dwivedi	3	20	80	100	5
									PG4HINE12	Spl.AuthorAjney					
									PG4HIND01	Project	3	20	80	100	
									PG4HINV01	Viva	2			100	
		TOTAL	20	100	40 0	500	25			TOTAL	20	120	48 0	700	25

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CORE COURSE 01
PG 1 HIN01-ANCIENT POETRY 1 (PRACHIN AUR RITIKAVYA)
COURSE OUTCOMES
HOURS PER WEEK -5
MAXIMUM WEIGHT-30
TOTAL INSTRUCTIONAL HOURS-90
TOTAL CREDIT-4

COURSE OUTCOME

Students familiar with the Ancient culture political traditions of early and post medieval Hindi poetry. Students could enjoy the ancient Hindi poems. The study of ancient poetry will refine the sensibility of students.

CO	Course Outcome	Cognitive level	CO mapped to PSO number
1	To make aware the students about the role played by the poets of Aadikal aur Ritikal. To introduce them the literary movements in India.	Understand Analise Evaluate	1, 3, 4
2	To describe the students about the nature of Rasopoetry. To make them aware of the devotional and erotic sentiments of Vidyapati and Ritikaleen poets	Evaluate Analise	1,3,4
3	Introduce the students, Dingal/Pingal language of that era	Understand Analise	1,3,5

Module	Course Discription	Content mapped to CO Number	Hours
1	Detailed study of Ancient poetry- PadmavtiSamay- A part of Ancient Epic- PrithvirajRaso by Chand Baraday Book Edited by Viswanath Gaud	1,3,4,5	18
2	Detailed study Vidyapati- 1 Vandana first two padas 2 Vamshimadhuri first two padas 3 Rupavarnan 1-7 padas	1,3,4	18
3	Ritikavyasamgrah- 1 Kesavdas-1 to 5 padas 2 Bihari – 1 to 20 Dohas 3 Ghananand- 1 to 5 padas 4 Bhushan-1 to 5 padas	1,3,4,5	54
Total			90

Books for reference

1. Hindi sahitya ka ithihas- Ramachandra Shukla
2. Hindi sahitya ka alochanatmak ithihass – Dr. Ramkumar Varama
3. Hindi sahitya ka adikal – Hasari Prasad Dwivedi
4. Hindi sahitya ka vygyanikithihas- Dr. Ganapati Chandra Gupta
5. Hindi sahitya ka doosaraithihas -Dr. Bachan Sing
6. Prithvi Raj Raso: ithihas aur kavya – Dr. Rajmal Bohra
7. Raso sahitya vimarsh – Dr, Mata Prasad Gupta
8. Prithvi Raj Raso bhasha aur sahitya – Dr. Namvar Sing
9. Vidyapati ek adhayana – RandhirSreevastava
10. Vidyapativibha- Veerendra Kumar Badatwal
11. Ritikalin bhoomika- Dr. Nagendra

12. Ritikavyanavaneeth- Dr, BhageerathMishra
13. Ritikal ka punarmoolyankan -Dr. Ramkumar Varma
14. Keshav aur unkasahitya -Prof. Vijaypal Sing
15. Kesav ki kavyachetana- Prof. Vijaypal Sing
16. Bihari – Viswanath Prasad Mishra
17. Bihari ki vibhooti -Viswanath Prasad Mishra
18. Ghananand aur Hindi ki swachand kavyadhara- Mohanlal Gyani
19. Ghananand kavya Kaustubh- Ramdev Tripathi
20. Ritikavya ka punarmoolyankan- Jay Bhagavan Goel

BLUE PRINT

CORE COURSE -01 PG1HIN01-ANCIENT POETRY 1(PRACHIN AUR RITIKAVYA)

**TOTAL HOURS- 90
CREDIT-4**

MODULES	HOURS	1Weight question 8/10 Mark-40	2 Weight question 6/8 Mark-60	5 Weight Question 2/4 Mark-50	TotalWeight- 30 16/22 Mark-150
Module I	18	4	2	2	8
Module II	18	3	3	1	7
Module III	54	3	3	1	7
Total	90	10	8	4	22

M.A. Degree (CSS) Examination
First Semester
Faculty of Language & Literature
PG1HIN01-ANCIENT POETRY1(PRACHIN AUR RITI KAVYA)
Model Question paper

Time 3 hrs.

Max. weight-30

1. किन्हीं आठ प्रश्नों के उत्तर लिखिए।

1. कवि विद्यापति का परिचय दीजिए
2. किस कवि को कठिन काव्य का प्रेत कहते हैं? क्यों?
3. रीतिकालीन काव्य की प्रमुख प्रवृत्तियां क्या क्या हैं?
4. रासो काव्य की विशेषताएं
5. व्रजभाषा काव्य को केशव कीदेन
6. घनानंद का विरह वर्णन
7. कवि बिहारीलाल
8. लक्षण ग्रन्थ से क्या तात्पर्य है?
9. पद्मावती समय का काव्य सौष्ठव
10. रीतिमुक्त कवि

(8X1=8weight)

II किन्हीं छः प्रश्नों की सप्रसंग व्याख्या कीजिए

11. चांद सार लय मुख घटना करु
लोचन चकित चकोर
अमियधोयआंचरधनि
पोछलि दस दिसि भेल इजोरे
12. अति सूधो स्नेह का मारग है
जहां नेकुसयापनबांक नहीं
तहां सांचै चलें तजिअपनपौ
झझकै कपटी जेनिसांक नहीं।
13. छप्पतिगत हरि हंस गति,
बिह बनाय संचे सचिय
पद्मिनीय रूप पद्मावती
मनहुं काम कामिनिरचिय
14. मकराकृति गोपाल कै

सोहतकुण्डलकनि

धैर्योमनौहिय धर समरु

इयोढी लसतनिसान

15. सोधि जुगत को कत कियो

तब चित्त चहाँ दिस

लयो विप्र गुरु बोल कही

समुझाय बात तिस

16. जोग जुगतिसिखएसबै

मनौ महामुनि मैन

चाहत पियअद्वैतता

काननुसेवत नैन।

17. दुर्गति दुर्जन ही जु

कुटिल गति सरितन ही में

श्रीफल को अभिलाष

प्रगट कविकुल के जी में

18. गौरस बिके निकेअबइतेजाइते

जनिजनि पूछ वनवारी

तोहेमतिमान सुमति मधुसूदन

वचन सुनहुकछुमोरा।

(6X2=12weight)

III किन्हीं दो प्रश्नों के उत्तर लिखिए

19. रासो काव्य परंपरा में पृथ्वीराजरासो का महत्व

20. प्रेम के उन्मुक्त गायक घनानंद पर विस्तार से विचार कीजिए

21. बिहारीलाल की काव्य कला - निबन्ध तैयार कीजिए

22. विद्यापति की पदावली की विशेषताएं

(2x5=10weight)

CORE COURSE 02

PG1HINCO2-ESSAY, SKETCHES AND OTHER PROSE FORMS

Course Outcomes

Hours per week: 5
Total Instructional Hrs- 90

Maximum Weight:30
Total Credits -4

Course Outcome:

Upon the successful completion of the course, the student shall be able to achieve the following

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

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	To acquaint the students with the different forms of prose in Hindi. To Develop their faculty of appreciation of prose. To Develop the skill of evaluating prose writing of representative prose writer in Hindi. To Develop their faculty appreciation of sketches and Other prose forms.	R, U	1,2,3
2	Remembers the main works of the prescribed Essay writers Understand the craft of the prescribed Essay writers Analyse the prescribed Essays Evaluate the Essays subjects and its relevance in our society Elucidate key sentences with reference to context	An, E	1,2,3
3	Remembers the main works of the eminent writer Mahdevi Varma Understand the craft of her work Analyse the prescribed sketches Evaluate the Sketches and understands its relevance in our society.	Ap, E, U	1,2,3,4

	Elucidate key sentences with reference to context		
4	Understand the different forms of prose Recollect the main works of prescribed writers of prose Analyse the prose forms in accordance with the craft	R, C, An	1,2,3,4

(Expansion of R, U, An, E, A, C as follows

Reading, Understanding, Analysis, Evaluavate, Application, Critical thinking)

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
1.Introduction	1.1Development of essays in Hindi 1.2Brief History 1.3Classification of essays 1.4Prominent essayist 1.5Sketches 1.6Contribution of Mahadevi varma and salient features of her works 1.7Memories 1.8Travelogue 1.9Biography 1.10Autobiography	1,3,4,2	18
2.Essays (Detailed)	2.1Bharatvarshonnathi kaise ho sakthihai- barathendu 2.2 Shiva shamboo ke chitte- balkrishna bhatt 2.3 Kavita kyahai- Ram Chandra Shukla 2.4 Nakhoon kyom Badtehai - Hazari Prasa Dwivedi 2.5 Mere ram ka Mukut	1,2	36

	Bheegrahahai- Vidya Nivas Mishra		
3. Sketches (Non-Detailed) Prescribed Text Smrithi ki Rekhayem	3.1 Bhaktin 3.2 Chini Pherivala 3.3 Thakuri Bhaba	1,3	18
4. Other Prose forms (Non Detailed) Prescribed Text Prakreenika Shikhar	4.1 Naye sansar ke Agradhoot - Bheeshmasahni (Memories) 4.2 Meri Moscow yathra- Dr. Nagendra (Travlogue) 4.4 Dharti Aur Dhan- Pandey Bechan Sharma Ugra (Biography) 4.5 Chori Aur Prayashchit - Mahatma Gandhi (Autobiography)	1,4	18

**BLUE PRINT
CORE COURSE 02
PG1HINCO2-ESSAY, SKETCHES AND OTHER PROSE FORMS**

MODULE And Hours	PART 1 (8x1=8Weight)	PART II (6x2=12Weight)	PART III (2x5=10Weight)	TOTAL QUESTIONS (30 Weight)
1 (18 Hours)	2	2	1	5
II (36 Hours)	2	2	2	6
III (18 Hours)	3	2	1	6
IV (18 Hours)	3	2	0	5
TOTAL (90 Hours)	10	8	4	22

M.A. DEGREE (C.S.S.) EXAMINATION
FIRST Semester Programme M.A. HINDIPG1HINCO2 - ESSAY,
SKETCHES AND OTHER PROSE FORMS

Time: Three Hours

Maximum Weight: 30

PART I

SHORT ANSWER QUESTIONS

(ANSWER ANY 8 QUESTIONS. EACH QUESTION CARRIES WEIGHT 1)

- 1 यात्रा साहित्य क्या है?
- 2 ललित निबन्ध की विशेषताएँ क्या हैं?
- 3 विद्यानिवास मिश्र का परिचय दीजिए।
- 4 'मेरे राम का मुकुट भीग रहा है' निबन्ध के भावपक्ष पर विचार कीजिए।
- 5 ठकुरी बाबा के चरित्रिक विशेषताएँ क्या क्या हैं?
- 6 चीनीफेरिवाले की ईमानदारी पर प्रकाश डालिए।
- 7 भक्तिन का शास्त्र संबन्धी विचार क्या है?
- 8 'धर्ती और धान' किसप्रकार की रचना है?
- 9 'मेरी मोस्को यात्रा' में अभिव्यक्त लेखक के अनुभव पर प्रकाश डालिए।
- 10 संस्मरण में भीष्म साहू का योगदान क्या है?

(8x1=8Weights)

PART II

SHORT ESSAY QUESTIONS

ANSWER ANY 6 OUT OF EIGHT QUESTIONS EACH QUESTION CARRIES WEIGHT 2)

- 1 निबन्ध के भेदों पर प्रकाश डालिए।
- 2 हिन्दी निबन्ध साहित्य में भारतेन्दु का स्थान निर्धारित कीजिए।
- 3 'नाखून क्यों बढ़ते हैं' निबन्ध पर एक टिप्पणी लिखिए।
- 4 'शिवशंभू के चिट्ठे' निबन्ध की विशेषताएँ क्या क्या हैं?
- 5 भक्तिन का चरित्र चित्रण कीजिए।
- 6 महादेवी वर्मा के रेखाचित्र की विशेषताएँ क्या क्या हैं?
- 7 'नएसंस्कार के अग्रदूत' में लेखक के विचारों पर प्रकाश डालिए।
- 8 'चोरी और प्रायश्चित' में गाँधिदी के विचार क्या है?

(6x2=12 Weights)

Part III

Long Essay Questions

(Answer any two questions. Each question carries Weight 5)

- 1 हिन्दी निबन्ध के उद्भव और विकास पर प्रकाश डालकर प्रमुख निबन्धकारों पर प्रकाश डालिए।
- 2 'कविता क्या है' में शुक्लजी के विचारों पर प्रकाश डालिए।
- 3 'भारतवर्षोन्नती कैसे हो सकती है' निबन्ध पर एक लेख लिखिए।
- 4 रेखाचित्र के विकास में महादेवी वर्मा का स्थान निर्धारित करके उनके किसी एक रेखाचित्र का परिचय दीजिए।

(2x5=10 Weights)

CORE COURSE III
PGIHINC03 -History of Hindi Literature
(Ancient & Medieval Period)

Course Outcomes

Hours per week: 5

Maximum Weight:30

Total Instructional Hrs.- 90

Total Credits -4

Course Outcome:

Upon the successful completion of the course, the student shall be able to achieve the following: To create awareness about the development of Hindi Literature and its socio-political scenario. We aim at familiarizing the authentic knowledge about the development of literature. To make aware of the famous writers through analyzing their major contributions. This will create a wide outlook among the students about the language and literature.

Reading. Understanding, Analysis, Evaluavate, Application, C

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	Ability to understand the development of Ancient & Medieval literature in Hindi from its emergence To help the students to develop skills in literature To understand the important changes and movements of the referred period.	R, U, A	1,4
2	Understand the ancient classical tradition of Hindi Literature and the popular writers of the period under study To develop an outlook about the ancient history of Hindi literature. Recollects the culture of our country through the famous works of the poets	U, A&E	1,4,7

3	Ability to analyze the creative works of the period under study. To create an awareness of the famous writers of this period	A&, E	3,4,7
4	To analyze the different trends of Bhakti movement and the contribution of popular writers. Critically evaluates the contribution of the prescribed writers to contemporary Hindi Literature	A&, E	3,4,7
5	Have a thorough Knowledge about the literature of 17th and 18th century. Critically evaluates the contribution of the famous writers to Hindi literature	A&, C	

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
1	Ithihs –Kal Vibhajan Evam Namakaran - Aadikal -Yug ki Prishtabhumi – Adikaleen Sahitya ki Samanya Pravrutiyam –Sidha Sahitya – Natha Sahitya – Jaina Sahitya – A pabhramsa Sahitya – Adikaleen Raso Sahitya – Prithviraj Raso Aur Chanda baradai – Prithviraj Raso ki Pramanikatha — Loukik Sahitya – Pramukh Kavi Evum Rachanayem –. Gadhya Sahitya.	1,4	36
2	Bhaktikal: Hindi Sahitya Mein Bhakti Ka Uday Aur Vikas– Seemankan, Parivesh – Vibhinna Paristitiyam - Bhakti kal ki Samanya Pravrutiyam – Santa Kavya Parampara Ke Pramukh Kavi Tadha Rechanayem Sufi Kavya	1,3,4,7	36

	–Parampara Pramukh Kavi Evum Rechanayem – RamaBhakti shakha Ramakavya ki Samanya Visheshtayen – Kavi ThulasiDas KrishnaBhakti Sakha Ki Samanya Pravurthiyam – Ashtachap – KrishnaBhakti Sakha Ke Pramukh Kavi. – Gadhya sahithya.		
3	RitiKal– Namkaran – Ritikaleen Paristithiyam – Ritikaleen Sahitya ki Pramukh Pravrutiyam - Ritikaleen Kavi Evam Pramukh Rechanayem – Ritibadha – Ritisidha – RitimuktDhara – Reetikaal ke lokpriya kavi – Reetikaleen Gadya Sahitya	3,4,7	18

Course Content

UNIT I

Itihas Lekhan Ki Parampara – Kal Vibhajan Evam Namakaran – Aadikal – Yug ki Prishtabhumi – Adikaleen Sahitya ki Samanya Pravrutiyam – Sidha Sahitya – Natha Sahitya – Jaina Sahitya – Apabhramsa Sahitya –Adikaleena Raso Sahitya–Prithviraj Raso Aur Chanda baradai –Prithviraj Raso ki Pramanikatha —Loukik Sahitya - Pramukh Kavi Evum Rachanayem–. Gadya Sahitya.

UNIT II

Bhaktikal: Hindi Sahitya Mein Bhakti Ka Uday Aur Vikas –Seemankan, Parivesh – Vibhinna Paristhithiyam -Bhaktikal ki Samanya Pravrutiyam -Santa Kavya Parampara Ke Pramukh Kavi Tadha Rachanayem Sufi Kavya –Parampara Pramukh Kavi Evum Rechanayem -Rama Bhakti shakha Ramakavya ki Samanya Visheshtayen –Kavi ThulasiDas KrishnaBhakti Sakha Ki Samanya Pravurthiyam - Ashtachap -KrishnaBhakti Sakha Ke Pramukh Kavi. - GadyaSahitya.

UNIT III

RitiKal– Namkaran -Ritikaleen Paristithiyam -Ritikaleen Sahitya ki Pramukh Pravrutiyam -Ritikaleen Kavi Evam Pramukh Rechanayem –Ritibadha -Ritisidha - RitimuktDhara –Reetikal ke lok priyakavi -Reetikaleen Gadyasahitya

Prescribed Text:

1. **Hindi Sahitya Ithihas- Dr. Nagendra**

Books for Reference:

- | | | |
|----|--|------------------------------------|
| 1 | Hindi Sahitya ka Itihas | Ramachandra Shukla |
| 2. | Hindi Sahitya ka Alochanatmak Itihas | Dr. Ramkumar Verma |
| 3. | Hindi Sahitya ka Adikal | Dr. Hazari Prasad Dwivedi. |
| 4. | Hindi Sahitya ka Vygyanik Itihas | Dr. Ganapathy Chandra Gupta |
| 5. | Hindi Sahitya ka Doosara Itihas | Dr. Bachan Singh |
| 6. | Hindi Sahitya ki Bhoomika | Dr. Hazariprasad Dwivedi |
| 7. | Hindi Sahitya ka Atith | Dr. Viswanath prasad Mishra |
| 8. | Hindi Sahitya ka Samvedanatmak Itihas | Dr. Vasudev Singh |

CORE COURSE III
PGIHINC03 -History of Hindi Literature
(Ancient & Medieval Period)

Blue Print

MODULE	PART I	PART II	PART III	TOTAL QUESTIONS
I	4	3	1	8
II	4	3	2	9
III	2	2	1	5
TOTAL	10	8	4	22

M.A. DEGREE (C.S.S.) EXAMINATION
First Semester
Programme - M.A. Hindi
PG1HINC03 - HISTORY OF HINDI LITERATURE (ANCIENT AND MEDIEVAL PERIOD)

Time: Three Hours

Maximum Weight:30

Part A

Short Answer Questions

((Answer any *Eight* questions. Each question carries *Weight 1*)

1. शिव सिंह सेंगर द्वारा लिखित इतिहास ग्रंथ का नाम क्या है ?
उसकी दो विशेषताएँ लिखिए ।
2. नाथ साहित्य की विशेषताओं पर प्रकाश डालिए ।
3. डिंगल और पिंगल में क्या अंतर है?
4. आदिकाल को चारणकाल भी कहा जाता है, क्यों ?
5. रीतिकाल को इतिहास का रॉनेकिन-किन नामों से पुकारा है?
6. संत कवियों की भाषा की विशेषताएँ लिखिए ।
7. बिहारी सतसई का परिचय दीजिए।
8. 'चंदायन' किस की रचना है और इसमें किसके प्रेम का चित्रण है?
9. राधावल्लभ संप्रदाय के प्रवर्तक कौन हैं? इनकी वाणी का मुख्यवर्ण्य विषय क्या है?
10. मीराबाई की उपासना पद्धति की विशेषताएँ क्या-क्या हैं?

(8x1=8 Weights)

Part B

Long Essay Questions

((Answer any *six* questions. Each question carries *Weight 2*)

11. रामचंद्र शुक्ल द्वारा रचित 'हिंदी साहित्य का इतिहास' की विशेषताएँ लिखिए ।
12. बीसलदेव रासो का परिचय दीजिए।
13. सिद्ध साहित्य का परिचय दीजिए।
14. कबीर के रहस्यवाद की विशेषताएँ लिखिए।
15. 'अष्टछाप' पर टिप्पणी लिखिए ।

16. रीतिमुक्त कवि घनानाद पर विचार कीजिए।
17. तुलसीदास की समन्वय भावना का परिचय दीजिए।
18. रीतिकालीन गद्य साहित्य की विशेषताओं पर प्रकाश डालिए।

(6x2=12Weights)

Part C

Long Essay Questions

(Students can attempt up to three questions. Each questions carries 5wt. However total weight for the section should not exceed 10 weight)

19. 'पृथ्वीराजरासो' का परिचय देकर उसकी प्रमाणिकता पर प्रकाश डालिए।
20. हिंदी कृष्णभक्ति का व्यक्ती सामान्य प्रवृत्तियों पर प्रकाश डालकर प्रमुख कृष्णभक्त कवियों का परिचय दीजिए ।
21. ' हिंदी रीतिकाव्य परंपरा के प्रवर्तक आचार्य हैं के शवदास '- इस कथन की समीक्षा कीजिए।
22. 'हिंदी प्रेममार्गी सूफी काव्य-धारा के सर्वश्रेष्ठ कवि हैं मलिक मुहम्मद जायसी' – समर्थन कीजिए।

(10 Weight)

CORE COURSE IV
PG1HINC04 – MODERN FICTION

Total Hrs.-90

TotalCredits-4

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	Students are introduced to the large-scale criticism and condemnation of contemporary values.	R, U	1,5
2	Vast exposure all forms of novels & short stories	An, E	1,4,9
3	Enhance reading skills and appreciate the texts in a critical and creative approach.	An, E, C	3,7
4	Knowledge about the elements of Fiction – Narrative technique, setting, style, characterization	An, E	4,5
5	Knowledge about the varied socio-cultural and political experiences and expressions of Indian society from pre independent & the post independence era	An, E	4,7
6	Capacity for the analytical reading of the novels and short stories and situate its literary idiom in its historical context	An, E	3,7

MODULE I

Hindi Kadha Sahitya- Poorva Premchand Yug –Premchand Yug - Premchandottar 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.

(Annotations from first 100 pages only)

MODULE III

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

(Annotations from first 100 pages only)

MODULE IV

SHORT STORIES

- 1. Usne KahaTha- Chandradhar Sharma Guleri**
- 2. Aadmi Ka Bacha- Yashpal**
- 3. Cheef Ki Davat – Bheeshma Sahni**
- 4. Puraskar - Jayshankar Prasad**
- 5. Malbe ka Malik - Mohan Rakesh**

Books for Reference

- 1. Dr. N. Mohanan - Samkaleen Hindi Upanyas, Vani Prakashan**
- 2. Dr. Suresh Chandra Gupta - Upanyaskar Premchand**
- 3. Dr. LakhanLal Sharma - Hindi Upanyas Siddhandh Aur Sameeksha**
- 4. Dr. Sushama Dhawan Hindi Upanyas -Premchand Tatha Uttar Permchandkal**

5. **Dr. Satyendra - Hindi Upanyas ki Vivechana -Kalyan maland Sons**
6. **Dr. Madhuresh - Hindi Upanyas ka Vikas, Lokbharati**
7. **Gopal Rai - Hindi Upanyas Ka Itihas, Rajkamal.**
8. **Dr. RamvilasSharma - Premchand aur UnkaYug**
9. **Dr. Anand Prakash - Hindi Kahani ki vikas prakriya**

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
1.Introduction	Development of contemporary Hindi Novel Development of contemporary Hindi Stories	2,5	6
2.Novels (Detailed) Annotations from within 1 to 100 pages	1. GODAN - PREMCHAND	2,4,6	30
3.Novels (Detailed) Annotations from within 1 to 100 pages	1. RAGDARBARI– SHRILAL SHUKLA	2,4,6	30
4. Short Stories (Detailed)	1. Usne KahaTha- Chandradhar SharmaGuleri 2. AadmiKa Bacha- Yashpal 3. Cheef Ki Davat – Bheeshma Sahni 4. Puraskar-Jay Shankar Prasad 5. Malbe ka Malik – Mohan Rakesh	1,3,4	24

Blue Print

PG1HINC04 – MODERN FICTION Total Hrs – 90 Total Credits – 4

Modules	Hrs distributed for modules	8 x 1 = 8 Wt. For 1 Wt.	6 x 2 = 12 Wt. For 2 Wt.	2 x 5 = 10 Wt. For 5 Wt.	Total 30 Wt.
		8/10 1x5=5 8x5=40	6/8 2x5=10 6x10=60	2/4 5x5=25 2x25=50	16/22 150
I	6	1	1	---	2
II	30	2	1	1	4
III	30	2	1	1	4
IV	24	5	5	2	12
Total	90	10	8	4	22

M.A. DEGREE (C.S.S) EXAMINATION
First Semester
Programme - M.A. Hindi
PG1HINC04 - MODERN FICTION

Time: Three Hours

Maximum Weight: 30

Part A

Short Answer Questions

(Answer any Eight questions. Each question carries Weight 1)

1. पूर्व प्रेमचंदयुगीन उपन्यासों की विशेषताएँ क्या- क्या हैं?
2. प्रेमचंद को उपन्यास सम्राट क्यों कहते हैं?
3. "तो मुझे प्राणदंड मिले" -कहती हुई वह बंदी अरुण के पास खड़ी हुई सप्रसंग व्याख्या कीजिए।
4. 'चीफ की दावत' कहानी का सन्देश क्या है?
5. श्रीलाल शुक्ल का परिचय दीजिए।
6. 'मलबे का मालिक' कहानी में चित्रित समस्या क्या है?
7. कथाकार मोहन राकेश का परिचय दीजिए।
8. रूपन बाबु के चरित्र पर प्रकाश डालिए।
9. 'आदमी का बच्चा' कहानी के शीर्षक की सार्थकता।
10. होरी के चरित्र पर प्रकाश डालिए।

(8 x 1 = 8 Weights)

Part B

Short Essay Questions

(Answer any Six questions. Each question carries Weight 2)

11. 'रागदरबारी' शीर्षक की सार्थकता पर विचार कीजिए।
12. मधूलिका खेल का मूल्य स्वीकार करना अपराध क्यों मानती है?
13. रंगनाथ की चरित्रगत विशेषताओं पर प्रकाश डालिए।
14. लहनासिंह ने सूबेदारनी के आदेश का पालन कैसे किया?
15. 'मलबे का मालिक' कहानी का उद्देश्य क्या है?
16. लंगड़ की चरित्रगत विशेषताओं पर प्रकाश डालिए।
17. 'गोदान' में किसानों की समस्या का गंभीर चित्रण हुआ है'। व्यक्त कीजिए।
18. 'रागदरबारी' उपन्यास के पात्र वर्ग पात्र हैं या नहीं। इस पर विचार करते हुए 'रागदरबारी' की पात्र योजना पर आपका मत प्रकट कीजिए।

(6 x 2 = 12 Weights)

Part C
Long Essay Questions
(Answer any Two questions. Each question carries Weight 5)

19. 'रागदरबारी' एक राजनीतिक व्यंग्य है। इसकी परीक्षा कीजिए ।
20. उपन्यास के तत्वों के आधार पर 'गोदान' का मूल्यांकन कीजिए ।
21. 'चीफ की दावत' 'वृद्ध विमर्श की कहानी है'। विवेचन कीजिए ।
22. कहानी कला की दृष्टि से 'पुरस्कार' कहानी की समीक्षा कीजिए ।

(2 x 5 = 10 Weights)

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 Kshetra -Anuvad Ke Prakar -Anuvad Kala Hai Ya Vigyan -Anuvad KeLiye Sahayak Saadhan -Adarsh Anuvadak -Anuvad Ki Bharateeya Parampara -Hindi Sahitya Mein Anuvad Ki Parampara
-Prashasth Anuvadak Aur Anuvad Sansthayem.**

Module-2

Anuvad Ka Bhasha Vygyanik Vishleshan -Anuvad Mein Artha Vichar -Paribhashik Shabdavali Ka Anuvad -Vygyanik Shabdavali Ka Anuvad -Prowdyogiki Sahitya Ka Anuvad -Vidhi Aur Anuvad -Banking Aur Anuvad -Prashasan Aur Anuvad -Anuvad Mein Mathrubhasha Ka Prabhav -Patrakarita Aur Anuvad.

Module-3

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

Books for Reference

- 1. Anuvad Vigyan –Bholanath Tiwari**
- 2. Anuvad kala -Kuch Vichar -Khemaniand Vedprakash**
- 3. Anuvad Bhashayem Aur Samasyayem -Dr. N.E. Viswanathalyer**
- 4. Anuvad Sidhanth Aur Kala– Dr. Kailash Chandra Bhatia**
- 5. Anuvad Prakriya –Dr. Ritaram Palival –Sahitya Hindi Prakashan, Delhi**
- 6. Hindi Mein Vyavaharik Anuvad –Jeevan Jyothi Prakashan, Delhi**

SECOND SEMESTER**CORE COURSE VI****PG2HINC06–ANCIENT POETRY2 (BHAKTIKAVYA)****Total Instructional Hrs.-90****Total Credit–4****COURSE OUTCOME**

CO NO	Course Outcome	Cognitive Level	CO mapped to PSO number
1	To make aware the students about the role played by the poets of Bhakti cult to literature and society. To make understand the students about the Bhakti movement in India. (PS01)	U, A	1,3,4
2	To Describe the progressive nature of Saint Kabir and his writings. To make understand the students about the relevance of the Poetry of Kabir.	U, A, R	1,3,4
3	To make aware the students about the vision of Malik Muhammed Jayasi in the context of Sufi poetry. To make aware the Students about the role played by Hindi Sufi Poets for the cultural Unity.	U, A, R	1,3, 4
4	To Describe the Krishna Leela poetry of Surdas by relating it with his philosophy of his life.	U, A, R	1,3,4
5	To Describe the Rama Bhakti poetry of Tulsidas along with the philosophy of Bhakti cult.	U, R, A	1,3,4

Course Description

Module	Contents	Content Mapped to CO	Hours
I	Madhya yugin Samajik, Sanskritik, Dharmik Evum Sahityik Paristitiyam -Kavya Pravrutiyam, Kavya Vibhajan - Nirgun Bhaktidhara, Sagun Bhaktidhara, Gyanasrayi, Premasrayi Shakhayem – Krishnabhakti, Ramabhakti Shakhayem, Anya Kaviyom ka Samkshipt Parichay.	1,2,3,4,5	15
II	KABIRVANI- Dr. Parasnath Tiwari, Raka Publication Illahabad Portionstobestudied: Sakhi-1-15 Padas- 1-5	2	20
III	JAYASI – PADMAVAT KA ANUSEELAN Indra Chandra Narang (Ed) – Lokabharati Prakashan. Portionsin be studied: Nagrothi vighyan	3	20
IV	SURPANCHARATNA: Lala Bhagavan Deen Pub.by Ram Narayan Lal, Ahammedabad. Portions to be studied: (a)VinayPad-1,2,10,12,17(05) (b)Balakrishna - 1,4,9,16,22,23,26,30,31,36(10) (c)BhramarGeet-1,4,8,20,25(05) Total-20	4	20
V	RAMCHARIT MANAS–Tulasidas Ed:by Pandit Vinayak Rao, Sree Vinayaki Teeka-Vani Prakashan Delhi. Or Pub. By Geethapress Gorakhpur. Portions to be studied: RAMCHARIT MANAS: BALAKAND-UTTARARDDH PUSHPAVATIKA PRASANG -227to239(13pages)	5	15

Books for Reference

- 1. Bhakti kavya ki Bhoomika-Dr. Premshankar.**
- 2. Sant kavya ki Samajik Prasangikta-Ravindrakumar-Vaniprakashan, Delhi.**
- 3. Kabir Vani – Dr Parasnath Tiwari Raka Publication Illahabad**
- 4. Kabir–Hazari Prasad Dwivedi.**
- 5. Kabir kavya-Kavyabhashasasthreeya Adhyayan Bhagavad Prasad Duby.**
- 6. Padmavat-Dr. Mata Prasad Gupta.**
- 7. Jayasi Grandhawali ki bhoomika- Ramchandra Shukla**
- 8. Jayasi ka Padmavat -Kavya aur Darshan -Dr. Govind Trigunayath**
- 9. Padmavat Bhashya- Dr. Govind Trigunayath.**
- 10. Padmavath mein Kavya sanskriti aur Darshan -Dwarika prasad Saxena.**
- 10. Surdas- Ramchandra Shukla**
- 11. Surdas- Namvarsingh.**
- 12. SurSahitya- Hazari Prasad Dwivedi.**
- 13. SurSahitya Nava Moolyankan -ChandraBhanu Ravat**
- 14. Sur ki Kavya Kala -Manmohan Gautam.**
- 15. Bhramar Geet aur Sur-Dr. Devendra kumar Vaishnav**
- 16. Goswami Tulasidas -Ramchandra Shukla**
- 17. Tulasi ki Kavya Sadhana -Viswanath Prasad Mishra.**
- 18. Tulasi ka kavya-Adhunik Vathayan Se-Rameshkuntal Megh**
- 19. Tulasi sahitya Vivechan aur Moolyankan -Devendra Sharma**

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SEMESTER II
PROGRAMME M. A HINDI
CORE COURSE VI
COURSE CODE -PG2HINC06**

COURSE TITTLE- ANCIENT POETRY 2 (BHAKTI KAVYA)

Total Inst. Hrs-90

Total credits- 4

Modules	Hrs Alloted	PART A 8x1=8 Wt. 1 Weight	PART B 6x2=12 Wt 2 Weight	PART C 2x5=10 Wt. 5 weight	Total 30 Wt.
		8/10 1x5=5 8x5=40	6/8 2x5=10 6x10=60	2/4 5x5=25 2x25=50	
I	15	3	-	-	3
II	20	1	2	1	4
III	20	2	2	1	5
IV	20	2	3	1	6
V	15	2	1	1	4
TOTAL	90	10	8	4	22

M.A. DEGREE (C.S.S.) EXAMINATION

Second Semester

PG2HINC06-ANCIENT POETRY II (BHAKTI KAVYA)

Time: Three Hours

Maximum Weight:30

Part A

Short Answer Questions

(Answer any *Eight* questions. Each question carries Weight 1)

I. किन्हीं आठ प्रश्नों लिखिए-

1. निर्गुण भक्तिधारा
2. कृष्ण भक्ति के प्रमुख संप्रदाय।
3. सूफी मसनवी शैली।
4. सूरदास की रचनाओं की विशेषताएँ।
5. दास्य भक्ति।
6. मलिक मुहम्मद जायसी।
7. रामचरितमानस।
8. कबीर का रहस्यवाद।
9. सूरदास और वात्सल्य रस।
10. भक्तिकालीन काव्य विभाजन।

(8x1=8 Weights)

PART B

Short Essay Questions

(Answer any *Six* question. Each question carries Weight 2)

II. किन्हीं छः की व्याख्या कीजिए।

11. चलन चलन सब कोइ कहत है ।
नां जानों बैकुंठ कहां है ॥
जोजन एक परिमिति नहीं जानें । बातनि ही बैकंठ बखानै ॥
जब लग मनि बैकुंठ की आसा । तब लग नहीं हरि चरन निवासा ॥
कहें सुनें कैसे पतिअइअ । जब लग तहां आप नहीं जइअ ॥
कहै कबीर यहु कहिअ काहि। साध संगति बैकुंठहि आहि ॥
12. चढा आसाढ गगन धन गाजा। साजा बिरह दुंद दल बाजा ॥
धूम साम धौरे घन धाए। सेत धजा बग पाँति देखाए ॥

- खड़ग बीजु चमक चहुँ ओरा । बुन्द बान बरसहिं घन घोरा॥
 अद्रा लाग लागि भुङ्ग लेई । मोहि बिनु पिउ को आदर देई ।
 ओनई घटा आई चहुँ ओरा । बुँदबरसहिं घन घो -रा।
 दादुर पीऊ गिरै बीजु घट रहै न जीऊ॥ ,मोर , कोकिला ,
 पुष्प नखत सिर ऊपर आवा । हों बिनु नाह मँदिर को छाँवा ॥
 अद्रा लाग लागि भुँ लेई । मोहिं बिनु पिऊ को आदर देई ॥
13. कंकन किंकिन नूपुर धुनि सुनि। करत लखन सन रामु हृदयँ गुनि।
 मानहुँ मदन दंदुभी दीन्ही । मनसा बिस्व बिजय कहँ कीन्हीं ॥
 अस कहि फिरी चितए तेहि ओर । सिय मुख ससि भए नयन चकोरा ॥
14. हालरो हलरावै माता । बलि बलि सिसु बदन निहारै।
 जसुमति अपनो पुन्य विचारै। बार बार सिसु बदन निहारै ।
 अंग फरकाय अलप मुसकाने । या छवि पर उपमा को जाने ॥
 हलरावति गावति कहि प्यारे । बासदसा के कौतुक भारे ।
 महरि निरखि मुख हिय हुलसानी । सूरदास प्रभु सारँग-पानी ॥ -
15. निर्गुन कौन देश के वासी।
 मधुकर कहि समुझाय साँह दै, बूझति साँच न हाँसी ॥
 को है जनक, कौन है जननी, कौन नारी, को दासी
 कैसो बरन भेस है कैसो केहि रस में अभिलासी॥
 पावैगो पुनि कियो आपनो जो रे कहैगो गाँसी।
 सुनत मौन हवै रदयो ठग्यो सो सूर सबै मनि नासी ॥
16. राम भगति अनियाल तीर।
 जेहि लागैं सो जानैं पीर॥
 तन महिं खोजौ चोट न पावौ। ओखद मूरि कहां घंसि लावौ॥
 एक भाइ दीसैं सब नारी । नां जानौ को पियहिं पियारी ।
 कहै कबीर जाकै मस्तिक भाग । सभ परिहरि ताकों मिलै सुहाग॥
17. विरह-हस्ति तन सालै,घाय करै चित चूर।
 वेगी आई,पिउ बाजहु, गाजहु होइ सदूर॥
18. सुमिरि सीय नारद बचन उपजी प्रीति पुनीत।
 चकित बिलोकति सकल दिसि जनु सिसु मृगी सभीत।

(6x2=12 Weights)

PART C
Long Essay Question
(Answer any Two questions. Each question carries weight 5)

III. किन्हीं दो प्रश्नों के उत्तर लिखिए-

19. कबीर की वाणी की प्रासंगिकता।

20. पद्मावत का रूपकतत्व।

21. भ्रमरगीत की खंडन-मंडन पद्धति।

22. पुष्पवाटिका प्रसंग के संदर्भ में तुलसीदास की मर्यादा से युक्त ऋंगार वर्णन की समीक्षा कीजिए।

(2x5=10 Weights)

CORE COURSE VII

PG2HINC07–HISTORY OF HINDI LITERATURE: MODERN PERIOD

Total Instructional Hrs.90

Total Credit-4

Course Outcome

CO No.	Course Outcome	Cognitive Level	CO mapped to PSO number
1	Understanding the reason of emergence of modern Age in Hindi literature and Identifying the influence of renaissance into the development of Modern Hindi Literature	U, A	1
2	Understanding the various ages of development of Hindi Literature	U, R	4
3	Understanding the history of development of Hindi drama, short stories, Novels and other prose forms	R	1
4	Understanding the features of the poetry written during the Bharatendu Age, Dwivedi Age. Identifying the eminent Hindi writers of each period.	A	1,4

Course description

Module	Contents	Content Mapped to CO No.	Hrs
I	Adhunik Hindi Sahitya-Yugeen Paristitiyam-Khadiboli Gadya Ka Aarambhik Sangharsh-Fort William College- Press Aur Janamat- NavjagaranYug- BaratenduYug Ka Navin Parivesh-SudharKal -Dwivedi Yugeen Sahitya Ki Vishetayem -Chayavadi Yug - Namakaran Tatha Parivesh-Uthar SwachantataVadi Yug –Pragatisheel Drishti Aur Prayogavad-Samakaleen Hindi -Sahitya Aur Pravrutiyam-Stree Vimarsh -Dalit Vimarsh -Paristitik Vimarsh.	1	22
II	Aadhunik GadyaVidhaom ka Vikas –Natak- Ekanki- BaratenduYugeen -Natak Pragati Aur Prayog - Aadhunikata Aur Janavadi Natak- Kathasahitya-Upanyas- Kahani-Utbhav Aur Vikas –Samajik, Sanskritik, Rajanitik Aur Anchalik Kahaniyam - Pragati Aur Prayog-NayiKahani-Naya Pragativad (Janavad) Aur Uthar Aadhunikata.	2,3	25
III	Gadya Ki Anya Vidhayen- Nibandh-Alochana-Jeevani-Yatravrith-Patra-Patrikayem-Sansmaran- Atmakatha-Rekhachitra–Diary-Report-Interview Sahitya -GyankaSahitya.	3	18
IV	Aadhunik Hindi Kavita ka Vikas -Baratendu yugeen Kavita- Dwivedi yugeen Kavita – Chayavad Yugeen kavita -Rashtriya Sanskritik kavyadhara -Prem aur Masti ka Kavya -Hasya Vyangyatmak kavyadhara-Uthar Chayavad–Pragativad–Prayogavad-Nayikavita–Akavita-Sattootherkavita-Samkaleenkavita.	4	25

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 -Ganapati Chandragupt, Lokabharati Prakashan, Delhi
- 5.Hindi Sahitya Ki Bhoomika -Hazari Prasad Dwivedi
- 6.Samakalin Kavya Yatra -Adhunik Hindi Kavita 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 Shatabti ka Hindi Sahitya - Vijay Mohan Singh
- 10.Adhunik Hindi Kavita ki Pravurthiyam-Dr. Namvar Singh
- 11.Hindi Sahitya ka Ithihas- Vijendra Snathak, Sahitya Academy
- 12.Naye Kavi: Ek Adhyayan - Santhosh Kumar Thiwari
- 13.Samakalik Kavita Ke Bare mein-Narendra Mohan
- 14.Samakalik Kavita Ka Pariprekshya-Revathy Raman-Navaneeth Prakashan

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CORE COURSE VII

PG2HIN07-HISTORY OF HINDI LITERATURE MODERN PERIOD

Module	Hrs Allotted	Part IWt -1 8/10	Part IIWt - 2 6/8	Part IIIWt- 5 2/4	Total Questions
I	22	1	1	1	3
II	25	3	4	1	8
III	18	4	2	1	7
IV	25	2	1	1	4
Total	90	10	8	4	22

M.A. DEGREE (C.S.S) EXAMINATION
Second Semester
Programme- M.A. Hindi
PG2HINC07-HISTORY OF HINDI LITERATURE- MODERN PERIOD
(2022 Admission- Regular)

Time: Three Hours

Maximum Weight:30

Part A

Short Answer Questions

(Answer any Eight questions. Each question Carries Weight 1)

1. अस्तित्ववादी उपन्यास से क्या तात्पर्य है?
2. प्रगतिशील आलोचना क्या है ?
3. हालावाद माने क्या है ?
4. प्रयोगवाद क्या है ?
5. महावीरप्रसाद द्विवेदी जी के निबंध संग्रहों का नाम लिखिए ।
6. रिपोर्टताज साहित्य का परिचय दीजिए ।
7. अकहानी से तात्पर्य क्या है ?
8. संस्मरण के कितने प्रकार है ?
9. छायावाद का परिचय दीजिए ।
10. चार महिला उपन्यासकारों के नाम लिखिए ।

(8 x 1= 8 weight)

Part-B

Short Essay Questions

(Answer any Six Questions. Each question carries weight 2)

11. व्यंग्य का रहसिंकर पर साईं।
12. सूर्यकांत त्रिपाठी निराला के काव्यों में क्रांतिकारी चेतना ।
13. द्विवेदी युगीन आलोचना साहित्य
14. रामचंद्र शुक्ल के निबंधों की विशेषतायें ।
15. गद्य का रमहा देवीवर्मा ।

16. जयशंकर प्रसाद के ऐतिहासिक नाटक।
17. हिन्दी के मार्क्सवादी कहानीकार ।
18. खड़ीबोली गद्य के विकास में फोर्ट विलियम कॉलेज की भूमिका।

(6x2=12Weight)

Part C

Long Essay Questions

(Answer any Two Questions.Each question carries weight 5)

- 19 समकालीन साहित्य के विभिन्न विमर्शों पर प्रकाश डालिए ।
- 20 नई कहानी आंदोलन और उसके प्रेरक तत्वों का उल्लेख कीजिए ।
- 21 स्वच्छंदतावादी आलोचना पर विचार कीजिए ।
- 22 छायावादी युगीन काव्य की विशेषताओं पर प्रकाश डालिए ।

(2x5=10 Weight)

CORE COURSE VIII
PG2HINC08- DRAMA & THEATRE

Total Instructional Hrs.-90

TotalCredits-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 under going so many changes since its inception. A close study of dramatic writing of pre-independent period and post-independent period under times the fact that the the meand stage craftad opted by modem 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 Anthar sambandh -Hindi Natak Vikas ke Sopan - Rangamanch- Sidhanth Evam Itihas -Sanskrit -Greek -Shakesperian - Yatharthavadi-Visangad Natak Evam Rangamanch.

Bharat–Stanislosky–Brechth ke Abhinaya Sidhanth -Hindi Rangmanch ke Chintak - Avyavasaik – Vyavasaik – Pharasi – Ipta – Prithvy Theatre. Lokanatyia parampara- Swang – Nautangi – Ramleela – Rasleela – Bhagat aur Bhand- Mach, Bhavai, Yatra, Khyayal –Yakshagan –Pramukh Natya -Mandaliyam. Rangasalayem – Nukkad Natak -Box Rangamanch –Khulla Rangamanch – Mukhtakashi Rangamanch.

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

MODULE II

Detailed Study: Natak

DHRUVA SWAMINI- JAYASHANK ARPRASAD

MODULE III

Detailed Study: Natak

ADHEADHURE- MOHANRAKESH

MODULE IV

Detailed Study:

AAT EKANKI - Ed. Devendra RajAnkur, Vani prakashan

One Act Plays to be studied:

Thambe Ke Keete	Bhuvaneswar Prasad
Lakshmi Ka Swagat	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 Natak aur Ranga Manch-Dr. Narendra Mohan,Vani prakashan**
- 2. Hindi Natakka Atma Sangharsh- Gireesh Rastogi, Lokbharathi Prakashan**
- 3. Natak Alochan ke Sindhanth-Sidhananth Kumar, Vaniprakashan. Delhi**
- 4. Ranga Darshan-Nemi Chandra Jain, Radhakrishna Prakashan, Delhi.**
- 5. Hindi Natak-Bachan Singh, Radha krishna Prakashan, Delhi.**
- 6. Mohan Rakesh aur Unke Natak–Girish Rastogi- Loka Bharati, Allahabad**
- 7. Rangamanch ke Sindhant-Mahesh Anand, Rajkamal, Delhi.**
- 8. Adhunik Bharatheeya NatyaVimarsh–Jaidev Taneja, Radhakrishna Prakashan,**
- 9. Ranga Parampara– Nemichandra Jain, Vaniprakashan, Delhi.**
- 10. Rangadharmi Natakkar Shankar Shesh- Dr. Prakash Yadav, Vikas Prakashan,**
- 11. Rangamanch Lokadharmi. Natyadharmi- Dr. Lakshminarayan Bharadwaj,
K I Pachouri Prakashan, Ghaziabad.**
- 12. Sattothar Hindi Natak- Dr. Neelima Sharma, Vidva Vichar Kanpur.**
- 13. Jayashankar Prasad -Nanda DhulareVajpay, Loka Bharathi
Prakashan, Allahabad.**
- 14. Sattothari Hindi Natakam ka Rangmaneheeya Adhyayan -Rakesh Vyas, Hindi
Book Centre, Delhi.**
- 14 Hindi Rangamanch –Balwanl Gargi.**
- 15 Hindi Natak evam Rangamanch –Dr. Reenakumari. V. L –Vidya Prakashan,
Kanpur**

PG2HINC08-DRAMA&THEATRE – co'S

C O #	Course outcome	CO mapped to PSO #
1	Students get experience into skilled, knowledgeable, and ethical interpreters of literary texts in Hindi by nurturing their ability to understand drama.	1,3
2	Students learn historical contexts, psycho-social aspects and discern the various cultural and moral values associated with the texts.	9,4
3	They become well acquainted with the literary genre of Drama. The Theatrical aspect of drama helps them understand how to represent their experience and ideas critically, creatively, and persuasively through the medium of language.	7

4	They became familiar with the structure of a full length play and one act play, the dramatic devices and analyze the effect it creates in the audience.	5,7
5	They learn to raise significant questions, reach well-reasoned conclusions, weigh alternative systems of thought, and enhance their creative expression.	1,2
6	Students learn to think and communicate effectively in the current context	7
7	Students also obtain a value orientation by means of poetic justice in tragedy or comedy and comprehend human actions and their consequences in life	3,4

PG2HINC08- DRAMA & THEATRE

(Modules mapped to CO's)

Module	Course description	Content mapped to CO#	Hours
1	MODULE -1 Natak aur Rangamanch ke Antharsambandh	2,3,4	30
2	MODULE II Natak DHRUVASWAMINI - <i>JAYASHANKAR PRASAD</i>	1,2,3,4,5,6,7	15
3	MODULE III Natak ADHE ADHURE - <i>MOHAN RAKESH</i>	1,2,3,4,5,6,7	15
4	MODULE IV AAT EKANKIE	1,2,4,5,6,7	30

PG2HINC08- DRAMA & THEATRE – BLUE PRINT

Modules	HOURS	1 Weight Questions 8/10	2 Weight Questions 6/8	5 Weight Questions 2/4	Total 30 wt 16/22 150
MODULE I	30	6	2		8
MODULE 2	15	1	1	2	4
MODULE 3	15	1	1	1	3
MODULE 4	30	2	4	1	7
TOTAL	90	10	8	4	22

MA. DEGREE (C.S.S.) EXAMINATION
Second Semester Programme-M.A. Hindi:
PGZHINCOS- DRAMA AND THEATRE

Time: Three Hours

Maximum Weight: 30

PART-A (Short Answer Questions)

किन्हीं आठ प्रश्नों के उत्तर चार या पांच वाक्यों में लिखिए।

1. नुक्कड़ नाटक
2. हिंदी नाट्य समिति
3. पारसी रंगमंच
4. एकाकीकार रामकुमार वर्मा
5. जयशंकर प्रसाद के ऐतिहासिक नाटक
6. स्वांग
7. रासलीला
8. नाटक और एकांकी का अंतर
9. लक्ष्मी का स्वागत नाटक में चिचित जीवन संघर्ष |
10. 'आधे- अधूरे' नाटक के शीर्षक की सार्थकता।

(1X8=8 Weights)

PART-B (Short Essay Questions)

किन्हीं छः की व्याख्या कीजिए ।

11. कोमा का चरित्र
12. 'बसंत ऋतु का नाटक ' एकांकी में चित्रित प्रमुख समस्याएँ।
13. एकांकीकार जगदीशचंद्र माथुर
14. "बहुत बड़ा सवाल" एकांकी का उद्देश्य ।
15. "रीढ़ की हड्डी" नामक एकांकी में चित्रित नारी की बेबसी ।
16. "सच है, वीरता जब भागती है, तब उसके पैरों से राजनीतिक छल छंद की धूल उड़ती है।"-
सप्रसंग
व्याख्या कीजिए ।
17. 'आधे अधूरे' नाटक का उद्देश्य।
18. सावित्री का चरित्र चित्रण।

(6x2=12 Weights)

PART-C (Long Essay Questions)

किन्हीं दो प्रश्नों के उत्तर लिखिए।

19 ध्रुवस्वामिनी की चरित्रगत विशेषताओं पर प्रकाश डालिए।

.20. एकाकी कला की दृष्टि से "तांबे के कीड़े एकांकी" की विवेचना कीजिए ।

21 हिंदी नाटक साहित्य में मोहन राकेश का स्थान निर्धारित कीजिए ।

23. 'ध्रुवस्वामिनी' नाटक का उद्देश्य एवं समस्यायें।

(2x5=10 Weights)

Second Semester M.A Hindi
CORE COURSE PG2HINC09 – Indian Poetics

Course Outcomes

Hours per week: 5

Maximum Weight:30

Total Instructional Hrs.- 90

Total Credits -4

Course Outcome:

Upon the successful completion of the course it helps to create an ability in the students to analyze and understand Kaya and its definition, poetic creation and appreciation. To make understand the theories of aesthetic pleasure and to familiarize the students with Hindi Criticism.

Reading. Understanding, Analysis, Evaluavate, Application, C

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	Acquire a deep knowledge about the development of Eastern literary thoughts. It helps the students to get an insight to the basic principles of Hindi literature and art. To understand the important poetical values in referred period	R, U, A	1,3,5
2	Familiarize with the rich heritage of Indian school of thoughts To develop an outlook about the philosophers and philosophical thoughts. Recollects the influence of Indian Literary thoughts and relevance of current scenarion.	U, A&, E	1,5,7

3	Analyze and appreciate texts in the light of Eastern classical theories To create an awareness of the Historical developments of Indian poetics.	A&, E	1,5,7
4	Understand the nature of various genres of Eastern literary thoughts. Critically evaluates the contribution of the Indian Philosophers and their theories.	A&, E	5,7
5	Achieve the ability to interpret the text and literature based on Eastern literature thought. Critically evaluates the contribution of the famous critics to Hindi literature	A&, C	1,3,5,7

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
1	Historical developments of Indian poetics- Bharatiya Kavya Shastra – Kavya Ke Bhed - Kavya Ki Paribhasha, Kavya Ke Prakar- Kavya Dosh-Kavya Hethu-Kavya Gun- Kavyamein Alankar–Sabdalankar –Anupras – Yamak– Shlesh–Vakrokti –Arthalankar – Upama – Utpreksha – Roopak – Virodhabas – Ubhayalankar- Kavya Mein Chand– Doha- Soratta-Choupaiya-Shabdasakti-Abhida– Lakashana-Vyanjana	1,2,5	22
2	Kavya Sampraday - Alankar Sampraday - Riti Sampraday-Vakrokti Sampraday - Auchitya	1,3,5	32

	Sampraday - Rasa Sampraday - Dwani Sampraday -Sadharanikaran.		
3	Hindi Alochana kaVikas -Poorv Shuklayug-Ramachandra Shukla – Nand Dulare Bajpeyi-Hazari prasad Dwivedi -Nagendra -Marxvadi Alochana-Ramvilas Sharma-Namvar Singh- Samaj sastreeya Alochana – Manovisleshantmak Alochana-Asthitvavadi Alochana	3,5,7	36

Course Content

UNIT I

Historical developments of Indian poetics- Bharatiya Kavya Shastra – Kavya Ke Bhed -Kavya Ki Paribhasha, Kavya Ke Prakar -Kavya Dosh -Kavya Hethu -Kavya Gun-Kavya mein Alankar – Shabdalkar –Anupras–Yamak–Shlesh–Vakrokti–Arthalankar – Upama – Utpreksha – Roopak – Virodhabas – Ubhayalankar-Kavya Mein Chand–Doha-Soratta-Choupaiya-Shabdasakti-Abhida–Lakashana-Vyanjana.

UNIT II

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

UNIT III

Hindi Alochana ka Vikas- Poorv Shuklayug -Ramachandra Shukla- Nand Dulare Vajpeyi-Hazariprasad Dwivedi- Nagendra- Marxvadi Alochana -Ramvilas Sharma-Namvar Singh- Samaj sastreeya Alochana–Manovisleshantmk Alochana - Asthitvavadi Alochana.

Books for Reference

- 1. Bharatiya Kavyasastra Ke Sidhanth-Yogindra Prathap Singh**
- 2. Rasa Sidhanth-Dr. Nagendra**
- 3. Hindi Alochana–Udbhav Aur Vikas- Bhagavath Swaroop Mishra**
- 4. Kavya Darpan–Ram Dahin Mishra**
- 5. Hindi Chand Prakash-Dr. Raghu Nandan Shastri**
- 6. Hindi Alochana Aur Vikas-Nand Kishore Naval**
- 7. Hindi Alochana Ki Beesvim Sadi-Dr. Nirmala Jain**

- 8. Hindi Alochana Ke Aadhar Sthambh–Rameswar Lal Khandel wal**
- 9. Aalochak Aur Aalochana–Kamala Prasad**
- 10. Alochana: Prakriya Aur Swaroop -Dr. Ananad Prakash Dikshit**
- 11. Aalochana Ke SauBaras – Aravind Thripathi**

Blue Print

MODULE	PART I	PART II	PART III	TOTAL QUESTIONS
I	4	3	1	8
II	4	3	2	9
III	2	2	1	5
TOTAL	10	8	4	22

M.A. DEGREE (C.S.S.) EXAMINATION
Second Semester
Programme – M.A. Hindi
PG2HINC09 - INDIAN POETICS

Time: Three Hours

Maximum Weight: 30

Part A

Short Answer Questions

(Answer any eight questions. Each question carries Weight 1)

1. औचित्य संप्रदाय के प्रवर्तक कौन हैं? उनके प्रमुख ग्रंथ का नाम क्या है?
2. शब्दशक्ति क्या है? कितने भेद हैं?
3. रस क्या है? भारतमुनी का रस सूत्र लिखिए।
4. शब्दालंकार और अर्थालंकार में क्या अंतर है?
5. चम्पू काव्य किसे कहते हैं?
6. काव्य के संबंध में आचार्य विश्वनाथ की परिभाषा लिखिए। उनके ग्रंथ का नाम क्या है?
7. अनुभाव से क्या तात्पर्य है?
8. 'काव्यस्यात्मा ध्वनिः' किसकी उक्ति है? किस ग्रंथ में कही गयी है।
9. मनोविश्लेषावादी आलोचना से क्या तात्पर्य है?
10. 'समाजशास्त्रीय आलोचना का मूल तत्व क्या है?

(8x1=8 Weights)

Part B

Short Essay Questions

(Answer any six questions. Each question carries Weight 2)

11. खंडकाव्य के लक्षण लिखिए।
12. मार्क्सवादी आलोचना पर टिप्पणी लिखिए।
13. वक्रोक्ति संप्रदाय पर टिप्पणी लिखिए।
14. काव्य गुण क्या है? उसके प्रकार लिखिए।
15. भुक्तिवाद किसका है? उस पर विचार कीजिए।
16. चौपाई छन्द के लक्षण सोदाहरण लिखिए।
17. अस्तित्ववादी समीक्षा पद्धति पर विचार कीजिए।
18. साधारणीकरण क्या है? यह रस के आस्वाद में किस प्रकार सहायक है?

(6x2=12 Weights)

Part C
Long Essay Questions
(Answer any two questions. Each question carries Weight 5)

19. काव्य में अलंकार की आवश्यकता पर विचार करते हुए उसके भेदों पर प्रकाश डालिए।
 20. काव्य हेतु, भेद तथा प्रयोजन पर विचार कीजिए।
 21. रीति सिद्धांत के मूल तत्वों का परिचय देते हुए इसके भेदों पर विचार कीजिए।
 22. हिन्दी आलोचना के क्षेत्र में आचार्य रामचन्द्र शुक्ल की देन पर एक लेख लिखिए।
(2x5=10 Weights)
-

CORE COURSE-X

**PG2HINC10–HISTORY OF HINDI LANGUAGE AND GRAMMATICAL
STRUCTURE**

To Instructional Hrs.-90 TotalCredits–4

COURSE OUTCOME

CO	COURSE OUTCOME	COGNITIVE LEVEL	COMAPPED TO PSO
01	Ability to locate and analyze Hindi in relation to the larger Indo-European Languages.	A C E U	1,7,9
02	Awareness on the historical growth of Hindi Language.	U C E R	3,7,9
03	Explore various dialects of Hindi Language, also to understand the importance of Hindi both as National Language and Official Language.	U R A	1,7
04	To have a substantial understanding of the structure of the Hindi language, including the Phonological, Morphological, Syntactic and Semantic systems.	U R A	1,7
05	Apply the advanced Structure in oral and written form of Hindi Language.	U R C A	1,7,9

COURSE DESCRIPTION

	COURSE DESCRIPTION	Content Mapped to CO	Hrs.
1	MODULE -I Sansar ki Bhashaon ka Vargeekaran- Aadhar- Bharopeeya Parivar -Namakaran ,Mahatv, Bhed- Centum – Satam- Bharathiya Arya Bhasha – Pracheen Bharatiya Arya Bhasha, Madhyakaleen Bharatiya Aryabhasha , Avahatt, Adhunik Bharatiya Arya Bhasha-Vargeekaran - Griyerson - Chatterjee - Pramukh Adhunik Bharatiya Arya Bhashaon ka parichay- Khadi Boli Hindi KeVividh Roop- Hindi , Urdu , Hindustani - Hindi Ki Upabhashayem Aur Boliyam - PaschimiHindi , Poorvi Hindi , Bihari , Rajastani , Pahadi- Khadi Boli Andolan -Development of Hindi as Official Language.	1,2,3,5	26
2	MODULE -II Hindi SwanimVyavastha - Swanim Aur Upaswan - Vitaran – Khandya Swanim-Swar Swanim, Swaranukram, Sanyukth Swar – Vyanjan Swanim, Sanyukth Vyanjantatha Vyanjananukram - Hindi Ardhsvar Aur Sruthi- NasikyaVyanjan, Anuswaar, Anunasikata-Akshar- Khandyetar Swanim.	4	16
3	MODULE III Hindi ki Shabda Sanrachana–Upasarg , Prakar–Pratyay, Prakar-Samas, Bhed -Sankshipti- punarukti.Roop Sanrachana–Sangya-Sangya Shabdom ke Karakeeya Roop- Hindi ke Bahuvachan Pratyayom ka Roopimik Vishleshan- Sarvanam ke Karakeeya Roopom ki Sanrachana – Visheshan–Visheshya Visheshan, Vidhey Visheshan – Pravisheshan- Sangya Vachak Visheshan- Parasargom ka prayog- Kriya-Dhathu-Dhathuomka Vargeekaran-Mukya Kriya-Preranarthak Kriya–Vachya–Prayog– arth – Paksh – Kridhant- Sahayak Kriya- Vrithik Kriya- Samyukth Kriya- Namik Kriya- Avyay-Kriyavishehsan- Prakriya Visheshan- Sambandh Soochak- Samuchaya Bodhak- Vismayasdhi Bodhak.	4,5	20
4	MODULE IV Hindi ki Vakya Sanrachana -Adhaar bhoot vaakya– Padabandh- Prakar-Sangya, Sarvanaam, Visheshan,	4,5	16

	Kriya, kriyavisheshan, Sambandh Soochak, Samuchaya Bodhk, Vismayadi Bodhak–Nikatasthavayav Vishleshan-Nikatasth Avayav, Prakar.		
5	MODULE V Arth Sanrachana -Arth Ke Prakar-Mukyarth, Kosharth, Lakshyarth, Vyanjanarth-Samajik Arth, Vyakaranik arth, Balathamak art, Shaileeya arth, Vyngyarth- Ling Aur Arth, Vachan Aur Arth, Anuthan Aur Arth–Paryaytha-Paryaya Shabdhom ke Prakar, Paryayta aur Vagbhag, Hindi ke Paryaya Shabdh, Paryaya pad, Paryaya Vakya, Hindi ke Paryayom Mein Antar – Vilomata , Viloma Shabdh , Vilom aur Vagbhag , Vilomata ka Adhaar , Hindi mein Vilom Shabdhom ki Sanrachana , Hindi Mein ek Shabdh ke Ekadhik Vilom, Hindi Shabdhethar Vilom, ChadhmVilom - Anekarthatha.	4,5	12

Books for Reference:

1. **Hindi Bhasha ki Sanrachana- Bholanath Tiwari**
2. **Bhasha Vigyan-Bholanath Tiwari.**
3. **Hindi Sabdanusandhan-Kishoridas Vajpay**
4. **Bhasha Evum Bhasha Vigyan- Mahavir Saran Singh**
5. **Bhashiki- Dr H. Parameshwaran.**
6. **Shikshavid Bhashavigyan- Prof.Dilip Singh**
7. **Hindi Bhasha Vikas Ke Vivid Aayam- Prof. Rajmani Sharma**
8. **Hindi Bhasha aur Shilp -Dheerendra Varma.**

Blue Print

PG2HINC10 - HISTORY OF HINDI LANGUAGE AND GRAMMATICAL STRUCTURE

Total Inst.Hrs- 90

Total Credits – 4

Modules	Hrs distributed for modules	8x1=8 Wt. For 1 Wt.	6x2=12 Wt. For 2 Wt.	2x5=10 Wt. For 5 Wt.	Total 30 Wt.
		PART- A 8/10 (1x5=5) 8x5=40	PART-B 6/8 (2x5=10) 6x10=60	PART-C 2/4 (5x5=25) 2x25= 50	16/22 150
I	26	3	2	2	7
II	16	2	1	1	4
III	20	3	3	1	7
IV	16	1	1	--	2
V	12	1	1	--	2
Total	90	10	8	4	22

M.A. DEGREE (C.S.S) EXAMINATION 2022
Second Semester
Programme - M.A Hindi
PG2HINC10 -HISTORY OF HINDI LANGUAGE AND GRAMMATICAL
STRUCTURE

(2022 Admission Onwards)

Time: Three Hours
Weight:30

Maximum

Part A

Short Answer Questions

(Answer any Eight questions. Each question carries Weight 1)

1. वैदिक एवं लौकिक संस्कृत ।
2. संयुक्त व्यंजन और व्यंजन अनुक्रम ।-
3. अक्षर ।
4. ग्रियर्सन का भाषा वर्गीकरण ।
5. पर्यायता ।
6. राजभाषा ।
7. हिन्दी के बहुवचन प्रत्ययों का रूपिमिक विश्लेषण ।
8. उपसर्ग और प्रत्यय ।
9. निकटस्थ अवयव ।
10. सर्वनाम के कारकीय रूपों की संरचना ।(8x1 =8 Weight)

Part B

Short Essay Questions

(Answer any Six questions. Each questions carries Weight 2)

11. मध्यकालीन आर्यभाषाओं का परिचय दीजिए ।
 12. स्वनिम और उपस्वन ।
 13. खड़ीबोली आन्दोलन ।
 14. समास क्या है? उसके भेदों को सोदाहरण समझाइए ।
 15. अव्यय ।
-

16.पदबन्ध ।

17.अर्थ के प्रकार ।

18.धातुओं का वर्गीकरण ।

(6x2 = 12Weight)

Part C

Long Essay Questions

Answer any Two questions. Each questions carries Weight 5)

19.भारोपीय परिवार को सविस्तार समझाइए ।

20.भारतीय आर्यभाषाओं के विकास को प्रस्तुत कीजि .

21.स्वनिम क्या है? हिन्दी के खण्ड्य एवं खण्ड्येतर स्वनिमें का परिचय दीजिए।

22 संज्ञा के कारकीय रूपों पर प्रकाश डालिए । .

(2x5 =10 Weight)

THIRD SEMESTER CORE
COURSE XI
PG3HINC11 MODERN POETRY 1 UPTO PRAGATHIVAD

Total Hrs:90

Total Credits–4

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	To understand the development of Ancient, Medieval, Modern and Contemporary Literature.	R, U	1,3,4,5
2	To attain knowledge about the terms of literary age like Bharatenduyug, Dwivediyug, chayavadiyug and pragativadiyug.	R, U	4,5
3	To get acquainted with the concepts like romanticism, progressivism, nationalism, symbolism, mysticism and realism.	An, E	4,5,7
4	To comprehend the development of poetic vision and language of modern age.	An, E, C	1,3,4
5	To understand the aesthetics of modern Hindi poetry.	An, E, C	1,4,5

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
I 1.(Annotations from Sidharth 1-5, Mahabhinishkraman, Yasodhara 1-9, Rahul Janani 1-7) 2. (Annotations from CHINTA AND SRADHA)	Adhunik Hindi Kavitha ka Vikas– Dwivedi Yug–Chayavaadiyung– Pragathi vad 1. YASODHARA-MAIDHILISHARANGUPT 2. KAMAYANI - JAYASHANKAR PRASAD	1,2	36
II	I. RAG VIRAG - NIRALA 1. JUHI KI KALI 2. BADAL RAG 3. SAROJ SMRUTI I. TARAPATH - SUMITRANANDAN PANT 1. MAUN NIMANTRAN 2. PRATHAM RASHMI 3. BHAVI PATNI KE PRATI	3,4,5	42
III	MAHADEVI VARMA 1. MERE DEEPAK	1,4	6
IV	NAGARJUN 1. AKAL AUR USKE BAAD Non-detailed Study 1. KURUKSHETRA-RAMDHARI SINGH DINKAR	4,5	6

MODULE I

Adhunik Hindi Kavita ka Vikas–Dwivedi Yug–Chayavadi Yug–Pragativadi Yug.

1.YASHODHARA-MAIDHILISHARAN GUPT

(Annotations from Sidharth 1-5, Mahabhinishkraman, Yasodhara 1-9, Rahul Janani 1-7)

2.KAMAYANI - JAYASHANKAR PRASAD. CHINTA AND SHRADHA

MODULE II

1. RAGVIRAG -NIRALA

- 1. JUHI KI KALI**
- 2. BADALRAG-6**
- 3. SAROJ SMRUTI**

2. TARAPATH - SUMITRANANDAN PANT

- 1. MAUN NIMANTRAN**
- 2. PRATHAM RASHMI**
- 3. BHAVI PATNI KE PRATI**

MODULE III

MAHADEVI VARMA

- 1. MERE DEEPAK**

MODULE IV

NAGARJUN

1.AKAL AUR USKE BAAD

Non-detailed Study

- 2. KURUKSHETRA – RAMDHARI SINGH DINKAR**

Books for Reference

- 1. Prasad Ka Kavya- Dr. Premsankar, Vani Prakashan**
 - 2. Hindi ke Adhunik Pratinidhi Kavi- Dwarika Prasad Saxena**
-

3. **Maithilisan Gupt- Punarmulyankan: Dr. Nagendra**
 4. **'Maithilisan Gupt- Prabhakar Machve**
 5. **Kamayani- Indranath Madan**
 6. **Kamayani-Punarmulyankan Mukthibodh**
 7. **Kamayani 'Mein Kavya Sanskriti Aur Darshan-Dwarika PrasadSaxena**
 8. **Jayashankar Prasad Punarmulyankan-Vinod Shahi**
 9. **Kamayani Adhyayan ki Samasyayem- Dr. Nagendra**
 10. **Nirala ki Kavya Sadhana- Dr. Ramvilas Sharma**
 11. **Krantikari Kavi Nirala-Dr. BachanSingh**
 12. **Mahapran Nirala- Ganga Prasad Pandey**
 13. **Nagarjun ki Kavita- Ajay Tiwari**
 14. **Nagarjun ek Lambi Jirah-Vishnu Chandra Sarma**
 15. **Nagarjun ka Kavya- Dr. Chandrahas Singh**
 16. **Yugcharan Dinkar- Savitri Sinha**
 17. **Sumitranandan Pant- Dr Nagendra**
 18. **Sumitranandan Pant-Dr. Nanda Dulare Vajpay**
 19. **Mahadevi-Dr. Indranath Madan**
 20. **Mahadevi-Paramanand Srivasthav**
 21. **Chayavad-Dr. Namvar Singh**
 22. **Adhunik Sahitya - Dr. Nanda Dulare Vajpay**
 23. **Ecofeminism–Dr. K. Vanaja**
-

Blue Print
PG3HINC11 – MODERN POETRY UPTO PRAGATHIVAD

Total Inst. Hrs – 90

Total Credits – 4

Modules	Hrs distributed for modules	8 x 1 = 8 Wt. For 1 Wt.	6 x 2 = 12 Wt. For 2 Wt.	2 x 5 = 10 Wt. For 5 Wt.	Total 30 Wt.
		8/10 1x5=5 8x5=40	6/8 2x5=10 6x10=60	2/4 5x5=25 2x25=50	16/22 150
I	36	2	2	2	6
II	42	4	4	1	9
III	6	2	1	---	3
IV	6	2	1	1	4
Total	90	10	8	4	22

M.A. DEGREE (C.S.S.) EXAMINATION
Third Semester
Programme - M.A. Hindi

PG3HINC11 - MODERN POETRY UPTO PRAGATIVAD

Time: Three Hours

Maximum Weight: 30

Part A

Short Answer Questions

(Answer any Eight questions. Each question carries Weight 1)

1. पंत काव्य में भाव निरूपण एवं कल्पना ।
2. महादेवी की प्रतीक योजना ।
3. नागार्जुन की कविताओं में सामाजिक जीवन की अभिव्यक्ति ।
4. निराला की कविता में प्रगति चेतना ।
5. छायावादी काव्य में आत्माभिव्यंजन ।
6. प्रसाद का जीवन दर्शन ।
7. राष्ट्र कवि मैथिली शरण गुप्त ।
8. दिनकर के काव्य में अभिव्यक्त क्रांति की भावना ।
9. कामायनी के श्रद्धा सर्ग की विशेषताएँ।
10. पंत का प्रकृति चित्रण

(8 X 1 = 8 Weights)

Part B

Short Essay Questions

(Answer any Six questions. Each question carries Weight 2)

11. निकल रही थी मर्म वेदना करुणा विकल कहानीसी-,
वहाँ अकेला प्रकृति सुन रही, हँसतीसी।-सी पहचानी-
 12. घिर रहे थे घूँघराले बाल अंस अवलंबित मुख के पास,
नील घनशावसे सुकुमार सुधा भरने- विधु के पास।
 13. देखा विवाह आमूल नवल,
तुझ पर शुभ पडा कलश का जल।
देखती मुझे तू हँसी मंद,
होठों में बिजली फँसी स्पंद
-

उर में भर झूली छबि सुंदर
प्रिय की अशब्द शृंगारमुखर-
तू खुली एकसंग-उच्छ्वास-
विश्वासअंग-स्तब्ध बँध अंग-
नत नयनों से आलोक उतर
काँपा अधरों पर थरथर।-थर-

14. हृदय के पालकों में गति हीन स्वप्न संसृति सी सुखमकार :

बाल सी धरती रूप अपार-भका बीच नवीन परी-

झूलती उर में आज, किशोरिमूर्ति छबिमान-तुम्हारी मधुर !,
लाज में लिपटी उषासमान-, प्रिया, प्राणों कि प्राण

15. क्षुब्ध जल शिखरों में जब वात सिंधू में मथकर फेनाकार,
बुलबुलों का व्याकुल संसार बना विठूरा देती अज्ञात

उठा तब लहरों से कर कौन न जाने मुझे बुलाता मौन !

16. घनघोर वर्षा हो रही है, गगन गर्जन कर रहा।

घर सी निकलने को कड़ककर वज्र वर्जन कर रहा।

तो भी कृषक मैदान में करते निरंतर काम हैं,
किस लाभ से वे आज भी लेते नहीं विश्राम है?

17. दाने आए घर के अंदर बहुत दिनों के बाद,

धुआं उठा आँगन से ऊपर बहुत दिनों के बाद,
चमक उठीं आँगन भर की आंखें बहुत दिनों के बाद,
कौए नें खुजलाए पंखों बहुत दिनों के बाद।

18. सिहर उठे पुलकित हो द्रुम दल

मुक्त समीरण हुआ अधीर,

झलका हास कुसुम अधरों पर हिल मोती का सा दाना;

(6 x 2 =12 Weights)

Part C
Long Essay Questions
(Answer any Two questions. Each question carries Weight 5)

19. कामायनी का महकाव्यत्व।

20. यशोधरा काव्य में विरह वर्णन अद्वितीय है। इस कथन की सार्थकता स्पष्ट कीजिए। '

21. छायावादी काव्य की प्रमुख विशेषताओं पर प्रकाश डालिए।

22. सरोज स्मृति निराला के मन की वेदना है। स्पष्ट कीजिए। '

(2 x 5 = 10 Weights)

CORE COURSE XII
PG3HINC12 –INDIAN LITERATURE

Total Instructional Hrs.–90

TotalCredits-4

COURSE OUTCOME

C O N O	Course Outcome	Cognitive Level	CO mapped to PSO number
1	To understand the concept of Indian Literature To acquire the ability to use and understand common everyday expressions. Student will also acquire compact knowledge of the Hindi Literature.	R, U	1,3,9
2	The features of literature of different cultures. The main focus. To know the similarity of other literature.	R, U	1,9
3	To understand salient features of Hindi and Malayalam literature. Understand the Indian values as depicted in Indian Literature. To make aware the contribution made by Malayali Hindi Writers.	R, U	1,8
4	Awareness of the role of translation in the promotion of Indian Literature. To familiarize the students about Hindi Short stories written by Writers of Kerala. To make known the similarity of other literature. To make understand the salient features of Hindi writings of Kerala.	R, U	1,6

(Expansion of R, U, An, E, A, C as follows Reading, Understanding, Analysis, Evaluavate, Application, Critical thinking)

Course Description

Module	Content	Content Mapped to CO No.	Hrs
I	Bharatiyata Ki Avadharana-Bharatiyata Ka Samaj Sastra-Rashtriya Sahitya Ki Sankalpana–Kaljayee Sahitya–Sahitya aur Bharatiya–Sanskriti-Bahujatheeya Rashtriyata aur Sahitya-Bharatiya Sahitya Ki Vibhinna Dharayem - Sanskrit Sahitya-Urdu Sahitya-Hindi Sahitya-Dakshinatyah Sahitya-Poorvanchal Sahitya-Paschimottar Sahitya-Rashtra aur Pracheen Samaj Vyavastha-Sanskrit Sahitya Ka Jaateya Aadhar-Bharatiya Samaj Ki Aparivartan Sheelatha-Sahitya Mein Deshi Bhashaom Ki Pratishtha-Bharatiya Sahitya KeAdhyayan Ki Samasyayem- Bharatiya Sahitya Mein BharathKaBimb-Bahu Bhasheeya Samaj Mein Anuvad-Thulanatmak Bharatiya Sahitya – Mahatma GandhikeVichar aur Bharatiya Lekhak.	1,2	25
II	GORA-RAVINDRANATHTAGORE	1,2	20
III	HAYAVADANA –GIRISH KARNAD (DRAMA)	2	20
IV	Study of Selected Indian Short stories. 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- Hari krishna Kaur (Kashmiri) 9. Theerthatanam- M T Vasudevan Nair (Malayalam) 10. Sandesh Vahak- Athulanand Goswami (Assamees)	1,4	25

Books for Reference

- 1. BharatiyaKahaniyam-Ed. Dr. K. Vanaja, Published by Rajpal and Sons**
- 2. Tulanatmak sahitya – Bharatiya pariprekshya – Indranath Choudhary. Vani Prakashan. Delhi**

3. **Bharatiya Sahitya Darshan-Dr. Krishnalal Hans, Grantham Kanpur**
 4. **Samakaleen Bharatiya Sahitya- Agneya.**
 5. **Bharatiya Sahitya vividh Paridrishya- Dr. Vijaya Raghava Reddy, Sahitya sahaakar, Delhi**
 6. **Bharatiya Sahitya- Dr. Ram Chabila Tripathi, Vani Prakashan, Delhi.**
 7. **Tulanatmak Sahitya- Swaroop aur Samasyayem. Editors. Bhahadur Rajurkar, RajBora, Vani Prakashan, Delhi.**
 8. **Bharatiyata Soundarya Sastra ki Bhoomika - Dr. Nagendra, National Publishing House, Delhi**
 9. **Tulanatmak sahitya - Dr. Nagendra. National Publishing House, Delhi**
 10. **Sahitya Itihas aur Sanskriti- Dr. Shiv kumar Mishra, Vani Prakashan**
 11. **Anuseelan- Journal CUSAT, Kathasahithya mein Bharatiyata Kavita mein Bharatiyata. Natak Mein Bharatiyata.**
 12. **Hindi Drama Origin and Development - Dashrath Ojha, Rajpal & Sons**
-

**BLUE PRINT
SEMESTER II
PROGRAMME M. A HINDI
CORE COURSE XII
COURSE CODE -PG2HINC12
COURSE TITTLE-INDIAN LITERATURE**

Total Inst. Hrs-90

Total credits- 4

Modules	HrsAlloted	PART A 8x1=8 Wt. 1 Weight	PART B 6x2=12 Wt 2 Weight	PART C 2x5=10 Wt. 5 Weight	Total 30 Wt.
		8/10 1x5=5 8x5=40	6/8 2x5=10 6x10=60	2/4 5x5=25 2x25=50	16/22 150
I	25	2	1	1	4
II	20	1	2	1	4
III	20	1	2	1	4
IV	25	6	3	1	10
TOTAL	90	10	8	4	22

M.A DEGREE (C.S.S.) EXAMINATION
Second Semester
PG3HINC12-INDIAN LITERATURE

Time: Three Hours

Maximum Weight:30

Part A

Short Answer Questions

(Answer any *Eight* questions. Each question carries Weight 1)

I. किन्हीं आठ प्रश्नों के उत्तर लिखिए-

1. भारतीय साहित्य की मुख्य विशेषताएँ क्या-क्या हैं ?
2. भारतीय संस्कृति और भारतीय साहित्य ।
3. कन्नड़ साहित्य में गिरिश कर्नाड का स्थान ।
4. कश्मीरी कहानी साहित्य ।
5. एम टी वासुदेवन नायर की कहानी कला ।
6. यू आर अनन्तमूर्ति का कथा साहित्य ।
7. गौरा उपन्यास का संदेश ।
8. कहानीकार पी पद्मराज ।
9. बास रुपये कहानी का प्रतिपाद्य ।
10. उडिया कहानीकार जगन्नाथ प्रसाद दास ।

(8x1=8 Weights)

PART B

Short Essay Questions

(Answer any *Six* question. Each question carries Weight 2)

II. किन्हीं छः की व्याख्या कीजिए ।

11. नाटककार गिरिश कर्नाड । .
 12. 'गौरा' उपन्यास में टैगोर की जीवन दृष्टि ।
 13. 'हयवदन' के मिथक को गिरिश कर्नाड ने किस तरह एक पुष्ट और संतुलित कथावस्तु में ढाला ? विवेचन कीजिए।
 14. पराधीन भारत और गौरा उपन्यास ।
 15. सांप्रदायिकता और संप्रदाय कहानी । .
-

- 16 .तमिल कहानी जगत में कहानार सुजात का स्थान ।
17 .'आगंतुक' कहानी में अभिव्यक्त आधुनिक जीवन।
18 .कहानीकार अमृता प्रीतम।

(6x2=12 Weights)

PART C

Long Essay Question

(Answer any *Two* question. Each question carries weight 5)

III. किन्हीं दो प्रश्नों के उत्तर लिखिए-

19. भारतीयता से क्या तात्पर्य है? भारतीय साहित्य में यह कहाँ तक विद्यमान है ?
समीक्षात्मक उत्तर लिखिए ।
20. 'गोरा' उपन्यास में अनुगूँजित राष्ट्रीय चेतना के स्वर को विस्तार से समझाइए।
21. 'हयवदन' में स्त्री पुरुष के आधे-अधुरेपन को दिखाया गया है? स्पष्ट कीजिए ।
22. भारतीय कहानी का इतिहास वषय पर आलेख लिखिए ।

(2x5=10 Weights)

CORE COURSE XIII
PG3HINC13-CONTEMPORARY FICTION

Course Outcomes

Hours per week: 5
Total Instructional Hrs- 90

Maximum Weight:30
Total Credits -4

Course Outcome:

Upon the successful completion of the course, the student shall be able to achieve the following: We aim at familiarizing the different trends in contemporary Hindi Fiction. To make aware of the main contemporary fiction writers through analysing their major contributions. To familiarize students with the trends in contemporary Hindi fiction. To develop the aesthetic sense of students

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	To understands the development of Hindi Novel, Novelist and their major works To understands the development of Hindi Short stories, Story writers and their major works To understands the different dimensions of major discourses in Literature Recollects the names of important writers and their specialization in their work.	R, U	1,2,3,4
2	Appreciates the Novel Critically evaluates the Novel with respect to theme charecterisation style and craft of the novel Recollects names of major novels of the author Elucidates key lines of the novel with reference to context	An, E	1,2,3,4
3	Appreciates the Novel Critically evaluates the Novel with respect to theme charecterisation style and craft of the novel	An, E	1,2,3,4

	Recollects names of major novels of the author Elucidates key lines of the novel with reference to context		
4	Critically evaluates the contribution of the prescribed writers to contemporary Hindi short story Critically evaluates the short stories with respect to theme, style and craft Recollects the major works of the prescribed shortstory writers Elucidates key lines of short stories	An, E	1,2,3,4
5	Critically evaluates the contribution of the prescribed writers to contemporary Hindi short story Critically evaluates the short stories with respect to theme, style and craft Recollects the major works of the prescribed shortstory writers Elucidates key lines of short stories	An, E	1,2,3,4

(Expansion of R, U, An, E, A, C as follows Reading, Understanding, Analysis, Evaluavate, Application, Critical thinking)

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
1 Introduction	1.1 Development of contemporary Hindi Novel 1.2 Development of contemporary Hindi Stories 1.3 Different Discourse of Contemporary Fiction	1,4	18
2 Novels (Detailed) Annotations from	2.1 Ek Zameen Apni- Chithra Mudgal	1,2,3	18

within 1 to 100 pages			
3 Novels (Detailed) Annotations from within 1 to 100 pages	3.1 Fans- Sanjeev	1,2,3	18
4 Short Stories (Detailed)	4.1 Sikka badalgaya- Krishna sobti 4.2 Parinde - Nirmal varma	1,4,5	18
5 Short stories (Detailed)	5.1 Dhakhila - MadhuKankariya 5.2 Gair Hazirimeinhazir- Alpana mishra	1,4,5	18

BLUE PRINT
M.A. DEGREE (C.S.S.) EXAMINATION
THIRD SEMESTER PROGRAMME M.A.
HINDIPG3HINC13 - CONTEMPORARY
FICTION

MODULE And Hours	PART 1 (8x1=8Weight)	PART II (6x2=12Weight)	PART III (2x5=10Weight)	TOTAL QUESTIONS (30 Weight)
I (18 Hours)	2	2	0	4
II (18 Hours)	2	2	1	5

III (18 Hours)	2	2	1	5
IV (18 Hours)	2	1	1	4
V (18 Hours)	2	1	1	4
TOTAL (90 Hours)	10	8	4	22

M.A. DEGREE (C.S.S.) EXAMINATION
THIRD SEMESTER PROGRAMME M.A. HINDI PG3HINC13 -
CONTEMPORARY FICTION

Time: Three Hours

Maximum Weight: 30

PART I
SHORT ANSWER QUESTIONS
(ANSWER ANY 8 QUESTIONS. EACH QUESTION CARRIES WEIGHT 1)

- 1 किन्हीं दो आदिवासी केन्द्रित उपन्यासों पर प्रकाश डालिए।
- 2 हिन्दी के प्रमुख महिला कहानिकारों पर प्रकाश डालिए।
- 3 नीता का परिचय दीजिए।
- 4 'एक ज़मीन अपनी' शीर्षक पर विचार कीजिए।
- 5 'फांस' के प्रमुख पात्रों पर प्रकाश डालिए।
- 6 संजीव के उपन्यासों पर प्रकाश डालिए।
- 7 'सिक्का बदल गया' कहानी का संदेश क्या है?
- 8 'परिन्दे' में अभिव्यक्त पर प्रकाश डालिए।
- 9 'दाखिला' कहानी के शीर्षक की सार्थकता पर विचार कीजिए।
- 10 'गैर हाज़िरी में हाज़िरी' कहानी की मूलसंवेदना क्या है ?

(8x1=8Weights)

PART II
SHORT ESSAY QUESTIONS
ANSWER ANY 6 OUT OF EIGHT QUESTIONS EACH QUESTION CARRIES WEIGHT 2)

- 1 अंकिता का परिचय दीजिए।
- 2 'नौकरी और प्रतिभा दो अलग चीज़ें हैं' - कथन पर आपका विचार प्रस्तुत कीजिए।
- 3 समकालीन हिन्दी उपन्यास के विभिन्न प्रवृत्तियाँ क्याक्या हैं ?
- 4 सचेतन कहानी आंदोलन पर प्रकाश डालिए।
- 5 'फांस' उपन्यास समकालीन समय के दस्तावेज़ है - समर्थन कीजिए।
- 6 'फांस' उपन्यास का उद्देश्य क्या है ?
- 7 'दाखिला' कहानी का सारांश लिखिए।
- 8 समकालीन कहानिकारों में निर्मल वर्मा का स्थान निर्धारित कीजिए।

(6x2=12 Weights)

Part III
Long Essay Questions
(Answer any two questions. Each question carries Weight 5)

- 1 'एक ज़मीन अपनी' में अभिव्यक्त नारी शोषण पर प्रकाश डालिए।
- 2 'फांस' उपन्यास के प्रमुख मुद्दों पर प्रकाश डालते हुए अपना विचार प्रस्तुत कीजिए।
- 3 पठित कहानियों के आधार पर कहानियों के शिल्पगत विशेषताएं लिखिए।
- 4 पठित कहानियों के आधार पर महिला कहानिकारों के योगदान पर प्रकाश डालिए।

(2x5=10 Weights)

CORE COURSE - XIV

PG3HINC14LINGUISTICS

Total Instructional Hrs.–90 TotalCredits-4

COURSE OUTCOME

CO	COURSE OUTCOME	COGNITIVE LEVEL	CO MAPPED TO PSO
01	To develop an awareness about the basic concepts of language learning	U C E R	1,3,7
02	Understand the interdisciplinary relation between Language, Linguistics and other fields of knowledge.	U C E A	6,7,9
03	To get acquainted with the Scientific Analysis of Hindi language and to analyze the same systematically by focusing on the various Phonetic and Linguistic aspects.	A C E R	1,7
04	To familiarize with Applied Linguistics, also to get awareness about job opportunity.	C E C A	1,3
05	Understand the role of language in reflecting and constructing social identities, and distinctive properties of human language also to understand the world.	C E C A	1,7,9

COURSE DESCRIPTION

	COURSE DESCRIPTION	Content Mapped to CO	Hrs .
1	<p>MODULE - I</p> <p>Bhasha - Paribhasha, Abhilakshan, Bhasha ke Ang- Bhasha Aur Bhasha Vigyan- Bhashavigyan ke Ang-Bhashavigyan vinyanhaiya kala- Bhashavigyan ke Prakar- Varnanatmak, Aitihasic, Tulanatmak, Vyatireki- Saidhantic Bhashavigyan, Anuprayukta Bhashavigyan- Bhashavigyan ki shakhayem-Dhwanivigyan, Swanimvigyan, Roopvigyan, Vakyavigyan, Arthavigyan, Proktivigyan, Anya shakhayem- Samaj Bhashavigyan, shaily vigyan, koshvigyan, Metalinguistics, Bhasha Bhoogol, Isoglasses, Isobundles- Bhashavigyan ke Adhyayan se labh- Bhashavigyan ke anyagyanom ka sambandh- Vyakaran, Sahitya, Manovigyan, Shareervigyan, Bhoogol, Ithihas, Darshan etc.</p>	1,2,4,5	20
2	<p>MODULE - II -</p> <p>Dhwanivigyan- Dhvani- Adhyayan ke Aadhar- Uchharan Avayav- Chal Evam Achal Avayav -Dhwani ki Utpathi - Dhwaniyom ka Vargeekaran- Swar aur Vyanjan- Swaromka Vargeekaran- Maanswar, Goun Maanswar -Shruti-Vyanjanomka Vargeekaran- Dhvani gun- Dhvani Parivartan, Kaaran aur Dishaayem- A k s h a r - Swanimvigyan.</p>	3	20
3	<p>MODULE - III</p> <p>Roopvigyan-Shabd, Mool Aur Pradipadik - Roopim, Ekroopimik- Dwiroopimik, Bahuroopimik, Roopimvigyan- RoopimkePrakar- Muk, Baddh, Arthdarshi, sambabdhdarshi - Uproop – Roopswanimvigyan</p>	1,3	14
4	<p>MODULE - IV</p> <p>VakyaVigyan -Vakya- Paribhasha, Ang - Vakyomke Prakar, Rachana kePrakar, NikatastAvayav -Bahya, vyakaranik Kodiyaam -Rupantaran.</p> <p>ArthVigyan- Arth aur Shabd ka sambandh- Arth bodhan ke</p>	3	18

	sadhan- Arth Parivarthan- Dishayem aur Karan.		
5	<p>MODULE - V</p> <p>Basha Aur Samaj, Bhasha ke Vividh Roop-Vyaktiboli, Vyakitiboli- Vikas- Boli Aur Bhasha ka sambandh- Prayukti-Pijin, Criole -Manak Bhasha – Anuprayukt Bhashavigyan -Anuvad - Bhasha shikshan, Vibhinn Vidhiyam- Bhasha Niyojan- Vyatireki Aur Trutivishleshan – Shaishanik Vyakaran.</p> <p>Ferdin and De Saussure– Bhasha Vyavastha aur Bhasha Vyavahar, sapir, Bloomfield– Amir ki Sanrachanavad, N. Chomsky – Rupantaran Prajanak Vyakaran (TG), MAK Halliday-Vyavastha Sanrachana Sidhant- Paike- Pratyayit Vyakaran- Derida– Vikhandanvad.</p>	2,4,5	18

Books for Reference

1. Bhasha vigyan– Bholanath Tiwari
2. Bhasha aur Bhashiki–Devishankar Dwivedi
3. Adhunik Bhashavigyan -Kripashankar Singh / Chaturbhuj sahay
4. Bhasha, Sahitya aur Sanskriti shikshan–Prof. Dileep Singh
5. Hindi ke Sandharbh mein Saidhantik Evom Anuprayukt Bhashavigyan-edited by Ravindranath Srivastava.
6. Bhasha chintan ke Naye Ayam-Dr. Ram Kishore Sharma
7. Derida: Vikhandan Ki Saidhantiki–Sudheesh Pachoori
8. Adhunik Hindi Shikshan Vyavastha–Dr. MahendraSinhRani
9. Samanya Bhashavigyan: Baburam Saxena
10. Adhunik Bhashavigyan ke Sidhant– Ram Kishore Sharma.
11. Bhasha vigyan Saidhantic Chintan - RaveendranathSreevastav.
12. Sociology of Language– J. Fishman

Blue Print
PG3HINC14 - LINGUISTICS

Total Inst. Hrs- 90 Total Credits – 4

Module s	Hrs distributed for modules	8x1=8 Wt. For 1 Wt.	6x2=12 Wt. For 2 Wt.	2x5=10 Wt. For 5 Wt.	Total 30 Wt.
		PART-A 8/10 (1x5=5) 8x5=40	PART-B 6/8 (2x5=10)6x10=60	PART-C 2/4 (5x5=25)2x25= 50	16/22 150
I	20	3	1	1	5
II	20	3	2	1	6
III	14	1	1	--	2
IV	18	1	1	2	4
V	18	2	3	--	5
Total	90	10	8	4	22

M.A. DEGREE (C.S.S) EXAMINATION 2022
Third Semester
Programme - M.A Hindi
PG3HINC14- LINGUISTICS
(2022 Admission Onwards)

Time: Three Hours

Maximum Weight:30

Part A
Short Answer Questions
(Answer any Eight questions. Each question carries Weight 1)

1. भाषाविज्ञान के अध्ययन से क्या लाभ है ?
2. स्वर और व्यंजन ।
3. अक्षर ।
4. ऐसोग्लासस और ऐसोबण्डल्स ।
5. रूपिम के प्रकार ।
6. व्यक्तिबोली ।
7. ध्वनिगुण ।
8. भाषाविज्ञान और व्याकरण ।
9. निकटस्थ अवयव ।
10. पिजिन और क्रियोल ।

(8x1 =8 Weight)

Part B
Short Essay Questions
(Answer any Six questions. Each questions carries Weight 2)

11. भाषाविज्ञान की शाखाओं पर प्रकाश डालिए ।
12. रूपिम और संरूप ।
13. मानस्वर ।

14. भाषा और बोली में अन्तर ।
15. अनुप्रयुक्तभाषाविज्ञान ।
16. व्यंजनों का वर्गीकरण ।
17. अर्थपरिवर्तन के प्रमुख कारण ।
18. भाषाशिक्षण ।

(6x2 = 12 Weight)

Part C

Long Essay Questions

(Answer any Two questions. Each questions carries Weight 5)

19. भाषाविज्ञान की परिभाषा देते हुए उसके प्रकारों पर प्रकाश डालिए ।
20. उच्चारण अवयवों का चित्र के साथ सविस्तार परिचय दीजिए ।
21. वाक्य की परिभाषा देते हुए उसके प्रकारों पर प्रकाश डालिए ।
22. अर्थपरिवर्तन की दिशाएँ क्या-क्या हैं ?सोदाहरण प्रस्तुत कीजिए ।

(2x5 =10 Weight)

Third Semester M.A Hindi
PG3HINC15WESTERNCRITICISM

Course Outcomes

Hours per week: 5

Maximum Weight:30

Total Instructional Hrs.- 90

Total Credits -4

Course Outcome:

Upon the successful completion of the course it helps to create an ability in the students to acquire a deep knowledge about the development of Western literary thoughts. To make them understand the theories of aesthetic pleasure and to familiarize them with Western Criticism. To make them achieve the ability to interpret the text and literature based on Western literary thought and further enhance them to make creative literary works inspired by western literary thoughts and critics.

Reading. Understanding, Analysis, Evaluate, Application

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	Acquire a deep knowledge about the development of Western literary thoughts.	R, U, A	1,3,5
2	Familiarize with the rich heritage of western school of thoughts.	U, A&, E	1,5,7
3	Analyze and appreciate texts in the light of western classical theories.	A&, E	1,5,7
4	Understand the nature of various genres of western literary thoughts.	A&, E	5,7
5	Achieve the ability to interpret the text and literature based on Western literature thought.	A&, C	1,3,5,7

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
1	Literature and other art forms-definition of poetry-origin and development of Western Criticism-Plato, Poetry and Art of Imitation- Aristotle, Art of Creation, Tragedy and Comedy, Theory of Catharsis and Imitation- Longinus Theory of Sublime.	1,2,5	36
2	Classicism and Neo classism-John Dryden-Samuel Johnson-Romanticism-concept of poetry of the Romantic Poets-Word sworth-Coleridge-Aesthetic doctrines expounded by Goethe, Tolstoy, I.A. Richards	1,3,5	18
3	Modern period - art for art sake-Croche and Expressionilism - Mathew Arnold. T.S. Eliot,	3,5,7	18
4	Sanrachanavad- Uttar Sanrachanavad- Roosi Roopavad- Vikhandanvad- New Criticism -Irony-Paradox- Structuralism- Mysticism- Symbolism-- Surrealism-Post Modernism- Imagism- Existentialism- Idealism- Realism- Naturalism	3,5,7	18

Course Content

UNIT I

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

UNIT II

Classicism and Neoclassism- John Dryden- Samuel Johnson- Romanticism-concept of poetry of the Romantic Poets- Wordsworth- Coleridge-Aesthetic doctrines expounded

by Goethe, Tolstoy, I.A. Richards

UNIT III

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

UNITIV

**Sanrachanavad-Uttar Sanrachanavad- Roosi Roopavad-Vikhandanvad- New Criticism
-Irony-Paradox-Structuralism-Mysticism-Symbolism--Surrealism-Post Modernism-
Imagism-Existentialism-Idealism-Realism-Naturalism**

Books for Reference:

- 1. Paschatya Kavyashastra: Adhunatan Sandarbh - Satyadev Mishra**
- 2. Paschatya Sahityachintan-Nirmala Jain/ kusum Bantiya**
- 3. Bharatiya evam Paschatya Kavya Shastra -Ganapathi Chandra Gupta**
- 4. Paschatya Kavya Shastra ki Parampara -Nagendra**
- 5. Paschatya Kavya shastra ke siddantm -Shantiswarup Gupt**
- 6. Principles of Literary Criticism -I.A. Richards**
- 7. History of Modern Criticism vol.1 and 2 -Renewellek**
- 8. An Introduction to study of Literature -W.H. Hudson**

Blue Print
PG3HIN C15-Western Criticism

Total Inst. Hrs- 90

Total Credits – 4

Module s	Hrs distributed for modules	8x1=8 Wt. For 1 Wt.	6x2=12 Wt. For 2 Wt.	2x5=10 Wt. For 5 Wt.	Total 30 Wt.
		PART-A 8/10 (1x5=5) 8x5=40	PART-B 6/8 (2x5=10)6x10=60	PART-C 2/4 (5x5=25)2x25= 50	16/22 150
I	36	3	3	2	8
II	18	3	2	1	6
III	18	3	2	1	6
IV	18	1	1	-	2
Total	90	10	8	4	22

Model Question Paper
MA Degree (C S S) Examination
Second Semester --Programme M A Hindi
PG3HIN C15-Western Criticism

Time: 3 hours

Maximum: 30 weight

Part -A

Short Answer questions

(Answer any eight questions. Each question carries a weight of 1)

- 1 प्लेटो ने काव्य के कितने भेद माने हैं? उनका परिचय दीजिये ।
- 2 काव्यहेतु के बारे में प्लेटो की मान्यता क्या है?
- 3 अरस्तु के अनुसार वस्तुसत्य और काव्यसत्य में क्याभेद है?
- 4 त्रासदी की परिभाषा दीजिए ।
- 5 संरचनावाद से क्या तात्पर्य है?
- 6 टी एस इलियट की काव्य -भाषा संबंधी मान्यता का परिचय दीजिए ।
- 7 विसंगति से क्या तात्पर्य है?
- 8 शैली सम्बन्धी अर्नाल्ड का विचार व्यक्त कीजिए ।
- 9 टालस्टोय ने साहित्य की कितनी कसौटियां निर्धारित की हैं? उनका परिचय दीजिए ।
- 10 रिचार्ड्स के अनुसार साहित्य का प्रयोजन क्या है?

(8x1 = 8 Weight)

Part B

Short Essay Questions

(Answer any Six questions. Each questions carries a Weight of 2)

11. अनुकरण से अरस्तु का अभिप्राय क्या था?
- 12 काव्य सम्बन्धी वर्ड्सवर्थ की मान्यता क्या है ।
- 13 कल्पना सम्बन्धी कॉलरिज का विचार व्यक्त कीजिए
- 14 कला और नीति सम्बन्धी अर्नाल्ड की मान्यता क्या है?
- 15 क्रोचे के काव्य सिद्धांत का विवेचन कीजिए ।

16 विखंडनवाद को समझा दीजिए

17 उत्तराधुनिकता का विशद विवेचन कीजिए

18 साहित्य और कला के सन्दर्भ में टालस्टाय की मान्यताओं का परिचय दीजिए ।
(6x2 = 12 Weight)

Part C

Long Essay Questions

(Answer any Two questions. Each questions carries Weight 5)

19 अरस्तु के अनुकरण सिद्धांत की विवेचना कीजिए

20 टी. एस. इलियट के प्रमुख सिद्धांतों की विवेचना कीजिए ।

21 पाश्चात्य काव्यशास्त्र के विकास में आभीजात्यवाद की भूमिका का विवेचन कीजिए ।

22 लॉजियंस के औदात्य सम्बन्धी मतों का परिचय देते हुए औदात्य विरोधी तत्वों

पर प्रकाश डालिए ।

(2x5=10 weight)

Fourth Semester M.A Hindi
PG4HINC16-MODERNPOETRY-II
(FROM PRAYOGVAD TO SAMKAALEEN KAVITA)
Course Outcomes

Hours per week: 5

Maximum Weight:30

Total Instructional Hrs.- 90

Total Credits -3

Course Outcome:

Upon the successful completion of the course it helps to create the ability in the students to analyze and understand works of the modern poets to the modern Indian Social backgrounds. To interpret and analyze representative poems of the modern era, to produce scholarly deliberations and analyze the nuances of modern poetry.

Reading. Understanding, Analysis, Evaluate, Application

CO No	COURSE OUTCOME	COGNITIVE LEVEL	CO mapped to PSO number
1	To familiarize the unique features of 'prayogvad' and 'Adhunik Kavita' (Modern Poetry) from the other poetic and literary movements that followed it.	R, U, A	1,3,5
2	To identify the progression of the concept of Adhunik Kavita from the chayavadi and prayogvadi poets to the modern poets.	U, A&, E	1,5,7
3	To analyze the modern spirit abudanting in realism, imagination, emotion, nature, symbolism, lyric and the self-mirrored selected works.	A&, E	1,5,7
4	To connect the works of the modern poets to the modern Indian Social backgrounds.	A&, E	5,7
5	To interpret and analyze representative poems of the modern era and produce scholarly deliberations and analyze the nuances of modern poetry	A&, C	1,3,5,7

MODULE	COURSE DESCRIPTION	CONTENT MAPPED TO CO NUMBER	HOURS
1	Swatantrayothar Hindi Kavita Sankshipt Parichay – Prayogvad- Swaroop-Vikas Evam Pravrutiyam - Sapthak Kavya Parampara Aur Hindi Kavita - 'Nayi Kavita- Sattothari Kavitha- Akavita-'Samakalin Kavita-Aadhunkatha Swaroop Evam Avadharana.	1,2,5	35
2	Bhoomandalikaran Aur Hindi Kavita Par Uska Prabhav – Uthar Aadhunikata- Swaroop Aur Avadharanayem - Asi Ke Bad Ki Hindi Kavita - Pramukh Viseshatayem -Chintan Ke Naye Kshithij-Dalit Vimarsh- Sthree Vimarsh- Paristithik Vimarsh-Janvadi Chetana.	1,3,5	35
3	Hindi Kavita Ka Varthaman Paridrishya - Kathya Aur Shilp Ki Nayi Pravrutiyam -Kavita Ka Prathirodhatmak Swar– Dalit- Adivasi-Stri Aur Paristithik Chintan Ka Urvar Dharatal	3,5,7	20

Course Content

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. Brahama Rakshas	-Mukthibodh -
3. Geet Farosh	-Bhavani prasad Mishra
4. Praud Romance	-Girijakumar Mathur
5. Toota Pahiya	-Dharmaveer Bharati
6. Chenne Aye hain Ve	-Sarveshwar Dayal Saxena
7. Fark Nahin Padta	-Kedarnath Singh
8. Mochiraam	-Dhoomil

MODULE-II

Bhoomandalikaran Aur Hindi Kavita Par Uska Prabhav – Uthar Aadhunikatha-Swaroop Aur Avadharanayem - Asi Ke Bad Ki Hindi Kavita - Pramukh Viseshatayem -Chintan Ke Naye Kshithij-Dalit Vimarsh- Sthree Vimarsh- Paristithik Vimarsh-Janvadi Chetana.

1. Gumshuda-Mangalesh Dabral
2. Pathhar Ki Bench-Chandrakaant Devtaale
3. Sabhyata Aur Sanskriti- Bhagavat Rawat
4. Apni Keval Dhar-Arun Kamal
5. Bruno Ki Betiyan-Aalok Dhanwa
6. Bache Kam Par Ja Rahe Hein- Rajesh Joshi
7. Saat bhaiom Ke Beech Champa- Katyayani
8. Safetypin- Anamika
9. Uspar Keliye-Gyanendrapati
- 10 Dushchakra Mein Srushta-Viren Dungvaal

MODULE-III

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

1. Thakur ka Kuan- Omprakash Vaalmeeki
2. Utmi Dur Mat Vyaahna Baaba-Nirmala Putul
3. Subhash Nagar- Badrinarayan
4. Hamare Hisse ka Sooraj- Susheela Takbhoure

Prescribed Text

- 1. Samakaleen Kavita Ed- N. Mohanan. Rajpal& Sons**

Books for Reference

- 1. Dishantar II-Ed. Pramanand Shrivastav & Vishwanath Prasad Tiwari**
- 2. Kavita ke Naye Pratiman- Dr. Namvar Singh**
- 3. Nayi kavita ke Pratiman- Dr. Lakshmikanth Verma**
- 4. Nayi Kavita Swaroop Evam Samvedana – Jagadeesh Gupta**
- 5. Samakalin Hindi Kavita- Viswanath Prasad Tiwari**
- 6. Samakaleen Hindi Kavita-Dr. A. Aravindakshan**
- 7. Swantantriyothar Hindi Sahitya Ka Ithihas - Lakshmisagar Varshneya, Rajpal and Sons, Delhi**
- 8. Naye Kavi- Santhosh kumar Tiwari**
- 9. Hindi Ke Aadhunik Prathinidhi Kavi- Dwarika Prasad Saxena**
- 10. Samakalin Kavya Yatra- Nandakishor Naval**
- 11. Kavita Ka Arthath- Paramananath Srivastav**
- 12. Kaviyom Ki Prithvi- Aravind Pandey**
- 13. Samakalin Kavita Ka Beej ganith- Kumar Kris**
- 14. Kavita Ka Vaibhav- Vinod Das**
- 15. Dussamay mem Sahitya- Sambhunath**
- 16. Sahitya Ka Paaristhitik Darshan- Dr. K. Vanaja**
- 17. Aapathkalothar Hindi Kavita- Pasupathinath Upadhyay**

Blue Print
PG4HINC16 -Modern Poetry II (From Prayogvad to Samkaleen kavita)

Total Inst. Hrs- 90

Total Credits – 3

Module s	Hrs distributed for modules	8x1=8 Wt. For 1 Wt.	6x2=12 Wt. For 2 Wt.	2x5=10 Wt. For 5 Wt.	Total 30 Wt.
		PART-A 8/10 (1x5=5) 8x5=40	PART-B 6/8 (2x5=10)6x10=60	PART-C 2/4 (5x5=25)2x25= 50	16/22 150
I	35	4	3	2	9
II	35	4	3	1	8
III	20	2	2	1	5
Total	90	10	8	4	22

Model question paper
M A Degree (C S S) Examination
Fourth Semester
Programme --M A Hindi
PG4HINC16 -Modern Poetry II (From Prayogvad to Samkaleen kavita)

(2022 Admission Onwards)

Time :3 hours

Maximum: 30weight

Part A

Short Answer Questions

(Answer any Eight questions. Each question carries a Weight of 1)

- 1 प्रयोगवाद का परिचय दीजिए ।
- 2 समकालीन कविता की विशेषतायें लिखिए ।
- 3 नदी के द्वीप कविता की प्रतीकात्मकता पर विचार कीजिए ।
- 4 "छीनने आये हैं वे " कविता में अभिव्यक्त कवि के विचार प्रकट कीजिए ।
- 5 "बच्चे काम पर जा रहे हैं " कविता का उद्देश्य क्या है?
- 6 'अपनी केवल धार ' कविता की प्रासंगिकता क्या है?
- 7 'ठाकुर का कुआँ ' कविता का उद्देश्य क्या है?
- 8 'गीतफरोश ' कविता में अभिव्यक्त व्यंग पर प्रकाश डालिए
- 9 कात्यायनी की कविता की विशेषतायें लिखिए ।
- 10 " ब्रम्हराक्षस " कविता के महत्त्व पर प्रकाश डालिए

(8x1 = 8 Weight)

Part B

Short Essay Questions

(Answer any six questions. Each questions carries a Weight of 2)

- 11 ब्रोनो की बेटियाँ कविता का भाव समझा दीजिए ।
- 12 कवयित्री कि घर से रिश्ता जोड़ना नहीं चाहती है? क्यों?
- 13 ब्रह्मराक्षस के सम्बन्ध में मुक्तिबोध की परिकल्पना क्या है?

- 14 प्राउड रोमांस कविता की विशेषता लिखिए ।
15 फरक नहीं पड़ता कविता में अभिव्यक्त कवि के विचार व्यक्त की जिए
16 “मन के संघर्षों से बाहर के संघर्ष
अधिक बोझिल है
और हृदय की कलियाँ खिलतीं देखीं
रूपों की पूनो में
और प्यार के चाँद बुझ गए
जीवन की सड़कों पर आकर”
सन्दर्भ सहित व्याख्या कीजिए ।
17 पारिस्थितिक विमर्श के स्वरूप पर प्रकाश डालिए
18 समकालीन कविता की भाषा शैली पर प्रकाश डालिए।

(6x2 = 12 Weight)

Part C

Long Essay Questions

(Answer any Two questions. Each questions carries Weight 5)

- 19 समकालीन कविता में अभिव्यक्त जनोन्मुखी सामाजिक चेतना पर विशद विवेचन कीजिए।
20 आदिवासी कविता के महत्त्व पर प्रकाश डालिए ।
21 पर्यावरण कविता की प्रासंगिकता पर विचार कीजिए।
22 प्रयोगवादी कविता की स्वरूपगत विशेषताओं पर प्रकाश डालिए ।

(2x5=10 weight)

PAPER ELECTIVE I

**CORE COURSE-
PG4HINE01 FEMINIST LITERATURE IN HINDI
COURSE OUTCOMES**

TOTAL HOURS-90, HOURS PER WEEK-5

CREDIT-3

COURSE OUTCOME

To aware the students about the gender equality. Study of Feminist Literature will help Woman Empowerment. Students can access different aspects of Feminism. Students can understand different trends of Feminism.

CO.NO.	COURSE OUTCOME	COGNITIVE LEVEL	CO Mapped To PSO
1	To make aware the students about the origin and development of Feminist movement all over the world	Analise Understand & Evaluate	1,2,3,6,7
2	To make aware the development of Feminism in literature. Students can access different views of women writers.	Analise Understand & Evaluate	1,2,3
3	To make aware the students about the gender discrimination. To aware students about the different policies and projects for the betterment of women	Analise Understand & Evaluate	2,6,7
4	Students will get awareness about the contemporary values of women literature	Analise create & Apply	2,7

5	Students will get training to criticise gender discrimination and gender suppression existing in our society.	Analyse create & Apply	1,2
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Module	Course Description	Content mapped to CO Number	Hours
1	General introduction of feminism, feminist movement, western&Indian concepts. Detailed study- Poems 1 Agni- Anamika 2 Kya hum me thumareliye 3 Ek din lautegi ladki - Gagan gill 4 Kya hoga 5 Sou sal kaise jiyein 6 Stree subodhini	1,2,3,6,7	
2	1 Athmakatha – Ek Kahani Yeh Bhi By Mannu Bhandari 2 Upanyas – KathGulab by Mrudula Garg	1,2,3	36
3	Kahaniyam – 1 Aurathjath - KrishnaAgnihothi 2 Aur Ab – Kshama Sharma 3 Ganith – Namiths Singh 4 – Na Kinni Na – Surya Bala 5 KabraGaadha – Simmi Harshitha	2,6,7	18
			90

Books for reference

1. Sathothari Mahila kahanikar- Dr. Manju Sharma
2. Sattothari Kahani mein paatra aur charitra chitran – Dr. Ram Prasad
3. Samakaleen Hindi kahani aur samajvadi Chetana – Dr. Kiranbala
4. Samakaleen kahani mein yuvachetana – Ritu Manjari
5. Samakaleen kahani: samanthar kahani – Dr, Vinay
6. Hindi kahani Asmitha ki Thalash- Maduresh
7. Samakaleen Hindi kahaniyam- (Ed) Rishikesh
8. Baazaarke beech – Baazaar ke khilaaf- Prabha Ketan, Vani prakasan
9. Streemukhti ka sapna –(Ed) Kamala Prasad, Vani prakasan
10. Varthman Hindi Mahila katha lekhan aur dhampathya Jeevan- Sadhana Agarval
11. Samakaleen Kavita aur soundharyabodh – Rohithaswar, Vaniprakasan
12. Samakaleen Kavita ka beejaganith – Kumar Krishna, Vani prakasn
13. Samakaleen katha ke bare mein – Narendra Mohan, Vaniprakasan
14. Upanyas: samay aur samvedana – Vijaya Bahadur Sing
15. Streedeh ki vimarsh – Sudheesh Pachouri
16. Aurath astitwa aur asmitha – Aravinth Jain

**BLUE PRINT
CORE COURSE PAPER
ELECTIVE-1
PG4HINE01 FEMINIST LITERATURE IN HINDI**

**TOTAL HOURS- 90
CREDIT-3**

MODULES	HOURS	1Weight question 8/10 Mark-40	2 Weight question 6/8 Mark-60	5 Weight Question 2/4 Mark-50	TotalWeight- 30 16/22 Mark-150
Module I	36	4	3	1	8
Module II	36	4	3	2	9
Module III	18	2	2	1	5
Total	90	10	8	4	22

**MA Degree (CSS) Examination
Forth Semester
Faculty of Language & Literature
PG4HINE0 1Feminist Literature in Hindi
Model Question paper**

Time 3 hrs.

Max.weight-30

Part one

1. किन्हीं आठ प्रश्नों के उत्तर लिखिए।

1. नारीवादी आन्दोलन
2. स्त्री सुबोधिनी-प्रतिपाद्य क्या है?
3. औरतजात कहानी का उद्देश्य क्या है?
4. एक कहानी यह भी- संक्षिप्त परिचय दीजिए
5. अग्नि कविता में चित्रित मिथकीय चेतना
6. 'क्या होगा'- शीर्षक की सार्थकता
7. स्मिता के चरित्र पर प्रकाश डालिए
8. मन्नू भंडारी के अपने पिता के साथ का वैचारिक टकराहट
9. कब्रगाथा - संदेश क्या है?
10. एक दिन लौटेगी लड़की- सन्देश क्या है?

(8X1=8weight)

Part Two

II किन्हीं छः प्रश्नों के उत्तर लिखिए।

1. पारिस्थितिक नारीवाद के संदर्भ में कठगुलाब उपन्यास का विश्लेषण कीजिए
2. स्त्री जीवन की सीमित दायरे संबंधी मन्नू भंडारी का विचार
3. 'सौ साल कैसे जिएं'- नारीवादी कविता के रूप में विश्लेषण कीजिए
4. 'न किन्नी न' सन्देश क्या है
5. कठगुलाब में अभिव्यक्त नारी संवेदना पर विचार कीजिए
6. 'गणित' कहानी में चित्रित नारी जीवन

7. 'एक कहानी यह भी' में स्वाधीनता आंदोलनकी परिस्थितियों का चित्रण कैसे की गई है?
8. विपिन के चरित्र पर प्रकाश डालिए

(6X2=12weight)

Part Three

III किन्हीं दो प्रश्नों के उत्तर लिखिए

1. हिंदी की स्त्री पक्ष रचनाएं तथा रचनाकार
2. 'एक कहानी यह भी'-आत्मकथात्मक कहानी के रूप में विश्लेषण कीजिए
3. कठगुलाब- नारी चरित्रों पर प्रकाश डालिए
4. पढित कविताओं के आधार पर आधुनिक नारीवादी कवयित्रियों पर विस्तार से विचार कीजिए

(2X5=10weight)

PAPER ELECTIVE IV
PG4HINE04 DALIT LITERATURE IN HINDI

Total Instructional Hrs.-90

TotalCredits-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-OMPRAKASH 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)

SelectedStories

- **Pachees chouka ded sou**
- **Nobar**
- **Anthim Bayan**

• **Angara**

Books for Reference

1. **Dalit Vision - Gail Om vedi**
2. **Gandhi aur Ambedkar - Ganesh Mantra**
3. **Dalit Sahitya Andolan - Dr. Chandra kumar Varvade**
4. **Dalit Sahitya Vedana aur Vidroh - Ed. By Sarankumar Limbale**
5. **Dalit Sahitya Ka Soundarya Sasthra - Ed. By Sarankumar Limbale**
6. **Dalit Sahitya Ke Soundarya Sasthra - Abhayakumar Dube**
7. **Dalit Sahitya Ka Saundarya Sasthra - Om Prakash Valmiki –
Radhakrishna Prakashan, Delhi**
8. **Dalit Sahitya Ek Moolyankan- Prof. Chaman Lal, Rajpaland Sons, Delhi.**
9. **Dalit Sahitya Aaj ka Kranti Vigyan- Babu Rav Bagool**
10. **Navem Dashak ki Hindi Dalit Kavita-Rajath Rani Meenu,
Dalit Sahitya Prakashan, New Delhi**
11. **Hindi Mein Dalit Chetana: Sikharkior- Dr. N. Singh (Ed)**

CO #	Course outcome	CO mapped to PSO #
01	The students will learn to analyze caste and class in the Indian context	1,2,3,7
02	Students will observe how over the time the term Dalit has been appropriated, politicized and stereotyped in several ways.	2,3,7
03	The students will train for a critical analysis of caste and class in India comparing that in other countries.	2,3,6,7
04	They will try to understand how caste oppression leads to social and economic backwardness. Interrelationships and the intersections between class, caste, and gender will be studied to understand and raise questions about the diverse nature of oppression faced by the Dalits.	1,2,3
05	Students will be sensitized regarding the evolution of consciousness about caste based discrimination and the establishment of the policies on	2,7

	reservation in various social sectors.	
o6	Students will find the democratic and constitutional values in Dalit literature.	2,7
o7	They will get training to criticize caste discrimination and caste suppression till remaining in present society.	1,2

Module	Course description	Content mapped to CO#	Hours

1	MODULE -1 Dalit Movement in India - Historical and Sociological Analysis - Major trends of Dalit Literature- Literature of Suffering of Agony- Literature of Protest- Literature of Liberty.	1,2,4	26
2	MODULE II BAS! BAHUT HO CHUKA– OMPRAKASH VALMIKI– Hindi poetry on Dalit Life- major works - themes-techniques- style- language.	1,3,4,5	24
3	MODULE III CHAPPAR-JAYAPRAKASH KARDAM Dalit novels in Hindi - main works and authors - thematic analysis –problems- techniques-language style.	1,3,4,5	20
4	MODULE IV DALIT KAHANI SANCHAYAN: RAMANIKA GUPTA Selected Stories Pachees chouka ded sou Nobar Anthim Bayan Angara	1,3,6,7	20

Blue Print

PG4HINE04 DALIT LITERATURE IN HINDI

MODULES	HOURS	1 Weight Questions 8/10	2 Weight Questions 6/8	5 Weight Questions 2/4	Total 30 wt 16/22 150
MODULE1	26	4	2	1	7
MODULE2	21	2	2	1	5
MODULE3	21	2	2	1	5
MODULE4	21	2	2	1	5
	90	10	8	4	22

**M.A DEGREE (C.S.S) EXAMINATION
FOURTH SEMESTER
PG4HINE04-DALIT LITERATURE IN HINDI**

Time Three Hours

Maximum Weight 30

PART-A (Short Answer Questions)

किन्ही आठ प्रश्नों के उत्तर चार या पाँच वाक्यों में लिखिए।

1. दलित किसे कहते हैं?
2. दलित और गैर दलित कावियों की अनुभूति में क्या अंतर है
3. दलित कवियों की प्रेरणा स्रोत क्या - क्या है?
4. मुट्ठी भर चावल नामक कविता का प्रतिपाद्य क्या है?
5. जयप्रकाश कर्दम के अनुसार चन्दन द्वारा जे. जे कॉलेज में स्कूल चलाने का उद्देश्य है?
6. 'नो बार' कहानी में कौन सा विज्ञापन दिया जाता है? क्यों?
- 7 'पच्चीस चौका डेढ सौ ' में किसके द्वारा किसका शोषण होता है.
- 8 छप्पर नामक उपन्यास में ठाकुर हरनाम सिंह द्वारा सुक्खा का उत्पीडन क्यों होता है
- 9 'जाति' नामक कविता में अभिव्यक्त प्रतिरोध का परिचय दीजिए।
9. आधुनिक भारत के दलित आंदोलनों का परिचय दीजिए।

(8 x 1 = 8 weights)

PART-B (Short Essay Questions)

किन्हीं छह प्रश्नों के उत्तर लिखिए।

- 11 'नो बार' सच मुच हमारी दोहरी मानसिकता का पर्दाफाश करती है। सिद्ध कीजिए।
12. जमना का चरित्र चित्रण कीजिए।
- 13 'छप्पर' उपन्यास में चित्रित दलित समस्याओं पर विचार कीजिए।
- 14 दलित साहित्य का साहित्य नकार का साहित्य है। स्पष्ट कीजिए।
15. " तुम्हारा हरापन उसी वक्त तक है
जब तक में पत्ते सही सलामत है
तुम्हारी टहनियों पर " भाव व्यक्त कीजिए।

16 “ये भूखे प्यासे बच्चे
बाहर आएंगे एक दिन
बंद अँधेरी कोठरियों से की माटी की गंध
साँसों में भरकर” कविता का भाव व्यक्त कीजिए।

17 दलित कविता की भाषा शैली कैसी होती है?

18 'पच्चीस चौका डेढ़ सौ' में अभिव्यक्त दलित प्रतिरोध पर प्रकाश डालिए।

(6 x 2 = 12 Weights)

**PART-C (Long
Essay Questions)**

किन्हीं दो प्रश्नों के उत्तर लिखिए।

19. बस्सा बहुत हो चुका काव्य संकलन का विश्लेषण कीजिए।

20. हिंदी दलित साहित्य की विकास यात्रा पर प्रकाश डालिए।

21 'छप्पर' नामक उपन्यास में अभिव्यक्त दलित चेतना का परिचय दीजिए ।

22 पठित कहानियों के आधार पर दलितों पर होने वाले विभिन्न शोषण पर प्रकाश डालिए।

(2 x 5 = 10 Weights)

PAPER ELECTIVE VIII

Paper code: PG4 HIN E 08

ECOLOGICAL DISCOURSE IN HINDI LITERATURE

Total Instructional Hrs.-90

Total Credits-3

Aim-The spectre of global warming has shaken mankind like never before. Uncontrolled urbanization and industrialization coupled with emissions from vehicles, air conditioners etc. On the one hand and senseless deforestation and exploitation of natural resources on the other have brought us face-to face with a daunting scenario. It is but appropriate that the literary world should take up cudgels and make reading public including the young generation aware of the urgency to take corrective measures. Leading Hindi writers have produced literary works that underline their concern in this regard. The reading and analysis of these literary works helps us to make an awareness about nature.

Objectives- This paper contains analytical study of one novel, five short stories and six poems, along with the theoretical study of ecological discourse, different forms of ecology and effect of ecological discourse in Hindi literature.

MODULE I

Paryavaran-Prakriti-Paristiki-Prakriti ke soshan ke vibhinn roop- Paryavaran pradooshan ke karan- Paristitik Darshan- paristitik darshan ke vibhinn Sakhayem-Gahan Paristitivad (Deep Ecology)-Samajik Paristitivad (Social Ecology) Ecomarxism-Paristik Adhyayan Ke Pratiman- Hindi sahithya mein Paristik chintan- Shuklaji-Agneya-Nirmal Verma.

MODULE II

Novel-

1. Dhaar- virendra Jain-VaniPrakashan, Delhi

MODULE III

Short stories

- 1.Kapil ka ped-Rajesh Joshi
2. Ekkisveem sadi ka ped – Mrudula Garg
3. Arohan- Sanjeev

4. Kahin door Jab Din Dal Jay- Batarohi

5. Jinavar-Chitramudgal

Poetry

1.Asaadhya Veena-Ajneyaa

2.Baagh- Kedarnath Sing

3.Naye Elake Mein- Arun Kamal

4.Ganga snan- Gyanendrapati

5.Bachavo- Uday Prakash

6.Bachavo- Swapnil Sreevasta

Books for Reference

- 1. Silent Spring- Raichel Carson**
- 2. Dharti Ki Pukar- Sundarlal Bahuguna, Radhakrishna Prakashan, Delhi**
- 3. Paryavaran aur Sanskriti- Govind chatak, Takshasila Prakashan.**
- 4 Sahithya Ka Paristitik Darshan- Dr. K Vanaja, Vani Prakashan.**
- 5. Kathayum Paristitium- G. Madhusudanan- Current Books**
- 6. Harita Niroopanam Malayalathil- G. Madhusoodanan- Current books**
- 7. Eco- Feminism, Ecotourism-marxism- N.M Piyerson- Current Books**
- 8. Prakriti, Paristiti. Daridryam, Jalam, Urjam- B. Anand**
- 9. Literature and Ecology: An experiment in Eco-Criticism**

PG4HIN E08 ECOLOGICAL DISCOURSE IN HINDI LITERATURE – co'S

CO #	• Course outcome	Cognitive level	CO mapped to PSO #
1	<ul style="list-style-type: none"> • Students achieve knowledge based experience to understand and analyze the ecological problems of contemporary world and ability to protest the exploitation of nature by analyzing literary texts in Hindi. 	Understand Analysis Apply	1,3
2	<ul style="list-style-type: none"> • Students learn scientific aspects, socio economic problems and various duties of mankind towards the living nature. 	Analyze Apply	9,4

3	<ul style="list-style-type: none"> • They become well acquainted with the literary expressions of ecological problems. The Theoretical aspect of ecological discourse helps them understand how to represent their knowledge and ideas critically, creatively, and persuasively through the medium of language. 	Understand Analyze Create	7
4	<ul style="list-style-type: none"> • They became familiar with the structure of poetry and prose forms and literary expressions of social commitments. 	Understand Evaluate	5,7
5	<ul style="list-style-type: none"> • They learn to raise significant questions, reach well-reasoned conclusions, weigh alternative systems of thought, and enhance their creative expression. 	Analyze Create	1,2
6	<ul style="list-style-type: none"> • Students learn to think, react and communicate effectively for their 	Understand	7

	nature and society.	Apply	
7	<ul style="list-style-type: none"> Students also obtain a value oriented life philosophy by means of literary thoughts in poetry and prose and comprehend human actions and their consequences in life 	Analyze Apply Evaluate	3,4

X	Course description	Content mapped to CO#	Hours
1	MODULE -I Paryavaran-Prakriti-Paristiki-Prakriti ke soshan ke vibhinn roop- Paryavaran pradooshan ke karan-Paristitik Darshan-paristitik darshan ke vibhinn Sakhayem-Gahan Paristitivad (Deep Ecology)-Samajik Paristitivad (Social Ecology) Ecomarxism-Paristik Adhyayan Ke Pratiman- Hindi sahithya mein Paristik chintan-Shuklaji-Agneya-Nirmal Verma.	2,3,4	30
2	MODULE II Natak Novel- 2. Dhaar- Virendra Jain-Vani Prakashan, Delhi	1,2,3,4,5,6,7	15

3	<p>MODULE III</p> <p>Short stories-</p> <ol style="list-style-type: none"> 1. Kapil kaped-Rajesh Joshi 2. Ekkisveem sadi ka ped – Mrudula Garg 3. Arohan- Sanjeev 4. Kahim door Jab Din Dal Jay- Batarohi 5. Jinavar-Chitramudgal <p>Poetry</p> <ol style="list-style-type: none"> 1. Asadhya Veena-Ajneyaa 2. Baagh- KedarnathSing 3. NayeElake Mein- Arun Kamal 4. Ganga sns- Gyanendrapati 5. Bachavo- Udayaprakash 6. Bachavo- SwapnilSreevastav 	1,2,3,4,5,6,7	45
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PG2HINC08-DRAMA&THEATRE – BLUE PRINT

Modules	HOURS	1 Weight Questions 8/10	2 Weight Questions 6/8	5 Weight Questions 2/4	Total 30 wt 16/22 150
MODULE1	30	3	1		4
MODULE2	15	2	3	2	7
MODULE3	45	5	4	2	11
TOTAL	90	10	8	4	22

PG4HINE11-SPECIAL AUTHOR: HAZARIPRASAD DWIVEDI**Total Instructional Hrs.–90****TotalCredits-4****Course Outcome**

CONo.	Course Outcome	Cognitive Level	CO mapped to PSO number
1	Develop critical and creative thinking. capability to think rationally and reflectively	U, A	3
2	Understanding the contributions made by Hazariprasad Dwivedi	U, R	1
3	Understand the literary works of Dwivedi, one of the eminent writers in the modern period	U, R	1,3
4	Understanding the development of Hindi Criticism	A	3

Course description

Module	Contents	Content Mapped to CO No.	Hrs
I	Admadan Ka Sandeshavahak Vasanth. Manav Dharma. Sahitya ki Sampreshaniyata	3,1	25
II	Banabhatt ki Aatmakatha– Novel	2,3	36
III	Manushye Hi Sahithya ka lakshya Hai Shirish ke Phool	3,4	29

Books for Reference

1. Kutaj-Loka Bharathi Prakashan
2. Nibandhom ki Duniya - Hazari Prasad Dwivedi–Nirmala Jain
3. Hazari Prasad Dwivedi Sanchayita-Radhavallab Tripathi
4. Hazari Prasad Dwivedi chunehuye nibandh-Mukund Dwivedi
5. Hazari Prasad Dwivedi ke upanyas-Tribhuvansinh
6. Doosari Parampara ki khoj-Namvarsinh
7. Nibandkar Hazari prasad Dwivedi- Ganapathy Chand Gupta
8. Upanyaskar; Hazari Prasad Dwivedi-Dr. Hemalatha Sarachandra
9. Upanyaskar Hazari Prasad Dwivedi-Tribhuvan singh
10. Aacharya Hazari Prasad Dwivedi Ki Alochana Drishti –
Chandra Dev Yadav, Prem Prakashan Mandir
11. Hazari Prasad Dwivedi ke sahitya mein samajik chintan-
Rajendra Prasad Sharma-sahityakar Prakashan, Delhi
12. Hindi Sahitya ki Bhoomika- Hazari Prasad Dwivedi
13. Dr. Hazari Prasad Dwivedi- Ushamithra
14. Hazari Prasad Dwivedi- Vyaktitv evam Sahitya-
Ganapathi Chandra Gupta

BLUE PRINT**SEMESTER IV****PROGRAMME--M. A HINDI****COURSE CODE- PG4HINE11****COURSE TITLE- SPECIAL AUTHOR: HAZARI PRASAD DWIVEDI**

Module	Hrs Allotted	Part IWt-1 8/10	Part I IWt-2 6/8	Part III Wt- 5 2/4	Total Questions
I	25	4	3	2	9
II	36	3	2	1	6
III	29	3	3	1	7
Total	90	10	8	4	22

M.A. DEGREE (C.S.S) EXAMINATION**Fourth Semester****Programme- M.A. Hindi****PG4HINE11-SPECIAL AUTHOR-HASARI PRASAD DWIVEDI****(2022 Admission- Regular)****Time: Three Hours****Maximum Weight:30****Part A****Short Answer Questions****(Answer any Eight questions. Each question Carries Weight 1)**

1. द्विवेदीने पुष्प के साथ मनुष्य की तुलना किस प्रकार की है?
2. बाणभट्ट की आत्मकथा किसके जीवन पर आधारित उपन्यास है?
3. वसन्त क्या है और ज्योतिषी के अनुसार वसंत का समय कब है?
4. द्विवेदी के अनुसार सच्चा साहित्य क्या है?
5. सूचनात्मक संप्रेषण उतना प्रभाव शालीनहीं होता जितना रचनात्मक संप्रेषण । क्यों?
6. मनुष्य शब्द का विवेचन द्विवेदी कैसे करते हैं?
7. समन्वय से तात्पर्य क्या है।
8. अघोर भैरव कौन है?
9. शिरीष के फूल किसका प्रतीक है?
10. निपुनिका क्यों नाटक मंडली छोड़ कर चली जाती है?

(8x1=8 Weight)**Part B****Short Essay Question****(Answer any Six questions. Each question Carries Weight 2)**

11. बाणभट्ट का असली नाम क्या है? उसके परिवार का परिचय दीजिए।
12. साहित्य केवल बुद्धि विलास नहीं है। वह जीवन की वास्तविकता की

उपेक्षा करके सजीव नहीं रह सकता । स्पष्ट कीजिए ।

13. द्विवेदी ने शिरीषको कालजयी अवधूत की तरह क्यों माना है?
14. साहित्य की सम्प्रेषणीयता पर प्रकाश डालिए।
15. द्विवेदी की राई में बसंत आत्मदान का संदेशवाहक कैसे बन जाता है?
16. मानव जीवन में वैराग्य और विवेक की क्या महत्ता है?
17. उपन्यास जगत में हजारी प्रसाद द्विवेदी एक लेख तैयार कीजिए।
18. बाणभट्ट की आत्मकथा के प्रमुख स्त्री पात्रों का परिचय दीजिए ।

(6x2=12 Weight)

Part C

Long Essay Questions

(Answer any Two questions. Each question Carries Weight 5)

19. हजारी प्रसाद द्विवेदी की निबंध कला का परिचय दीजिए।
20. बाणभट्ट की आत्मकथा की प्रासंगिकता पर प्रकाश डालिए।
21. 'मनुष्य ही साहित्य का लक्ष्य है' निबंध पर विचार कीजिए।
22. 'मानवधर्म' निबंध पर विचार कीजिए।

(2x5=10 Weight)

PROJECT& VIVA

PG4HIN D 01- Project-Credit-3

Total Marks-100 - Internal-20, External-80

Viva-Credit-2, Marks 100

