



# KANNUR UNIVERSITY

(Abstract)

MA Hindi Programme under Choice Based Credit Semester System in the Department– Revised Scheme, Syllabus & Model Question Papers Implemented with effect from 2015 admission- Orders issued.

## ACADEMIC 'C' SECTION

U.O. No.Acad/C3/ 4844/2015

Civil Station P.O, Dated,04-11-2015

- Read :
1. U.O No.Acad/C3/2049/2009 dated 11.10.2010.
  2. U.O No.Acad/C3/2049/2009 dated 05.04.2011.
  3. Meeting of the Syndicate Sub-Committee held on 16.01.2015.
  4. Meeting of the Department Council held on 17.03.2015.
  5. Meeting of the Curriculum Committee held on 10.04.2015.
  6. U.O No.Acad/C4/14536/2014 dated 29.05.2015.
  7. Letter from the Course Director, Dept.of Hindi, Dr. P.K.Rajan Memorial Campus
  8. Meeting of the Curriculum Committee held on 03.09.2015.

## ORDER

1.The Regulations for Post Graduate Programmes under Choice Based Credit Semester System were implemented in the Schools/Departments of the University with effect from 2010 admission as per the paper read (1) above and certain modifications were effected to the same vide paper read (2).

2.The meeting of the Syndicate Sub-Committee recommended to revise the scheme and Syllabus of all the Post Graduate Programmes in the University Schools/Departments under Choice Based Credit Semester System (CCSS) with effect from 2015 admission vide paper read (3)above.

3. The Department Council vide paper read (4) above has approved the Scheme, Syllabus & Model Question Papers for MA Hindi Programme under Choice Based Credit Semester System(CCSS) for implementation with effect from 2015 admission.

4. As per the paper read (5) above, the meeting of the Curriculum Committee recommended certain modifications/ additions to the Regulations for Post Graduate Programmes under Choice Based Credit Semester System and the Regulations were modified in the University w.e.f. 2015 admission vide paper read (6).

5. The Course Director, Dept.of Hindi, Dr. P.K.Rajan Memorial Campus vide paper read (7) above, has forwarded the Scheme, Syllabus & Model Question Papers for MA Hindi Programme in line with the revised Regulations for Choice Based Credit Semester System for implementation with effect from 2015 admission.

6. The meeting of the Curriculum Committee held on 03.09.2015 approved the Scheme, Syllabus & Model Question Papers for MA Hindi Programme under Choice Based Credit Semester System in the Department vide paper read (8) above.

7.The Vice Chancellor after considering the matter in detail, and in exercise of the powers of the Academic Council conferred under section 11(1) of KU Act 1996, and all other enabling provisions read together with, has accorded sanction to implement the Scheme, Syllabus & Model Question Papers for MA Hindi Programme under Choice Based Credit Semester System, offered in the University Department, w.e.f. 2015 admission, subject to report to the Academic Council.

P.T.O

8.Orders are, therefore, issued accordingly.

9. The revised Scheme, Syllabus and Model Question Papers of MA Hindi Programme effective from 2015 admission are appended .

JOINT REGISTRAR (ACADEMIC)

To

FOR REGISTRAR

The Course Director, Department of Hindi  
Dr. P.K.Rajan Memorial Campus

Forwarded/By Order



SECTION OFFICER

Copy To:

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Appendix uo.no.Acad/C3/4844/2015 Dated 04.11.2015



# KANNUR UNIVERSITY

*Thavakkara*  
*P.O. Civil Station*  
*Kannur, kerala- 670 002*

## POSTGRADUATE CURRICULUM FOR M.A. HINDI (LANGUAGE AND LITERATURE)

*(Scheme and Syllabi for University Departments only)*  
*(CCSS-PG-2015)*

Prepared as per the regulations of the Kannur University  
&  
Kerala Higher Education Council  
With effect from 2015 admission

**PROGRAMME STRUCTURE SEMESTER WISE**  
**M.A. Hindi (CCSS 2015 Admission onwards)**

**I Semester**

Sl. No	Course code	Course title	Marks			Credit
			Internal	External	Total	
1.	HIN 1 C 001	Medieval Hindi Poetry	40	60	100	5
2.	HIN 1 C 002	Translation (Theory and Practice) and Functional Hindi	40	60	100	5
3.	HIN 1 C 003	General Linguistics	40	60	100	5
<i>Only one elective Course from the following may be selected</i>						
4.	HIN 1 E 001	Film Studies	40	60	100	4
5.	HIN 1 E 001	Special Author : Ramvilas Sharma	40	60	100	4
6.	HIN 1 E 001	Comparative Study of Bhakthi Movement in Malayalam and Hindi	40	60	100	4
<b>Total</b>			<b>160</b>	<b>240</b>	<b>400</b>	<b>19</b>

**II Semester**

Sl. No	Course code	Course title	Marks			Credit
			Internal	External	Total	
1.	HIN 2 C 004	Development of Hindi Language	40	60	100	5
2.	HIN 2 C 005	Modern Hindi Poetry (Up to Nayi kavitha)	40	60	100	5
3.	HIN 2 C 006	Structure and grammar of Hindi Language	40	60	100	5
<i>Only one elective Course from the following may be selected</i>						
4.	HIN 2 E 002	Women Writing in Hindi	40	60	100	4
5.	HIN 2 E 002	Sanskrit	40	60	100	4
6.	HIN 2 E 002	Indian Literature	40	60	100	4
<b>Total</b>			<b>160</b>	<b>240</b>	<b>400</b>	<b>19</b>

### III Semester

Sl. No	Course code	Course title	Marks			Credit
			Internal	External	Total	
1.	HIN 3 C 007	Contemporary Hindi Poetry	40	60	100	5
2.	HIN 3 C 008	Indian Aesthetics	40	60	100	5
3.	HIN 3 C 009	Western Aesthetics	40	60	100	5
4.	HIN 3 C 010	Modern Hindi Short Stories	40	60	100	5
<i>Only one elective Course from the following may be selected</i>						
4.	HIN 3 E 003	Dalit Literature	40	60	100	4
5.	HIN 3 E 003	Modern Hindi Poetry and Dhumil	40	60	100	4
6.	HIN 3 E 003	Sanskrit	40	60	100	4
<b>Total</b>			<b>200</b>	<b>300</b>	<b>500</b>	<b>24</b>

### IV Semester

Sl. No	Course code	Course title	Marks			Credit
			Internal	External	Total	
2.	HIN 4 C 011	Modern Hindi Novels & Plays	40	60	100	5
3.	HIN 4 C 012	Modern Hindi Prose Forms	40	60	100	5
5.	HIN 4 C 013	Dissertation & Viva voce		50 + 50	100	5
<i>Only two elective Course from the following may be selected</i>						
1.	HIN 4 E 004	Contribution of Keralite Hindi Writers to Hindi Literature	40	60	100	4
2.	HIN 4 E 004	Comparative Study of the Literary Trends of Hindi and Malayalam	40	60	100	4
3.	HIN 4 E 005	Hindi Journalism and Media Studies	40	60	100	4
4.	HIN 4 E 005	Cyber Hindi	40	60	100	4
<b>Total</b>			<b>160</b>	<b>340</b>	<b>500</b>	<b>23</b>

### Consolidated details of the all four semesters :

Total No. of core papers and Credits	Total No. of Elective papers and credits	Internal Marks	External Marks	Total Marks	Total number of Credit
13(65)	5(20)	680 (No Internal Marks for Dissertation & Viva-voce)	1120	1800	85

# INTRODUCTION

## *1. Nature and aims of the Post Graduate Programme*

Literature and art are the sublime signs of culturally advanced society. Literature is the product of human imagination. It is the harmonious blending of human experience, sounds, images and emotions. The in depth study of literature leads man to the higher planes of humanity and cultural disposition. Hindi is the national language of our nation and it is being used as a Lingua Franca of this land. Hence the comprehensive study of Hindi language and literature and other allied subject become a part of the nation building process too. The study of literature invariably assists the reader to nurture his/her innate creative power within.

In the present era, a lot of endeavor has been made to make the system of education more effective and suit to the social requirements of the day. In the changing scenario and also in the world of stunning development in the field of science and technology the curriculum and its components need to be restructured so scientifically, as to enable the students of Hindi Language and literature enjoy the education and to be in the forefront of the world of success. The whole program is designed in such a way that the positive outlook in life is to be developed, the human values are to be inculcated. The whole program of study upholds the secular values and follows the lofty principles of the perennial cultural virtues.

In the present booming world the students of Hindi language and literature are keen to be benefited from the scientific study of Hindi language and literature that opens the great employment opportunities to the students. It is a well accepted fact that language is not merely a medium of communication, but the faculty that crucially interferes in the every aspect of human life, thought and interaction. The human beings are born not in society, but in language. Language and literature is actually the carrier of culture too and as a matter of fact our ideas are actually moulded only in language. So literature is being treated as the great cultural discourse by educationalist and linguists of the day. The human sensibility and human state of mind are tremendously restructured devised by literature. Hence a sound study of language and literature is imperative for the purpose of generating a healthy social ambience. The program is devised by considering the different aspects and hence translation, mass communication, journalism, linguistics etc. constitute the integral components of the program. The study of different literary forms materials is essential for creating a socially committed and enlightened generation.

## **2. Objectives of the programme**

- 1. The programme of study concentrates on the enriched literary tradition of Hindi language and literature. The new genres of literature and comparative study of literature are the integral part of the programme. The study of history of literature promotes the development of human cultural values. The chronological study of literature supplies the objective information about language and literature.**
- 2. The scientific study of language is required for the proper understanding of the internal patterns of language and the latent ingredients of the same. The functional usages and knowledge about translation aims at the development of technical skill necessary for the literary, technical translation.**
- 3. The study of aesthetics contains parameters of literature and the tools are essential to analyze the literariness of the works. The development of poetics and criticism boosts the aesthetic sense and critical appreciation of the human intellect.**
- 4. Special authors are included to indentify the contribution and relevance of the works of giant figures of Hindi language and literature.**

## **3. Admission to the Post Graduate programme**

**Admission to the PG programme shall be as per the existing rules and regulations of the Kannur University. Eligibility criteria for admission shall be as announced by the University from time to time. Students shall be admitted to the PG programme on the basis of the Entrance Examination.**

## **4. Duration of the programme.**

**The regulation shall be called *The Regulation for the Postgraduate Programme under Choice Based Credit and Semester System (CCSS)*. The duration of the postgraduate programme shall be a minimum of 2 years consisting of 4 semesters.**

## **5. Details of the Programme- Core Course and Elective course**

**The PG Program consists of core courses and appropriate Elective Courses offered by the Parent Department. 'Core Course' means a course that the student admitted to a particular programme, must successfully complete to receive the Degree and cannot be substituted by any other course. Elective Course means a course, which can be substituted by equivalent course from the same subject. Credit of a course is a measure of the weekly unit of work assigned for the course. Course means a segment of subject matter to be covered in a semester.**

**6. Evaluation**

Evaluation means the process of assessing the performance of the student. The evaluation scheme for the each course shall contain two parts namely continuous Evaluation (CE) and End Semester Examination (ESE). 40% marks (40 marks out of 100) shall be given to the continuous Evaluation (CE) and 60% marks (60 marks out of 100) shall be given to End Semester Examination (ESE).

**7. The end semester examination**

The duration of the End Semester Examination (Written Examination) for each paper shall be for 3 hours. There shall be a double valuation system of answer scripts. The minimum marks required for the successful completion of a course shall be 50%.

**8. Expansion of the course code:**

Each course shall have an alpha Numeric code. The code to a particular course contains four ingredients. The beginning three letters ie HIN stands for Hindi, the next digital number represents the semester number, next English alphabet stands for the various kinds of courses offered. For example 'C' for core course, 'E' for paper elective course, and the last digital number represents the serial number of the various courses.



**SYLLABI  
FOR  
FIRST SEMESTER  
M.A. (HINDI) EXAMINATION  
HIN 1 C 001**

**Core Course I - MEDIEVAL HINDI POETRY**

**Scope:** Ancient Hindi Poetry has exerted vital influence on Indian minds generating waves of humanism. They are the written docs of fight against evil and malign practices of ancient era. The study of ancient Hindi poetry is capable of infusing the elixir of the humanism in the minds of students.

**Module (1) :** Concept of Bhakti and the development of Bhakthi movement, Cultural background of the Vaishnav movement, Alwar Sant and major works. Pan Indian nature of the Bhakti Movement, Cultural, Philosophical, Social importance of Kabir, Nanak, Dadu, Raidas and their major sects and works, Sant literature, Ramabhakti, Major sects and works of ramabhakti poets, its importance and relevance, Sufi Bhakti movements and major works of Sufi poets, Krishna Bhkthi, great poets of Bhakthikal, Cultural, Philosophical, Social importance.

**Module (2) :** Padmavathi Samaya(1-30 Padas) EDT. Harharnath Tandon. Kabir-Hazari Prasad Dwivedi Doha-Pada No.160-209 Kabir, his life and his social philosophy and its relevance, Revolutionary thoughts, Literature and its peculiarities Jayasi Grandhavali-Ramachandra Sukla (Nagamati Viyoga Khanda)-Jayasi Prema Bhavana-Folk Elements-Motifs (Kathanakruti) Literature and its peculiarities.

**Module (3) :** Surdas: Bhramara Geetsar, Ramachandra Sukla-(Pada-21-70) Surdas and his Krishna Bhakti, Philosophy, Language, Major features.

**Module (4) :** Thulasi, Uttara Kand-Rama Charita Manasa, Thulasi and his Bhakti, Philosophy, Major features, Language, Literary forms. Rithi Kavya Sangraha(Editor: Vijayapal Singh, Lok bharathi) Ghananand-1to 5 pada, Bihari 1-10 doha)

**Books for Reference:**

- |                            |  |
|----------------------------|--|
| 1. Ramachandra Sukla       | - Hindi Sahitya ka Ithihas                 |
| 2. Hazari Prasad Dwivedi   | - Hindi Sahitya ka Adhikal                 |
| 3. Hazari Prasad Dwivedi   | - Hindi Sahitya ka Udbhav Aur Vikas        |
| 4. Ramkumar Varma          | - Hindi Sahitya ka Alochanatmak Ithihas    |
| 5. Dr. Nagendra            | - Hindi Sahitya ka Ithihas                 |
| 6. Ganapathi Chandra Gupta | - Hindi Sahitya ka Vaigyanik Ithihas Vol.1 |
| 7. Bachan Singh            | - Hindi Sahitya ka Doosara Ithihas         |

- |  |   |
|--|---|
| 8. Ramswaroop Chathurvedi              | - Hindi Sahitya Aur Samvedana ka Vikas        |
| 9. Nagari Pracharani Sabha             | - Hindi Sahitya ka Brihath Ithihas            |
| 10. Viswanatha Prasad Mishra           | - Hindi Sahitya ka Atheeth                    |
| 11. Vijayendra Snathak                 | - Hindi Sahitya ka Ithihas                    |
| 12. Jayakisan Prasad Khandelwal        | - Hindi Sahitya ki Pravrithiyam               |
| 13. Rameshchandra Sharma               | - Hindi Sahithya ka Ithihas                   |
| 14. Ishwar Datt Seel                   | - Hindi Sahjithya ka Adikal                   |
|  | - Hindi Sahithya ka Madhyakal                 |
| 15. Ramsajan Pandey                    | - Hindi Sahithya ka Ithihas                   |
| 16. Sivaparasad Singh                  | -Vidyapathi                                   |
| 17. Harbansalal                        | - Sur Aur Unka Sahithya                       |
| 18. Ram sajan Pandey                   | - Vidyapathi Vyakthi Aur Kavi                 |
| 19. Lala Bhagavan Din                  | - Sur Pancharathna                            |
| 20. Harbanshlal Sharma                 | - Sur Aur Unka Sahitya                        |
| 21. Dr. Iqbal Ahmed                    | - Madhyakaleen Sanskriti ke Sufi Kviyom ka    |
| Yogadan                                |   |
| 22. Udayabhanu Singh                   | - Thulsidas                                   |
| 23. Ramesh Kuntal Megh                 | - Thulsi Adhunik Vatayan se                   |
| 24. Thulsi ki Sadhana                  | - Acharya Viswanath Prasad Misra              |
| 25. Acharya Ramachandra Sukla          | - Goswami Thulsidas                           |
| 26. Dr. K.P. Singh and Viswanath Singh | - Sur Sandarbh Aur Drishti                    |
| 27. Dr. Iqbal Ahmed                    | - Mahakavi Jaysi Aur Unka Kavya Ek Anusheelan |
| 28. Parasuram Chathurvedi              | - Uttar Bharath ki Santha Parampara           |
| 29. Manajer Pandey                     | - Bhakti Andholan Aur Surdas                  |
| 30. Chandra Bhan Ravat                 | - Sur Sahitya ka Navamoolyankan               |
| 31. Harivamshlal Sarma                 | - Surdas                                      |
| 32. Dharmavir                          | - Kabir ke Alochak                            |
| 33. Dharmavir                          | - Kabir ke kuch Aur Alochak                   |
| 34. Baldev Vamsi                       | - Kabir ki chintha                            |
| 35. Sukhvindar Kaur Pal                | - Kabir ka Loka Thathvik Chintan              |
| 36. Ramachandr Sukla                   | - Jayasi Granthavali ki bhoomika              |
| 37. Ramkumar Misra                     | - Sant Kabir                                  |
| 38. Ramachandra Sukla                  | - Goswami Thulasidas                          |
| 39. Manager Pandey                     | - Bhakta Kavya Parampara Aur Surdas           |
| 40. Viswambahar Manav                  | - Pracheen kavi                               |
| 41. Shyam manohar Pandey               | - Madhyayugeen Premakhyan                     |
| 42. Viswanath Prasad Misra             | - Bihari                                      |
| 43. Ramakumar Varma                    | - Bihari Satsai                               |
| 44. Ram Dhar Tripathi                  | - Ghananand Kavya Kausthub                    |
| 45. Vijayendra Snathak                 | - Kabir                                       |
| 46. Savithri Singh                     | - Jayasi                                      |
| 47. Vijayadev Narayan Sahi             | - Jayasi                                      |

48. Raghuvamsa - Jayasi Ek Adhyayan  
49. Harbhans Lal - Surdas  
50. Premshankar - Bhakthi Sahithya Ki Bhoomika  
51. Lallan Rai - Tulasi ki Sahithya Sadhana  
52. Parasuram Chaturvedi - Manas Ki Ramakatha

**Question Pattern:**

**I Semester M.A. (Hindi) Examination  
HIN 1 C 001  
Core Course I MEDIEVAL HINDI POETRY**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 4 Annotations out of 6 (selecting 1 from each text)**

**4x3=12**

**Q.No.III 4 Short answer type questions out of 8 (selecting atleast 1 from each text)**

**4x3=12**

**Q.No.IV 3 Essay type questions out of 6(selecting 1 from each text)**

**3x10=30**

**HIN 1 C 002**

**Core Course II- TRANSLATION (THEORY AND PRACTICE) AND FUNCTIONAL  
HINDI**

**Scope:** Translation is a linguistic and cultural activity. It is being treated nowadays as the nation building process. The course is useful for a thorough understanding of the functional applications of the language and theoretical and practical phases of translatology.

**Module (1):** Definition of translation, importance of translation in the present context, Theories of translation-General principles of translation, problems, techniques of translation, types of translations, machine translation.

**Module (2):** Functional Hindi, Its nature and importance, official language (Hindi)-standardization of Hindi language, language planning, development of Hindi language in

the form of official language in India. Govt. policy on official language, constitution and Hindi, Presidential orders, Resolutions, official language act and rules and the major clauses and its importance, implementation of official language policy.

Module (3): Technical terminology, its nature and development, terminology and translation-administrative translation, technical terminology-problems of translation at this level.

Module (4): Administrative noting and drafting. Official letter, demi-official letter, order, office order, notification, resolution, memorandum, circular, noting, tender, press communiqué.

**Books for Reference:**

- |                                     |  |
|-------------------------------------|--|
| 1. Bholanath Tiwari                 | - Anuvad vigyan  |
| 2. Anand Prakash Khemani            | - Anuvad kala kuch vichar                              |
| 3. Poorandas Tandan                 | - Anuvad Sadhana                                       |
| 4. Kumaran. K.C.                    | - Ekkiswim Sadi mein Anuvad Ki Disa Evam Dasa.         |
| 5. N.E. Viswanatha Iyer             | - Anuvad Bhashayem Aur Samasyayem                      |
| 6. Prabhath Prakasan                | - Anuvad Kala Sidhanth Aur Prayog                      |
| 7. Theodre Savioury                 | - Arts of Translation                                  |
| 8. Leonar Cestor seemer And Warberg | - Aspects of Translation                               |
| 9. Eugene A Nida                    | - Towards a Science of Translation                     |
| 10. G.Gopinathan                    | - Anuvad: Sidhanth Evam Prayog                         |
| 11. Sarthak Prakasan                | - Srijanathmak Sahitya Anuvad Ki Samasyayem            |
| 12. Vani Prakasan                   | - Sahitya Anuvad Samvad Aur Sameeksha                  |
| 13. Anuvad Patrika                  | - New Delhi  |
| 14. Dr. Arsu                        | - Sahitya Anuvad Samvad Aur Samvedana                  |
| 15. Dr. Iqbal Ahmed                 | - Rajabhasha Hindi Vikas ke Vivid Ayam                 |
| 16. Dept. of Official Language      | - Rajabhasha Sambandhi Niyam Pustak                    |
| 17. Rajamani Sharma                 | - Anuvad Vigyan Sidhanth Aur Prayogik Sandharbh        |
| 18. Harimohan                       | - Rajabhasha Hindi Mein Vygyanik Anuvad Ki Samasyayem. |
| 19. Reetha Rani alival              | -Anuvad Prakriya Evam paridrisya                       |
| 20. Suresh Kumar                    | -Anuvad Sidhanth ki roopa rekha                        |
| 21. Madhu Dhavan                    | -Bhashantharan Kala-Ek Parchaya                        |
| 22. Shiva narayan Chathurvedi       | -Pralekhan Swaroop/ Tippani Praroop                    |
| 23. Prabhakaran Hebbar Illath       | - Rajabhasha Hindi Vivid ayam                          |
| 24. Nida A Stanford                 | - Language Structure and Transaltion                   |
| 25. Nida and Taper Leiden           | -The theory of Traslation                              |
| 26. Catford C.J                     | - Linguistic Theory of Translation                     |
| 27. T. Savoury                      | - Art of Translation                                   |
| 28. A. P Swemani                    | - Anuvad kala Kuch Vichar                              |
| 29. Charudev Sasthri                | - Anuvad kala  |
| 30.Chandrabhan Rawat/Dileep Singh   | -Anuvad Awadharana Evam Anuprayog                      |
| 31. Jayanthi Prasad Notiyal         | - Anuvad Sidhanth Aur vyavahar                         |
| 32. Lakhmikanth Pandey              | -Anuvad ka Saidhanthik Aur vyavaharik parichaya        |

33. Sreevasthav Sahai(Edt.)	- Hindi ka Samajik Sandharbh
34. Sreevasthav Goswami	- Anuparayukth Bhasha vigyan
35. B.N. Tiwari	- Karyalayeen Anuvad Ki Samasyayem
36. Dileep Singh	- Vyavasayik hindi
37. Sreevasthav /Goswamy	- Anuvad Sidhnath Aur Samasyayem
38. Dangal Jhalate	- Prayojan Mollk Hindi: Sidhanth Aur Prayog
39. Iqbal Ahmmmed	- Rjabhasha Hindi Pragathi Aur Prayog
40. Kailash Chandra Bhatia	- Rajabhasha Hindi
41. Kalanath Shasthri	- Manak Hindi Ka Swaroop
42. Gopinath Sreevasthav	- Sarkari karyalayom mein Hindi ka Prayog
43. Kailash Chandra Bhatia	- kamkaji Hindi
44. Viswanath Iyyer	- Anuvad kala
45. Alok Kumar Rasthogi	- Hindi Meim Vyavaharik Anuvad
46. Theodre Savry	- Art of Translation
47. Achuthan A.	- Natyanuvad Sidhanth Aur Vivechan
48. Gopinathan G. (Edt.)	- Problems of Translation
49. Arsu	- Sahithyanuvad: Sidhanth Aur Samvadana

### Question Pattern:

HIN 1 C 002

Core Course II TRANSLATION (THEORY AND PRACTICE) AND FUNCTIONAL HINDI

Time: 3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered

12x½=6

Q.No. II 3 Short answer type questions out of 6

3x4=12

Q.No. III 2 Essay type questions out of 4

11x2=22

Q.No. IV Translation of 1 Literary passage from Hindi to English out of 2 given

10x1=10

Q.No. V Translation of 1 non-literary passage from English to Hindi out of 2 given

10x1=10

**HIN 1 C 003**  
**Core Course III GENERAL LINGUISTICS**

**Scope:** Linguistics is the science of language. The study focuses on scientific technical applications of the language.

**Module (1):** Language definition, characteristics of human language, notions of language, parole and langue, competence and performance, varieties of languages, pidgin, creole, bilingualism, linguistic area. Linguistics and its definition, brief history of linguistics, branches of the linguistics, phonetics, phonemics, morphology, syntax, semantics, stylistics, socio-linguistics, applied linguistics, different kinds of linguistic studies, synchronic and diachronic study, comparative lexicology and lexicography.

**Module(2):** Phonetics, articulatory acoustic and auditory phonetics, vocal organs, functions of the organs, classification of speech sounds, vowel and consonants, cardinal vowels, sound attributes, phonetic script, IPA, syllabic. Phonemics, definition and concept of phoneme, contrast and complementation, free variation, phone, phoneme, allophone, classification of phoneme, segmental and supra segmental phonemes.

**Module (3):** Morphology, word, morph, morpheme and allomorph. Identification of morpheme, free and bound morpheme, subject and predicate, grammatical functions of morpheme, morpho phonetics. Definition of sentence, types of sentences, deep structure, surface structure, IC analysis, TG grammar, syntax, different types of sentences.

**Module (4):** Semantics, definition of meaning, semantic relation, synonymy, polynymy, homonymy, antonymy, semantic changes and their causes. Orthography, history and evolution of writing system, pictogram, ideogram, phonogram, syllabic and phonetic script, development of Devanagari, Devanagari and other Indian Scripts, Devanagari and Roman Script

**Books for reference:**

- |                        |  |
|------------------------|--|
| 1. Bholanath Tiwari    | - Bhashavigyan, Bhashavigyan Kosh            |
| 2. Devendranath Sharma | - Bhashavigyan ki Bhoomika                   |
| 3. M.S. Jain           | -Bhasha Evam Bhashavigyan                    |
| 4. Hocket              | - A course in modern linguistics             |
| 5. H.A. Wilson         | - An introduction to descriptive Linguistics |
| 6. H. Parameswaran     | - Bhashikee ke pramanik sidhanth             |
| 7. Devisankar Dwivedi  | - Bhasha Aur Bhashikee                       |
| 8. Rajamani Sharma     | - Bhashavigyan                               |
| 9. Geoffrey Finch      | - How to study linguistics                   |
| 10. K.N. Anandan       | - Bhashasasthrathile Chomskian Viplavam      |
| 11. George Yule        | - The study of language                      |

12. Ramkishore Varma	-Adhunik Bhasha Vigyan Ke Sidhanth
13. Mahavir Saran Jain	- Bhasha Evam Bhasha Vigyan
14. Kishoridas Vajpeyi	-Bharathiya Bhasha vigyan
15. Suresh Kumar	-Saili vigyan
16. Raveendranath Sreevasthav Prayog	- Anuprayukth Bhasha Vigyan Sidhanth Evam
17. Raveendranath Sreevasthav	- Hindi Bhsha Samrachan ke vivid ayam
18. Raveendranath Sreevasthav	-Bhasha Vigyan Saidhanthik Chinthan
19. Baburan Saxena	- Samanya Bhasha Vigyan
20. Kisoridas Vajpeyi	- Hindi Sabdanusasan
21.hardeva Bahari	-Hindi: Udhbhav, vikas Aur Roop
22. Ambhaprasad Suman	- Bhasha vigyan Sidhanth Aur Prayog
23.Sooraj bhan Singh	- Hindi ka Vakyathmak Vyakaran.
24. Viswanath Prasad	-Bhasha vygyanik Sarvekshan.
25. Udaya Narayan Tiwari	- Bhasha Ki Roopa Rekha
26. Ravindranath Sreevasthav	- Bhashavigyan Ki Sanrachana
27. Bholanath Tiwari	- Hindi Ki Sanrachana
28. Dheerendra Varma	- Hindi ka Ithihas Aur Devanagari Lipi
29. Ravindranath Sreevasthav	-Anuparayukth bhasha Vigyan
30.John Lyons	- New Horizons in Linguistics

### Question Pattern :

**HIN 1 C 003**  
**Core Course III GENERAL LINGUISTICS**

Time:3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered

12x½=6

Q.No.II 6 Short answer type question out of 12 from all topics

6x4=24

Q.No.III 3 Essay type questions out of 6 from all topics

3x10=30

**HIN 1 E 001**  
**Elective Course I FILM STUDIES**

**Scope:** It is an undisputed fact that Cinema is at present a fascinating popular medium. It is capable of graciously portraying the worries and woes of society. Ever since its inception the entertaining and enlightening aspects of the cinema have attracted the attention of the social scientist and art critics. The study keys its due attention on the close affinity of cinema with the language and literature.

**Module (1): Cinema its beginning and importance, the early era of world film, Indian film and Kerala film, brief history of development of film making, development of cinema as an entertaining media, cultural media, educational media and media of**

**communication. Director, actors, Screen play, film songs, acting and its importance. Usage of scientific and technological equipments used in film making. Editing of cinema, cinema education, film institute's, film journals, recognition, awards etc.**

**Module (2): World cinema, major figures and their contributions, Serji Isentein, Charlie Chaplin, Burgman, Francis Threfo, Vittoria Doceca, Akira Kurusova.**

**Module (3): Bengali Cinema, Hindi cinema, Malayalam cinema, Indian culture and cinema, famous directors, Dadasaheb Falke, Sathyjit Rai, Tapan Sinha, Aravindan, Adoor Gopalakrishnan, Shaji N.Karun, Bimal Roy, Santharam, Gurudath.**

**Module (4): Screen play writers, photography, shooting, shooting methods, dubbing and editing, cineme distribution. Cinema and culture, cinema and entertainment, cinema and literature, cinema and language, cinema and human values, cinema and communication, cinema its importance in the contemperory society, Film show (Minimum Five Cenemas). Students may visit film studios, institutes, gallaries, film cities to familiarize with the state of art of the facilities of film making.**

**Books for Reference:**

- |                                |   |
|--------------------------------|---|
| 1. Bachan Sreevasthav          | - Bharatheey filmon ki Kahani           |
| 2. Anwar Jamal                 | - Hollywood, Bollywood                  |
| 3. Vinod Bharadwaj             | - Cinema Kal Aaj Kal                    |
| 4. Firoz Rangoonwala           | - Bharatheey Chalachithra ka Ithihas    |
| 5. Ajay Brahmaj                | - Cinema Samakaleen Cinema              |
| 6. Rajendra Pandey             | - Patakatha Kaise Likhen                |
| 7. Manohar Shyam               | - Patakatha Likhen Ek Parichay          |
| 8. Honest Lizern               | - A Picture History of Cinema           |
| 9. S.H. Boocg                  | - Film Industry of India                |
| 10. B.K. Adarsh                | - Film Industry of India                |
| 11. Pudovekin                  | - Film Technique                        |
| 12. M.F Thomas                 | - Sinimaye Kandethal                    |
| 13. Mannarkad Mathew           | - Chalachithra Swaroopam                |
| 14. Vijayakrishnan             | - Malayala Sinimayute Katha             |
| 15. Mahendra Mithal            | -Bharathiya Chalachithra                |
| 16. Rahi masoom Raja           | -cinema Aur Sanskriti                   |
| 17. Joseph Dikvel              | -chaalachithra Bhasha                   |
| 18. Vijayakrishnan             | -Chalachithra Sameeksha                 |
| 19. Omlkar Prasad maheswari    | -Hindi Chithrapat ka Udhbhav Evam Vikas |
| 20.Eric Burnov S Krishna Swami | -Indian Film                            |
| 21. chithanand Das Gupta       | -Portrate of Satyajit Ray               |



22. Malayalam Cinemayude katha	- Vijaya krishanan
23. Any Villarjo	- The basic film studies
24. Shohini Chaudari	-Feminist Film Thoughts
25. Ajay Brahmamaj	- Cenema ki soch/ cinema Samakaleen Cinema
26. Javed Akthar	-cenema ke bare meim
27. Satyajit Ray	- Pather Panjali aur filmi jagat
28. Mannu Bhandari	- Katha –Patakatha
29. T. Sasidharan	-Cinema ke char Adhyaya
30. T. Sasidharan	-Gatha rahe mera dil
31. T. Sasidharan	-Yadom ki Barat

### Question Pattern :

**HIN 1 E 001**  
**Elective Course I FILM STUDIES**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**  
**12x½=6**

**Q.No.II 6 Short answer type question out of 12 from all topics**  
**6x4=24**

**Q.No.III 3 Essay type questions out of 6 from all topics**  
**3x10=30**

**HIN 1 E 001**  
**ELECTIVE COURSE I SPECIAL AUTHOR : RAMVILAS SHARMA**

**Scope:** Ramvilas Sharma looms a large in the horizons of modern Hindi literary criticism. He has adopted the dialectical method of criticism propounded by Karl Marx. His critical work has opened up the fresh avenues of human faculty. Never negligible are his superb contribution to Hindi literature. An in depth study appreciably adds to the fragrance of the modern Hindi criticism.

**Module (1):** A brief history of Modern Hindi literary criticism, Socio-cultural surroundings of the modern era. Criticism in the Bharathendu and Dwivedi period. criticism of Shuklaji and his approaches to literature. Suklapoorv hindi alochana and suklothar Hindi alochana,

**Module (2.)** Major figures of Hindi Alochana, contemporary critics of Shuklaji, progressive writings and criticism, different kinds of criticism, Marxism and literature, social realism and literature, dialectical approach to literature.

**Module (3) contemporary critics of Ramvilas Sharma, Shivdan Singh Chauhan, Mukthibodh, namvar Singh, Sivakumar Misra, Ramesh Kunthal Megh.**

**Module (4): Ramvilas Sharma and his major works, Marxvad Aur Pragatisheel Sahitya, Parampara ka Moolyankan, Premchand aur Unka Yug, Mahaveer Prasad Dwivedi aur Navajagaran, Asta Aur Soundarya, Nirala ki sahitya sadhana, analytical study of his works, contributions of Ramvilas sharma to Hindi criticism.**

**Books for reference;**

- |                                    |  |
|------------------------------------|--|
| <b>1. Ramvilas Sharma</b>          | <b>-Marxvad Aur Pragatisheel Sahitya</b>                       |
|                                    | <b>-Parampara ka Moolyankan</b>                                |
|                                    | <b>-Nayi kavitha aur Asthithwavad</b>                          |
|                                    | <b>-Premchand aur Unka Yug</b>                                 |
|                                    | <b>-Katha Vivechan aur Gadya Silp</b>                          |
|                                    | <b>-Mahaveer Prasad Dwivedi aur Navajagaran</b>                |
|                                    | <b>-Bharathendu yug Aur Hindi Bhasha ka Vikas</b>              |
|                                    | <b>-Bhasha Aur Samaj</b>                                       |
|                                    | <b>-Bharathendu Harischandra</b>                               |
|                                    | <b>-Asta Aur Soundarya</b>                                     |
|                                    | <b>-Nirala ki sahitya sadhana</b>                              |
|                                    | <b>-Bharath ki Bhasha Samasya</b>                              |
| <b>2. Rajeev singh</b>             | <b>-Pragatisheel Alochana ki parampara aur Ramvilas Sharma</b> |
| <b>3. Nandakshore Naval</b>        | <b>- Hindi Alochana ka Vikas</b>                               |
| <b>4. Krishnadath Paleeval</b>     | <b>-Hindi Alochana ka Saidhanthik Adhar</b>                    |
|                                    | <b>Hindi Alochana ke naye Vaicharik Sarokar</b>                |
| <b>5. Bhadravali Singh</b>         | <b>- Alochana ka Janapaksh</b>                                 |
| <b>6. Viswanath Misra</b>          | <b>- Marxvad Aur Bhasha Darsan</b>                             |
| <b>7. Ramachandra Tiwari</b>       | <b>- Hindi Sahithya Sikharom se Sakshathkar</b>                |
| <b>8. Yogaprathap Singh</b>        | <b>- Hindi Alochana Ithihas aur Sidhanth</b>                   |
| <b>9. Neerav Andalja</b>           | <b>- Pragathiseel Saithya Chinthan Evam Ramvilas Sharma</b>    |
| <b>10. Omprakash Groval</b>        | <b>-Sahithya Aur Vicharadhara</b>                              |
| <b>11. Rohithaswa</b>              | <b>-Marxvadi Saundhrya Sasthra ki Bhoomika</b>                 |
| <b>12. Jagadeesh Chaturvedi</b>    | <b>-Marxvad Aur hindi Kavitha</b>                              |
| <b>13. Viswanath Prasad Tiwari</b> | <b>-Rachana ke Sarokar</b>                                     |
| <b>14. Nanda Kishore Naval</b>     | <b>-Rachana ka Paksha</b>                                      |
| <b>15. Hukumchand Rajpal</b>       | <b>-Samakaleen Hindi Sameeksha</b>                             |
| <b>16. Viswanath Prasad Tiwari</b> | <b>- Beesvim Sadi ka Hindi Sahithya</b>                        |
| <br>                               |  |
| <b>17. Shivakumar Misra</b>        | <b>-Marxvadi Sahithya Chinthan</b>                             |

**Question Pattern :**

**HIN 1 E 001**  
**ELECTIVE COURSE I SPECIAL AUTHOR : RAMVILAS SHARMA**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 6 Short answer type question out of 12 from all topics**

**6x4=24**

**Q.No.III 3 Essay type questions out of 6 from all topics**

**3x10=30**

**HIN 1 E 001**  
**ELECTIVE COURSE 1 COMPARATIVE STUDY OF BHAKTHI MOVEMENT IN  
MALAYALAM AND HINDI**

**Scope: Bhakti Movement is critically a spiritual as well as a social movement. In Indian perspective the concept of larger dimensions of Bhakti has got a pan Indian vision. The movement was launched with a view to affecting the mental purification and social revolution. The Bhakti movements of Hindi and Malayalam will unravel the cultural connections of the Indian Language and literature apart from their integrative nature.**

**Module (1): Comparative study of literature, its importance and relevance.**

**Module (2) Origin and Development of Bhakthi in India, Alwar Santh, Marati Santh Parampara, Guru Nanak, Narsi Mehtha, Meera Bhai, Shankar Dev, Chaithanya Mahaprabhu. Bhaktimovement in Hindi and Malayalam literature. Socio, cultural surrounding of the period.**

**Module (3) the Concept of Bhakthi, Bhakthi in Indian Literature, Bhakti Movement in south India, alwar santh, their works and the significance of their work, different sects of Bhakti, saivism ,vaishnavism. Sects of Bhakthi, Bhakthi and the Social Reformation, Bhakthi and the Resistance, Relevance of Bhakthi literature.**

**Module (4) : Major poets- Tulsi, Sur, Kabir, Ezhuthachan, Cherusseri, Punthanam. Their works and major features of literature. Literary forms, Language, philosophy,**

their social vision, comparative study of the Hindi and Malayalam Bhakthi movement, thematic as well as stylistic comparison.

**Books for reference:**

- |                                |   |
|--------------------------------|---|
| 1. Erumeli Parameswaran Pillai | -MalayalaSahityam Kalaghattangaliloode          |
| 2. Panmana Ramachandran        | - Sampoorna Malayala Sahitya Charithram         |
| 3. K.M. George                 | - Sahitya Charithram Prasthanangaliloode        |
| 4. Ezhuthachan                 | - Adhyathma Ramayanam                           |
| 5. Cherusseri                  | - Krishna Gatha                                 |
| 6. Poonthanam                  | - Jnanappana                                    |
| 7. Hazari Prasad Dwivedi       | - Kabir   |
| 8. Ramachandra Sukla           | - Bramargeet                                    |
| 9. V. Gopinathan Pillai        | - Adhyathma Ramyanan Sundarakandam              |
| 10. Melattor Radhakrishanan    | - Poonthanam Bhakthiyum Vibhakthiyum.           |
| 11. Velayudhan Panickassery    | - Keralam Pathinanjum Pathinarum Noottandukalil |
| 12. Thulsidas                  | - Ramacharithmanas                              |
| 13. Dharmapal maini            | - Madhyayugeen Nirgun Chethana                  |
| 14. Ramachandra Tiwari         | - Kabir Meemamsa                                |
| 15. Hardev Bahari              | - Soorsagar Sateek. Vol-1&2                     |
| 16. Rajdev Singh               | - Santhom Ki Sahaj Sadhana                      |
| 17. Asa Gupta                  | - Bhakthi Sidhanth                              |
| 18. Viswanath Prasad Misra     | - Thulsi ki sadhana                             |
| 19. Rajalakshmi Varma          | - Acharya Vallab aur Unka Dharsan               |
| 20. P.KParameswaran Nair       | - Malayalam Sahithya Ka Ithihas                 |
| 21. Bhaskaran Nair             | - Malayalam Sahithya Ka Ithihas                 |

**Question Pattern :**

**HIN 1 E 001**

**ELECTIVE COURSE 1 COMPARATIVE STUDY OF BHAKTHI MOVEMENT IN  
MALAYALAM AND HINDI**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x $\frac{1}{2}$ =6**

**Q.No.II 6 Short answer type question out of 12 from all topics**

**6x4=24**

**Q.No.III 3 Essay type questions out of 6 from all topics**

**3x10=30**

# **SYLLABI FOR SECOND SEMESTER**

## **M.A.(HINDI) EXAMINATION**

**HIN 2 C 004**

**CORE COURSE IV DEVELOPMENT OF HINDI LANGUAGE**

**Scope:** Language and culture are interrelated and development of the language contributes to the development of human faculty of imagination. The knowledge of historical evolution of Hindi language enhances the competency of the student to make his own creative contributions to the development of Hindi language and literature.

**Module(1):** The main language families, classification of languages, development of Indo-Aryan languages, development of speech sounds. Hindu, Urdu, Hindustani, Rekhta

**Module(2):** Awahat, old Hindi and its relation, development of Awadhi, Vraj and Kariboli Hindi in the form of poetic language.

**Module(3):** Standard forms of Hindi-Hindi dialect, classification, spoken area. Different approaches to language.

**Module(4):** Script and development of Devanagari Script, Standardisation and modernisation of the Devanagari Script and its relevance in the modern era, usage of Hindi in the field of science and technology.

### **Books for Reference:**

1. Dr. V.N. Tiwari - Hindi Dwaniyam thatha Unka Ucharan
2. Kailash Chandra Bhatiya- Hindi Akshar Thatha Uskee Seema
3. Udaya Narayan Tiwari - Hindi Bhasha ka Udbhav Aur Vikas
4. Bholanath Tiwari - Bhasha vigyan, Devanagari Lipi
5. Padith Banne - Bhasha Vigyan Evam Hindi Bhasha
6. Rajmal Bora - Bharath ki Bhashayem
7. Rajmani Sharma - Adhunik Bhasha Vigyan
8. Bholanath Thiwari - Hindi Bhasha ka Ithihas
9. Hanmanth Rav Pateel - Bhasha Vigyan evam Hindi Bhasha
  
10. Suneeth Kumar Chatterji- Bharathiya Arya bhasha Aur Hindi
11. Gunakar Moole - Bharathiya Lipiyom Ki kahani
12. Jithendra Vatsa - Bhasha Vigyan aur Hindi Bhasha
13. Ravi dutt - Bhasha Vigyan Ki Rooparekha
14. Jnanaraj Gaikward - Hindi Bhasha Vigyan Parichaya

15. Pandith Banne

- Bhasha Vigyan Evam Hindi Bhasha

**Question Pattern:**

**II SEMESTER**

**HIN 2 C 004**

**CORE COURSE IV DEVELOPMENT OF HINDI LANGUAGE**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 6 Short answer type question out of 12 from all topics**

**6x4=24**

**Q.No.III 3 Essay type questions out of 6 from all topics**

**3x10=30**

**HIN 2 C 005**

**Core course V MODERN HINDI POETRY (UP TO NAYI KAVITHA)**

**Scope: The Modern Hindi Poetry has attested the various indigenous as well as global cultural fibres in its lines. The Bharathendu Period is remarkable for its anti imperialistic tendencies and social reformation. Remarkable changes have been occurred in the language of the poetry and prose are clearly epoch making incidents in the history of Hindi language and literature. The literature has served a Himalayan role in social reformation. The Bharathendu, Dwivedi and chayavad periods are the real ensembles for this and the students of Hindi literature should have thorough awareness about the socio-cultural and literary back ground of the initial periods of modern Hindi Poetry.**

**Module (1) : Navajagaran kal, socio –political scenario, swarajaya movement, swadeshi movement, freedom movement and social reformation movement, birth of national feeling, Indian national congress, advent of Gandhi in the freedom movement, Marxian influence on literature, progressive writers movement, Fraudian influence on Hindi literature. Contributions of Bharathendu and Dwivedi and their works, literary features of the periods. Bhrajbhasha kavya, saraswathi patrika, bhasha sudhar, Hari Audh, Sreedhar Pathak, Ram Naresh Thripathi, Maithili sharan Gupta, main figures of chayavadi, pragathivadi, nayikavitha poetry.**

**Prescribed Poems for Detailed Study:**

**Module (2) : Pavanadoodh (Hariaudh), Jayadrath vadha (Guptaji), kamayani-sradha Sarg (Prasadji), Ragvirag-edt. Ramvilas Sharma (Thulsidas, Rama ki Sakthi Pooja, Kukurmeutha), Yama-first 5 poems., Parivarthan, Nauka Vihar(Panth)**

**Poems for General Study :**

**Module (3) : kaidi aur kokila (Makhanlal Chaturvedi), Bookh (Bachan), Jhoote Pathe (Blalakraishna sharma Naveen) Aparajay, Sahasradala kamal (Thrilochan) admi ka geeth,Masdoor ki Jhompadi ( Mannulal Sharma Sheel)**

**Module (4) : Badal Ko Khirthe Dekha he , Harijan Gatha (Nagarjun), Nadi Ek Noujawan Deapt ladki he , Matiyari Nadi meim (kedarnath Agrawal) Asadhya veena, Ek Bhoondh Sahasa chali (Agneya) Andhere meim (Mukthi Bodh) Magadh (Sreekanth Varma), Saudharya bodh (Saksena), do neeli ankhem (Kumavar Narayan).**

**Books for Reference:**

- |                             |  |
|-----------------------------|--|
| 1. Namvar Singh             | - Chayavad   |
| 2. Prmaod Singha            | -Chayavadi Kaviyom ka Sanskritik<br>Drishtikon                     |
| 3. Ram Swaroop Chaturvedi   | - Prasad ,Panth, Nirala  |
| 4. Ganapthi Chandra Gupta   | - Mahadevi: Naya Moolyakan   |
| 5. Meera Sreevasthav        | -Nirala ka Kavya: Vivid Sandharbh                                  |
| 6. Nanda dulare Vajpeyi     | -Jayashankar Prasad/ kavi Nirala                                   |
| 7. Ganga Prasad Pandey      | - Maheeyasi Nahadevi   |
| 8. Dwarika Prasad Saxena    | - Kamayani Meim Kavya,Sanskriti, Darsan                            |
| 9. Bachan Singh             | - Kranthi kari Kavi Nirala   |
| 10. Krishna dutt Paleeval   | - Maithili Saran Gupta:Prasamgikatha ke<br>Agradoot                |
| 11. Suvas mahale            | - Makhan lal Chaturvadi ki kavithavom<br>meim Rashtriya Bhavana    |
| 12. Kumar Krishna           | -Samakaleen kavitha ka Beejganith                                  |
| 13. Viswanath Prasad Tiwari | - Samakaleen Kavitha- Rachana ke Sarokar                           |
| 14. Govinda Rajaneesh       | - Samasamyik Hindi Kavitha –Vivid<br>Paridrisya                    |
| 15. Nanda Kishore Naval     | - Kavitha ki Muki<br>- Samakaleen Kavya Yathra                     |
| 16. Jagadeesh Chaturvedi    | - Adhunik Hindi kavitha  |
| 17. Sukhbir Sinha           | - Hindi Kavitha ki Samakaleen Chethana                             |
| 18. Vijaya Kumar            | - Satothari Kavitha – Parivarthith Disayem<br>- Kavitha ki Sangath |
| 19. Rakesh kumar            | - Samakaleen Kavitha ki Rachana Prakriya                           |
| 20. Nagendra                | - Kamayani ke Adhyayan ki Samasyayem                               |
| 21. Ramvilas Sharma         | - Nirala<br>- Nirala Ki Sahitya Sadhana                            |

22. Bachan Singh	- Krantikari Kavi Nirala
23. Doodhnath Singh	- Nirala Ki Athmahantha Astha
24. Padma Sinh Sharma	- Nirala
25. Omkar Sarad	- Nirala Smriti Grandh
26. Ganesh Datt Sreevasthav	- Mahapran Nirala
27. Budha Sen Nihar	- Viswakavi Nirala
28. Lakshmikanth Varma	- Nayi Kavitha ke Prathiman
29. Nandakishore Naval	- Muktibodh Kavya Aur Samvedana
30. Ramswaroop Chathurvedi	- Agneya Aur Adhunik Rachana ki Samasyayem
31. Ashok Vajpeyi	- Kavitha Ka Janapat
32. Namvar Singh	- Kavitha ke Naye Prathiman
33. Santhosh Kumar	- Nayi Kavitha ka Pramukh Hasthakshar
34. Prabhakar Machwe	-Hindi Ke Sahithya Nirmatha Maithili Saran Gupta
35. Anand Prakash Dixit	-Mathili Saran Gupta
36. Nagendra	-Saketh ke Adhyayan Ki Samasyayem
37. Nagendra	-Maithili Saran Gupta-Punarmoolyankan
38. Premshankar	-Nava Swachandathavad
39. Ramvilas Sharma(Edt.)	-Shram ka Sooraj
40. Ramvilas Sharma	-Nirala Ki Sahithya Sadhana
41. Ram Rathan Bhatnagar	-Nirala
42. Namavar Singh	- Chayavad
43. Nagendra	- Sumithranandan Panth
44. Indranath madan	- Sumithranandan Panth Ek Parisamvad
45. Ramesh Chandra Gupta	- Mahadevi Varma ka Kavya Vaibhav
46. Indranath madan	-Mahadevi Varma
47. Paramanand Sreevasthav	- Mahadevi Varma
48. Mukthibodh	-Kamayani ka Punarmoolyankan

### Question Pattern:

HIN 2 C 005

Core course V MODERN HINDI POETRY (UP TO NAYIKAVITHA)

Time:3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered

12x½=6

Q.No.II 4 Annotations out of 6 (selecting 1 from each text)

4x3=12

Q.No.III 4 Short answer type questions out of 8 (selecting atleast 1 from each text)

4x3=12

Q.No.IV 3 Essay type questions out of 6(selecting 1 from each text)

3x10=30



## HIN 2 C 006

### CORE COURSE VI STRUCTURE AND GRAMMAR OF HINDI LANGUAGE

**Scope:** Since language is a system of systems, it is essential for students to understand the structural pattern of Language for making scientific applications. The study will doubtless acquaint with the internal pattern of language and its structural base and other related fibers of language.

#### Part A

**Module(1):** Hindi Phonology-Classification of sounds in Hindi, Phonemic system in Hindi segmental phonemes, supra segmental phonemes in Hindi, stress, intonation, length-nasalization and juncture, Hindi syllabi, structure, pronunciation and spelling in Hindi. **Vocabulary:** Basic vocabulary in Hindi, Word Formation-Upasarga, Prathyaya and Samasa, various sources of vocabularies-Technical terminology in Hindi.

**Module (2) :** Morphological study in Hindi, Structure of noun, pronoun and adjectives, according to gender, numbers, case and person, structures of verbs in Hindi, Tense aspect voice, mood, compound verbs, causative verbs-ranjak kriya and adverbs, connectives.

**Module (3) Hindi Syntax:** different kind of sentences and their structure, simple compound and complex sentences, clause structure in Hindi, Main and Subordinate

clauses-Uddeshya and vidheya, word order, phrase structure, noun phrase, verbal phrase etc. Endocentric and exocentric constructions deep and surface structure of Hindi. graphology: Devanagari Script and its Phonemic and morphemic base in Hindi.

#### Part – B

**Module (4) :** Grammar-parts of speech, its classification, samas, sandhi, kridanth and thadhith, upasarga, prathyaya,karak, Anvaya.

#### Books for reference:

- |                            |   |
|----------------------------|---|
| 1. Dr. Ram Prakash         | - Manak Hindi Samrachana Aur Prayog     |
| 2. V.N. Tiwari             | - Hindi Bhasha ki Samrachana            |
| 3. Kailash Chandra Agarwal | - Adhunik Hindi Vyakaran Thatha Rachana |
| 4. V.N. Tiwari             | - Hindi Dwaniyam Aur Unka Ucharan       |
| 5. Kailash Chandra Bhatiya | - Hindi Akshar Thatha Unki Seema        |
| 6. Suraj Bhan Singh        | - Hindi ka Vakyathmak Vyakaran          |

7. Mahavir Saran Jain	- Prasasanik Hindi ka Roopagramik Adhyayan
8. B.G. Mishra	- Hindi Samrachana Sikshan
9. Ramkamal Pandey	- Hindi Samrachana ka Saikshik Swaroop
10. Aryendra Sharma	- A Basic Grammar of Modern Hindi
11. Kamata Prasad Guru	- Hindi Vyakaran
12. Ramdev	- Vyakaran Pradeep
13. Sooraj Bhan sinha	- Anuvad Vyakaran
14. Bholanath Tiwari	- Hindi Bhasha ki Sabda Samrachana
	- Hindi Bhasha ki Roop Samrachana
	- Hindi Bhasha ki Artha Samrachana
	- Hindi Bhasha ki Vakya Samrachana
15. M.K.Misra	- Abhinav Hindi Vyakaran
16.Dheerendra Varma	-Hindi Bhasha ka Ithihas
17. Bholanath Tiwari	-Bhasha Vigyan
18. Bholanath Tiwari	- Hindi Bhasha Ka Ithihas

**Question Pattern:**

**HIN 2 C 006**

**CORE COURSE VI STRUCTURE AND GRAMMAR OF HINDI LANGUAGE**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 6 Short answer type question out of 12 from all topics**

**6x4=24**

**Q.No.III 3 Essay type questions out of 6 from all topics**

**3x10=30**

**HIN 2 E 002**

**ELECTIVE COURSE II WOMEN WRITING IN HINDI**

**Scope:** The course highlights the feminist aspects of emerging genre in literature. The course is designed in such a way that the students could gather basic information about the recent trends in the women writing. This will disclose the predicaments of the half of the population of the modern India.

**Module (1):** Feminism and its concepts and features. The origin development of feminism, the origin and development of Feminist movement. Radical Feminism, Marxistic Feminism, French Feminism, Black Feminism, Woman in Hindi and Indian Literature.

**Module (2): Women Writing in Hindi literature, Mahila Hindi Kahani, novels, poetry, athmakatha, nibandh, alochana etc.**

**Module (3): The famous women writers in India and their contributions to indian literature, Hindi women writers- Mannu Bhandari, Rajendra Bala Ghosh, Usha Priyamvada, Manjula Bhagat, Meharunnisa Parvesh, Sunitha Jain, Mridula Garg, Prabha Khetan, Chithra Mudgal etc.**

**Books for Reference:**

1. Ramesh Deshmukh - Atvem dasak ki Hindi Kahani mein Jeevan Moolya
2. Mehar data Pathikar - Satothari Hindi Mahila Lekhan Mein Adhunik Bodh
3. Chayadevi Ghorwade - Satothar Hindi Upanyasom Mein Parivarthith Nari Jeevan Moolya
4. Babanrav Bodke - Beesvim Sadabdi ke Anthim Dasak ki Kahaniyom mein Nari
5. Indu Virendra - Satothari Hindi Kahani mein Nari
6. Gopal Rai - Hindi Upanyas Ka Ithihas
7. Ramdaras misra - Hindi Upanyas Ke Sau Varsha
8. Chandrakanth Vandhi Vadekar- Hindi Upanyas Srthithi Aur Gathi
9. Narendra Mohan - Adhunik Hindi Upanyas
10. Indu Jain - Samakaleen Mahila Upanyaskar
11. Shanmughan - Samakaleen Hindi Upanyas
12. N Mohanan - Uttar sati Ka Hindi Upanyas
13. Purukanth Desai - Sattothar Hindi upanyas
14. Maheep Singh - Samakaleen Hindi Upanyas
15. Prabha khethan - Upanives mein Sthree
16. Daina - Feninist Social Thought ;A Reader
17. Berlundos Johns - An Introduction to Women Studies
18. Jancy James - Feminism Vol. 1,2
19. Rajkishore - Sthree Parampara Aur Adhunikatha
20. Prabha Khethan - Bazar ke beech Aur Bazar ke Khilaf
21. Maithreyi Pushpa - suno malik suno
22. Kamalprasad - Sthree Mukthi ka Sapna
  
23. Radhakumar - Sthree Sangharsh Ka Ithihas
24. Rekha Kasthwar - Sthree Sasasktheekaran ki disa
25. Aravind Jain - Aurath Asthithva Aur Asmitha
26. Rekha Kasthvar - sthree chinthan Ki Chunauthiyam
27. Aravind Jain - Nya kshethre Anyaya Kshethre
28. Nisanth singh -Manvadhikar Aur mahilayem
29. Hemalatha Maheesawar -Sthree lekhan Aur Samya ka Sarokar
30. Rama Pandey - Samkaleen hindi kavitha Aur Rajaneethi
31. Arun kamal - Kavitha Aur Samay
32. Sadhana Agraval - Varthaman hindi Katha Lekhan Aur Dhampathya Jeevan
33. Baba Saheb Kokade - Hindi Sahithya meim Mahanagareeya Nari Jeevan

34. Prameela K.P.	- Aurath Ki Abhiyakthi Evam Admi ka Adhikar
35. Uma Sukla	-Bharathiya nari Asmitha Ki Pahchan
36. Raj Kishore	- Sthree keliye jagah
37. Vijaya Vardha	- Sattothari Hindi kahani Aur Mahila Lekhikhayem
38. Rajkumar (Edt.)	- Nari Soshan Samasyaem Evam Samadhan
39. Diana	-Feminist Social Thought
40. Berlundos Johns	- An Introduction to Woman Studies
41. Kamala Prasad	-Sthree Mukthi Ka Sapna
42. German Greyar	- Bhadhiya Sthree
43. Mahadevi	- Sringhala ki kadiyam

### Question Pattern:

**HIN 2 E 002**  
**ELECTIVE COURSE II / WOMEN WRITING IN HINDI**

Time:3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered  
12x $\frac{1}{2}$ =6

Q.No.II 6 Short answer type question out of 12 from all topics  
6x4=24

Q.No.III 3 Essay type questions out of 6 from all topics  
3x10=30

**HIN 2 E 002**  
**SANSKRIT**

**KAVYA AND APPLIED GRAMMAR**

**CREDITS - 4**

UNIT I & II - RAGHUVAMSAM VI<sup>th</sup> SARGA OF KALIDASA

UNIT III - DECLENSION OF THE SABDAS 'ASMAD, YUSMAD, MATR, PITR,  
GURU ,RAJAN, BALA'

UNIT IV - CONJUGATION OF DHATUS 'GAM, KR, VAND, BHU  
(LAT, LIT, LRT, LANG)

UNIT V - DEFINITION AND PURPOSE OF POETRY GRAMMAR BASED ON  
THE TEXTS (SANDHI, VIGRAHA, ETC.)

### REFERENCES

1. RAGHUVAMSA OF KALIDASA
2. SIDDHARUPAM
3. LAGHUSIDHANTAKAUMUDI- BALAHITAISHINI VYAKHYANAM-  
PROF. R VASUDEVAN POTTI
4. DHATUMANJARI
5. SHABDAMANJARI
6. VADAKKUMKOORINTE KERALIYA SAMSKRITA SAHITYA  
CHARITHRAM
7. KALIDASAN ORU PADANAM- DR. SUDHAMSU CHATURVEDI
8. KALIDASA VAIKHARI- DR. INDIRA BALACHANDRAN
9. KALIDASA KRITHIKAL- SAMPURNAM

### Question Pattern:

HIN 2 E 002  
SANSKRIT  
KAVYA AND APPLIED GRAMMAR

Time:3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered  
12x½=6

Q.No.II 6 Short answer type question out of 12 from all topics  
6x4=24

Q.No.III 3 Essay type questions out of 6 from all topics  
3x10=30

**HIN 2 E 002**  
**Elective Course II INDIAN LITERATURE**

**Scope:** The study will help the student to have a graphic grasp of the integrative nature of Indian literature and semblances of Indian literature.

**Module (1) :** The major features of Indian literature-Vedic literature, puranic literature-Bhakti movement in India, literature and national movement in India.concept of Indian Literature, national and Regional literature, comparative Indian literature.

**Module (2) :** Influence of Gandhiji on Literature- Major institutions of language and literature., comparative study of literature and humanity and human culture, nature of Comparative Study and its national and international Relevance.

**Module (3) :**Salient features of South Indian Literature- Translation in Indian languages. Comparative study and scope in Indian context., Comaparative Literature and Translation. Comaparative literature and nation building process. Phenomena of cross cultural fertilization.

**Module (4):** Books for non detailed study:

- |                             |   |
|-----------------------------|---|
| 1. Drama-Nagamandal         | - Girish Karnad (Kannada)                     |
| 2. Poetry- Kagaz Aur Kanvas | - Amrita Preetham                             |
| 3. Devadas                  | - Sarachandra Chattopadhyaya(Novel- Bengali)  |
| 4. K.G. Sankara Pillai      | - Kochi ke Darkth(Poetry- Malayalam)          |
| 5. Master Saheb             | - Mahaswetha Devi                             |
| 6. Akkarmasi                | - Saran Kumar Limbale(Auto Biography- Marati) |
| 7. Indira Goswamy           | - Ahiran(Asamiya-Novel)                       |
| 8. D. Jayakanthan           | - Apna apna Antharang(Short StoryTamil)       |
| 9. Seshendra Sharma         | - Sabdh is sathabdi ka(Poetry- Telugu)        |
| 10. sithakanth Mahapathra   | - Anek Sarath(Travalogue- Odiya)              |
- (Publishers- Bharathiya jnanpeeth, 18, Institutional Area, Lodhi Road, P.B.No-3113, New Delhi -01)

**Books for Reference :**

- |                         |   |
|-------------------------|---|
| 1. Indranath Chaudhari  | -Thulanathmak Sahithya                          |
| 2. V.K. Gokhak          | - Indian and work culture                       |
| 3. Vijaya Raghava Reddy | - Bharathiya Sahithya vividh Paridrishya        |
| 4. K.M. George          | - Comparative Indian Literature                 |
| 5. Arsu                 | - Bharathiya Bhashavom ka Puraskrita Sahityakar |

- |   |  |
|---|--|
| 6. Srinivas Iyengar                       | - Indian Literature Since Independence           |
| 7. Sahitya Academy                        | - Encyclopaedia of Indian Literature             |
| 8. Proceedings of Sahitya Academy-        | Comparative Indian Literature                    |
| 9. Sasi kumar dev                         | - History of Indian Literature                   |
| 10. Dr. K George                          | - Comparative Indian Literature                  |
| 11. Umasankar Joshi                       | - The ideals of Indian Literature                |
| 12. Sasir kumar                           | - Encyclopaedia of Indian Literature, vol 1 to 4 |
| 13. K.M.George                            | - Indian Literature                              |
| 14. Nagendra                              | - Bharathiya Sahithya                            |
| 15. Comparative Indian Literature-        | Sahithya Academy, New Delhi                      |
| 16. Indian Literature Since Independence- | Sahithya Academy, New Delhi                      |
| 17. Pooran Chander Joshi                  | - Swapna Aur Yathartha                           |
| 18. Pankaj Cahthurvadi                    | - Athma katha ki Sanskrithi                      |
| 19. Chandra mohan                         | - Aspect of Comparative Literature               |
| 20. R. K.Dhavan                           | - Comparative Literature                         |
| 21. Amiyadav/Sishirkumardas               | - Comparative Literature Theory and Practice.    |
| 22. Indranath Chaudhari                   | - Thulanathamk Sahihtya: Bharathiya Pariprekshya |
| 23. Bha Rasulakar                         | - Thulanathamk Adhyayan: Swaroop aur Samasyayem  |

### Question Pattern:

HIN 2 E 002

Elective Course II INDIAN LITERATURE

Time: 3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered

12x $\frac{1}{2}$ =6

Q.No.II 6 Short answer type question out of 12 from all topics

6x4=24

Q.No.III 3 Essay type questions out of 6 from all topics

3x10=30

## **SYLLABI FOR THIRD SEMESTER M.A.(HINDI) EXAMINATION**

**HIN 3 C 007**

**Core Course VII CONTEMPORARY HINDI POETRY**

**Scope:** Samakaleen Kavitha (Contemporary Hindi Poetry) is noted for its variety and social responsibility. It addresses the minute vibrations of the society. It focuses its attention on the revolt against the supremacy/hegemony of the exploitative powers including patriarchy, caste, capital etc. Contemporary hindi poetry gives voices to the marginalized sections of the society. The feminist, dalit, adivasi, environmental poetry has succeeded in achieving the special attention of the voracious reader of Hindi literature. Contemporary Hindi Poetry exposes the burning realities of the day to day life.

**Module-1.** (Concept of Contemporariness, features of contemporary poetry, thematic and stylistic aspects of comtemporany Hindi Poetry) Rajesh Joshi (Bache kam par ja rahe he) Prarthana (sahi), bhag (Kedarnath Singh), Vigyapan Sundari (Jagoodi)

**Module-2.** Feminist poetry: sthriyam, bejagah (Anamika), Ek paurush poorna samay meim, Ek Bhootha poorva nagar vadhu ke durgapathi se prarthana, Haki Khelti Ladkiyam (kathyayani), sathrah sal ki ladki, ghar nikasi, (neelesh Raghuvamsi), bhay, tharpan(Anitha Varma), apne ghar kit thalas meim, uthana door math byah na baba (Nirmala Puthul), har aurath, mangal suthra, (Varthika Nanda)

**Module -3.** hey samay ke paharedaro(Gres kujur), hava (Rajesh Joshi), yah prithwi kya keval tumari he (Jnanedrapathi), sunami(Poonam Agrawal), ham Prakrithi ( Sambhoo badal), Bhag rekha(Padma Gupta Amithab), tande pani ki machine (Ekanth Sreevasthav), nadi (Ashish Tripati), Bhimsen Joshi Prasang -1984( Udaya Prakash), Bhopal (Prabhat tripati), Mujhe Bachana he(Vinod kumar Sukla)

**Module- 4.** Adhunik Sabhyatha (mangalesh Dabral), Suno Asok(Bhagavath Rawath), Na jane kithni bar (Venu Gopal), jisne Khoon hothe deka(Arun Kamal), Pankthiyom ke beech (Rajesh Joshi), Athikramam(kumar Ambhuj), hamari neendh(Verendra Dangwal), Bhagi huyi ladkiyam (Alok dhanwa), Abhi vakth he (Pankaj Ragh), Apne hisse ki roti(Valmiki), kisan ki athmahathya Bhi Mrithyu he( Uma sankar Chaudari), suno Heeraman (Bhagawat Rawat)



**Books for reference :**

1. Baldev Vamshi - Adhunik Hindi Kavitha meim Vichar
2. Krishna Mohun -Adhunikatha Aur Upanivesh
3. Sivakumar Misra - Darsan ,Sahithya Aur Samaj
4. Chandrakanth Bandhi Badekar -Kavitha Ki thalas
5. Bharath Yayavar -Kavi Kedarnath singh
6. Govinda Prasad - Kavitha Ke sammukh
7. Nanda Kishore Naval - Kavitha Ki mukthi
8. Chandrakanth Devathale - Kavitha Swabhav
9. Kamala Prasad - Kavitha thire
10. Chanchal chauhan -Mukthi Bodh ke Prathik Aur Bimb
11. Vishnuchndra Sharma - Nagarjun Ek Lambi Jirah
12. Vijaya Bhahadur singh -Nagarjun Ka Rachana Sansar
13. Devaraj -Nayi Kavitha
14. Usha Chauhan - Nayi Kavitha Ki Chinthan Bhumi
15. Rohithaswa -Samakaleen Kavitha aur Saundarya bodh
16. Kumar Krishna - Samakaleen Kavitha ka Beeja ganith
17. Narendra Mohan -samakaleen kavitha ke Bare meim
18. Narendra singh Chethana - Satothari Hindi kavitha meim janavadi
19. Aravindakshan A - Samakaleen Hindi Kavitha
20. Ajay Tiwari Kuleenathavad -Samakaleen Hindi Kavitha Aur
21. Vinay Viswas - Aaj ki kavitha
22. Nanda Kishore Nawal - Kavitha ka uttar Jeevan
23. Nanda Kishore Naval -Samakeleen kavya yathra
24. Amith Bhadudi(Edt.) -Udarikaran ka sach
25. Shambhunath - Sanskrithi ki Uttar katha
26. Shambhunath - dussamaya meim Sahithya
27. Rajesh Joshi - Ek Kavi ki note book
28. Sooraj paliwal -Hindi meim Bhoomandalikaran ka Prabhav Aur Prathirodh
29. Devendra Chaube(Edt.) - Sahithya ka naya Saundharya Shasthra
30. Rajendra kumar - Prathibhadhatha ke Bavajood
31. Ravi P. -Kavitha ka Varthaman
32. Ravi P. kavitha - Uttar aupaniveshik Vimarsh AurHindi
33. Pooran Chand Joshi - Parivarthan Aur Vikas Ke vivid ayam
34. Badri Narayan(Edt.) -Sahithya aur Samay: Anthasambhandhom

35. Pankaj Bhisht-Dharma	par Punarvichar
36. Ramsaran Joshi	-Prasamgikatha ke saval
37. KisanPatanayak	-Vaisvikaran Ke daur meim
38. John Barry	- Vikalpa heen nahim he duniya
39. P.Dickens	- Environment and Social Theory
	- Society and Nature: Towards a Green Social Theory
40. Gold balt	- Green Political Theory
41. Mellor M.	-Feminism and Ecology
42. Laurence Coup	-The Green Studies Reader
43. Sundarlal Bhahuguna	- Dharthi Ki Pukar
44. Arundhathi Rai	- Bahujan Hithaya
45. Aravindakshan A	- Kavitha ka thal Aur Kal
46. Aravindakshan A.	- Kavitha Ka Yatharth
47. Prabhakar Srothriya	- Kal Yathri he Kavitha
48. Ashok Vajpeyi	- Kavitha ka Janapath
49. Nanda Kishre Naval	- Samakaleen Kavya Yathra
50. Namvar Singh	-Adhunik kavitha Ki Pravrithiyam
51. Premshankar	-Nayi kavitha
52. Nirmala Jain	- kavitha Ka Prathi Sansar
53. Bachan Singh	- Hindi Sahithya ka Doosara Ithihas
54. Pramod Kovvaprath	- Samakaeen Kavitha Ka Thapaman

### Question Pattern:

HIN 3 C 007

Core Course VII CONTEMPORARY HINDI POETRY

Time:3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered

12x½=6

Q.No.II 4 Annotations out of 6 (selecting 1 from each text)

4x3=12

Q.No.III 4 Short answer type questions out of 8 (selecting atleast 1 from each text)

4x3=12

Q.No.IV 3 Essay type questions out of 6(selecting 1 from each text)

3x10=30

**HIN 3 C 008**  
**CORE COURSE VIII INDIAN AESTHETICS**

**Scope:** Aesthetics is the science of literature and the Indian aesthetics has made commendable contribution to Indian and world literature. The theory of Rasa, Dhvani, Auchitya, Vakrokthi has had vital influence in the development of oriental as well as occidental theoretical and critical analysis of literature. Hence the Indian aesthetics has added relevance to the study of literature. The study will certainly mould in student a critical out look in addition to intensifying the aesthetic pleasure.

**Module (1):** Definitions and theories of Kavya, Drshya, Shravya and their divisions.the concept of kavya ki Atma in Indian aesthetics.

**Module (2):** Ancient Indian literary thoughts. Theories of aesthetic pleasure, causes of literature, theory of Rasa, different kinds of Rasa, the concept of Rasa Nishpathy, Rasa theory of Bharatha, interpretation of Bharatha's Rasa Sutra, the critical approaches to Rasa Theory, Sadharaneekaran, its peculiarities and importance in the study of literature.

**Module (3):** Different schools of Indian aesthetics, Alankara School, Guna, Reethi, Vakrokthi, Auchithya, Dhvani.

**Module (4):** Chand and Alankara. Its significance in the poetic composition, alankara: anuprasa, yamak, shlesha, vakrokthi, upama, roopak, utpreksha, arthantharanyasa, kavyalinga and athishayokthi. Chand: doha, rola, chaupaiya, kundalini, harigeethika, indravajra, vasanthathilaka, malini, mandakranta, sardoolavikreeditha.

**Books for Reference:**

- |                          |   |
|--------------------------|---|
| 1. Dr. Nagendra          | - Bharathiya Kavya Sidhantha<br>- Bharathiya Kavya Sidhantha Parampara<br>-Rasa Sidhantha |
| 2. Shyamsundar Das       | -Sahityalochana   |
| 3. Yogendra Pratap Singh | -Kavya Sasthra  |
| 4. RamDahin Mishra       | - Hindi Sameeksha: Swaroop aur Sandarbh   |
| 5. Ravisaran Rasthogi    | - Bharathiya aur Paschathya Kavyasasthra  |
| 6. Rammoorthy Thripathi  | - Bharathiya Kavyasasthra ke Naye Kshitij   |
| 7. Ramdahin Mishra       | - Kavya Darpan  |
| 8. Raghunandan Sasthri   | - Hindi Chanda Prakash  |

9. Ram Bihari Shukla	- Kavya Pradeep
10. Bhageerath Mishra	- Hindi Kavyasasthra ka Ithihas
11. Chathanat Achuthanunni	- Vakrokthi Jeevitham
12. Premkanth Tandan	- Sadharanikaran Evam Saudaryanuboothi
13. Ganapathi Chandra Gupta	- Bharathiya Evam Paschathya Kavya Sasthra - Sahithyik Nibhandh
14. Ajay Prakash	- Kavya Sasthra evam Kavyalochan
15. Yogengra Prathapa	- Kavya sasthra
16. Nirmala Jain	- Hindi Alochana Ki beesvim Sadi
17. W.H.Hudson	- An introduction to the study of literature
18. Nagendra	- Bharathiya Kavya Sasthra Ka Ithihas - Bharathiya Kavya Sidhanth Parampara
19. Ramniwas Gupta	-Kavya Sasthra ke manadand
20. Vishvanath Thripati	- Hindi Alochana
21. nanda Kishore naval	- Hindi Alochana Ka Vikas
22. Ganapathi Chandra Gupta	-Bharathiya Evam Paschathya Kavya Sasthra

### Question Pattern:

HIN 3 C 008

CORE COURSE VIII INDIAN AESTHETICS

Time:3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered

12x½=6

Q.No.II 6 Short answer type question out of 12 from all topics

6x4=24

Q.No.III 3 Essay type questions out of 6 from all topics

3x10=30

HIN 3 C 009

CORE COURSE IX WESTERN AESTHETICS

It is a widely admitted fact that aesthetics is the scientific study of beauty. It includes the critical and descriptive statement on beauty. It is closely connected with the systematic study of art. A sound knowledge of western Aesthetics is necessary for a critical study of the literature. Delving deep in to the Western Aesthetics to the ecstasy of literary appreciation.

**Module(1) : Concept of Aesthetics, Development of Aesthetics, Society and literature, Aesthetics and literary Criticism**

**Module (2) : Development of western criticism, theory of art of Plato, Aristotle and his theory of Imitation, tragedy, catharsis, Longinus, theory of Sublime**

**Module(3) : Romantic criticism, Ruskin,Tolstoy, Literature and society, Sociological Criticism, Psychological Criticism, Marxian theory of literature, Socialistic realism, Psychological approach to art, Psycho analysis and literature.**

**Module(4) : Romanticism, Classism, Stylistics, Structuralism, Post structuralism, Modernism, Post-Modernism.**

**Books for Reference:**

- |                             |   |
|-----------------------------|---|
| 1. Savithri Sinha (Ed.)     | -Paschatya Kavyasasthra Ki Parampara                |
| 2. Rampoojan Tiwari         | - Paschatya Kavyasasthra                            |
| 3. Nirmala Jain             | - Nayi Sameeksha ke Prathiman                       |
| 4. Krishna Vallabha Joshi   | - Paschatya Kavyasasthra                            |
| 5. Sudheesh Pachori         | - Uttaradhunik Sahitya Vimarsh                      |
| 6. I.A. Richardson          | - Principles of Literary Criticism                  |
| 7. Rena Wellek              | - Theory of Literature                              |
| 8. Santhi Swaroop Gupta     | - Paschatya Kavya Sasthra ke Sidhanth               |
| 9. Gopichand Narang         | -Uttar samrachanavad Aur Uttaradhunikata            |
| 10. Rene Wellek             | - History of Modern Criticism Vol 1&2               |
| 11. W.H.Hudson              | - An Introduction to Study of Literature            |
| 12. R.A.Scott james         | -Making of Literature                               |
| 13. Prasad B.               | - An Introduction to the Study of English Criticism |
| 14. Ganapathi Chandra Gupta | -Bharathiya Evam paschaty Kavya Sasthra             |
| 15. Nagendra                | - paschatya Kavya Sasthra Ki parampara              |
| 16. Nirmal Jain             | -Paschatya Sahithya Chintan                         |

**Question Pattern:**

**HIN 3 C 009  
CORE COURSE IX WESTERN AESTHETICS**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 6 Short answer type question out of 12 from all topics**

**6x4=24**

**Q.No.III 3 Essay type questions out of 6 from all topics**

**3x10=30**

### **HIN 3 C 010**

#### **Core Course X MODERN HINDI SHORT STORIES**

**Scope: Short stories truly present the slices of the real life of the man and it open the various layers of human experience. Now adays the contemporary short stories create solid resistance against the all kind of atrocities and exploitations of the capitalized society. They are aware of the fact that the human social interference is possible only when a sound ideology is interwoven in the minute fibres of our cultural life. The samakaleen hindi short stories merely not attempting to enter in to the world of fancy or imagination, but tempt to think and act in the social life. Yes, they demand social inference of the man in the fixed society. The short stories of Hindi literature, particulary the modern Hindi short Stories are suffice enough to establish a ambilical nexus with the society and man and to gear the man towards a new world of humanity.**

**Module -1: the origin and development of Hindi short story, Premchand yugeen stories and main Characterestic features of the stories, nayi kahani and the main figures of the nayi kahani, the socio-political –cultural conditions of the post independent India.**

**Module -2: The contemporary story, main story writers. The main characteristic features of contemporary story.**

*Short stories for Detailed study:*

**Module -3: Poos ki rath (Premchand), usne kaha tha(Guleri), Akasadeep(Prasad), Hilli bon ki Bathakhem(Agneya) Admi ka Bacha (Yaspal), Theesari kasam (Renu), Raja**

**Nirambasiya(Kamaleswar), Parinde (Nirmal Varma), Mauka Parasth(Bhishma Sahni), Malbe ka Malik (Mohan Rakesh).**

*Short stories for non- Detailed study:*

**Module-4: Dadi Amma (Krishna Sobthi), vapasi (Usha Priyamvada), Sahadatanama(Jithendra Bhatia), Pitha(Jnanaranjan), swimming Pool (Ashar Vajahat), Khuda ki Vapasi (Nasira Sharma), Jangal Gatha(Namitha Singh), Pretha Mukthi(Sanjeev), thirich(Udaya Prakash),**

salam (Valmiki), seeliya(Suseela Takbhware), Paper weight (Giriraja Kishore), sambahndh(Gyananranjan), Partision (Swayam Prakash), Aparadh (Sanjeev), Parnde ka Indasar sa (Neenakshi Singh, Deputy collectari (Amarkanth)

**Books for reference:**

- |                              |   |
|------------------------------|---|
| 1. Namvar singh              | - kahani Nayi kahani                        |
| 2. Kamaleswar                | - nayi kahani ki bhoomika                   |
| 3. Devishankar Avasthi       | - nayi kahani : Sandharbh Aur Prakrithi     |
| 4. Viswambhar nath Upadhyaya | - Samakaleen kahani ki Bhoomika             |
| 5. Meera Seekari             | -nayi kahani                                |
| 6. Kamalaswar                | - Mera panna                                |
| 7. Kamaleswar                | - samakaleen Kahani                         |
| 8. Ramesh Upadhyay           | - janavadi kahani                           |
| 9. Ramdaras Misra            | - Hindi kahani : Antharang Pahchan          |
| 10. Sadanand Shah            | - Hindi Kahani : Samrachana Aur Samvedan    |
| 11. Pushpapal Singh          | - Samakaleen Kahani: Yugabodh Aur Sandharbh |
| 12. Rajendra Yadav           | -Kahani Swaroop Aur Samvedana               |
| 13. Lakhminarayan lal        | -Adhunik Hindi Kahani                       |
| 14. Indranath Madan          | - Hindi Kahani(Apni Zabani)                 |
| 15. Madhuresh                | - Hindi kahani ka Ithihas                   |
| 16. Laksmi Narayan Lal       | - Hindi kahani Ka Shilpa Vidhan             |
| 17. K.M Malathy              | - Sattothar Hindi kahani                    |
| 18. Suresh Sinha             | - Hindi Kahani Udhbhav Aur Vikas            |

**Question Pattern:**

**HIN 3 C 010**

**Core Course X MODERN HINDI SHORT STORIES**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 4 Annotations out of 6**

**4x3=12**

**Q.No.III 4 Short answer type questions out of 8**

**4x3=12**

**Q.No.IV 3 Essay type questions out of 6**

**3x10=30**

**HIN 3 E 003**

**ELECTIVE COURSE III DALIT LITERATURE**

**Scope: Literature of the present participatory of Dalit section Literature pictures the hitherto pangs of people. The concept of Dalit Literature is widely discussed in the**

social and academic circles. The study which centres around major features of dalit literature and uncover the heart throbs and the unbearable pangs of the downtrodden class of society.

**Module (1): Dalit Literature concepts and its significance and relevance, swanuboothi sahithya and sahanubhuthi sahithya, history of Dalit literature, socio-political and cultural segments and causes of emergence of the Dalit Literature.**

**Module (2): Dalit writers of the Modern Hindi Literature, their works and major features of their work, Mohan Das Naimish Roy-Om Prakash Valmiki-Giriraja Kishore, Matha Prasad, Surya Prakash-Swadesh Deepak, Jayaprakash Kardam, Dharmavir, Dalit criticism, works of Ambedkar, influence of Ambedkar, Dalit Literature and Marati literature, Saran Kumar Limbale and his works.**

**Module (3): Books for Detailed study :**

1. Swadesh Deepak - Court Marshal
2. Omprakash Valmiki - Jootan

**Module (4): Books for Non - Detailed study :**

1. Tulasiram - Murdahiya
2. Mohandas Naimish Roy - Apne Apne Pinjare
3. Mata Prasad - Dharma Parivarthan

**Short stories-**

4. Savayathra (Valmiki)
5. Lati (Kardam)
6. Siliya(Takbhua)
7. Ganga Thanaya (Babulal Chamariya)

**Poems-**

1. Aghoshith Ulbulan (Anuj Lugun)
2. Aurath Aurath Meim Anthar (Rajani Thilak),
3. Sambhook (Kamval Bharathi)

**Books for reference :**

1. Rajkamal Sinha raj - Ambedkar Banam Samajik Parivathan
2. Abhayakumar Dube - Adhunikatha ke Ayine mein Dalit
3. Pooran Mal - Dalit Sangarsh Aur Nyaya
4. Matha Prasad - Dalit Sahitya Dasa Aur Disa
5. Purushotham Sathyapani - Dalit Sahitya Rachana Aur Vichar
6. Narendra Singh - Dalithom ke Roopantharan Ki Prakriya
7. Dinesh Rao - Dalit Mukti Ka Prasna
8. Suneetha Sakhare -Dalith Sahithya Vivid Ayam



- |                                       |  |
|---------------------------------------|--|
| 9. Jayaprakash Kardam                 | - Dalith Sahithya                                      |
| 10. Baburaj (Tran.)                   | - Dalit Chinthakal                                     |
| 11. Narasimh Das                      | - Dalith Vimarsha                                      |
| 12. Pavithra Kumar Sarma              | - Dalit Sangharsha                                     |
| 13. Ramnika Gupta                     | - Dalit Hasthakshepa                                   |
| 14. AnandVaskar                       | - Hindi Sahithya mein Dalit Chethana                   |
| 15. Munna Tiwari                      | - Dalit Cheethana Aur Samakaleen Hindi Upanyas         |
| 16. Sham Saran Sarma                  | - Soodrom ka Pracheen Ithihas                          |
| 17. Om Prakash Valmiki                | - Dalith Sahithya ka Saundharya Sasthra                |
| 18. Saran Kumar Limbale               | - Dalith Sahithya ka Saundharya Sasthra                |
| 19. Raj kishore                       | - Harijan Se Dalith                                    |
| 20. Kamval Bharathi                   | -Dalith Vimarsh ki bhoomika                            |
| 21. Umashankar Chaudari               | -Hasiye ki vaichariki                                  |
| 22. Umashankar Chaudari               | -Dalith Vimarsh : Kuch Mudhe Kuch Saval                |
| 23. Umashankar Chaudari               | -Hissedari ke Prasna Prathiprasna                      |
| 24. N. Singh                          | -Dalith Sahithya Ke Prathiman                          |
| 25. Dharmavir                         | -Dalith Chinthan Ka Vikas                              |
| 26. Sarvesh kumar Maurya              | -Yatharthavad Aur Hindi Dalith Sahithya                |
| 27. Kamval Bharathi                   | -Dalith Kavitha ka Sangharsh                           |
| 28. Devendra Chaubhe                  | -Sahithya ka naya Saundharya Sasthra                   |
| 29. Saran Kumar Limbale               | - Dalith Brahman                                       |
| 30. Sahmasaran Sharma                 | - Soodrom ka Pracheen Ithihas                          |
| 31. Pooran mal                        | - Manavadhikar, Samajik Nyaya Aur Bharath ka Samvidhan |
| 32. Prathyush Ranjan Balak            | -Asprisyatha Aur Vidhik Pravdhan                       |
| 33. Mohan Singh                       | - Abedkar vyakthithva ke Kuch Pahloo                   |
| 34. Anil Avachat                      | - Ham Bhi Jindha he                                    |
| 35. Chaman Lal                        | - Bharathiya Sahithya meim Dalith Aur Sthree           |
| 36. Soory narayan Ransoobe            | - Dalith Kahaniyam                                     |
| 37. Chandra R.Kanhaiyalal Chanchareek | -Adhunik Bharath ka Dalith Andholan                    |
| 38. Matha Prasad                      | - Dalith Sahithya: Dasa Aur Disa                       |
| 39. Thej Singh                        | - Aj ka Dalith Sahithya                                |
| 40. Giriraj Sharan                    | -Dalith Sahithya ki kahaniyam                          |
| 41. Ghobhagade N.L.                   | -Madhya Pranth Meim Dalith Andholan ka Ithihas         |
| 42. Soahanlal Summanakshar            | - Dalith Sahithya                                      |
| 43. Kalicharan Sneha                  | -Dalith Sahithya meim Dalith Asmitha                   |
| 44. Pooran Mal                        | - Dalith Sangharsh Aur Samajik Nyaya                   |
| 45. Ramanika Gupta/Valmiki            | - Dalith hasthakshepa                                  |
| 46. Achuthan A.                       | -Malayalam Meim Dalith Sahithya: Drishti Aur Srishti   |

#### Journals

Varthaman Sahithya, Hansa, Apeksha, Aswasth

#### Question Pattern:

HIN 3 E 003

**ELECTIVE COURSE III DALIT LITERATURE**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered  
12x½=6**

**Q.No.II 6 Short answer type question out of 12 from all topics  
6x4=24**

**Q.No.III 3 Essay type questions out of 6 from all topics  
3x10=30**

**HIN 3 E 003**

**ELECTIVE COURSE III MODERN HINDI POETRY AND DHUMIL**

**Scope:** The poetry of post 1970s has immensely demonstrative of the hard realities of the contemporary human life. Dhumil who belonged to the afore said period directed his poetic pugnacity against blind traditions, and antideluvian values. His humanistic perspective saturated with marxist ideology finds sublime went in his inimitable verses. A repugnant to capitalistic culture his poems are the unembellished narration of the triumphs and tribulations of the social life. The well wisher of the poor and lowly Dhumil highlights the utilities of human sympathy, tolerance and sacrifice.

**Module (1):** Socio cultural scenario of modern India. General features of poetry of Bharathendu Yug, Dwivedi Yug, Chayavadi Yug, Pragativadi Yug, Prayogavadi Yug, Nayee Kavitha. Cultural and political conditions of post 1970s in particular.

**Module (2):** Biographical sketches of Dhumil, contemporary writers and their works. The significance of Samakaleen poetry, the main characteristic features of samakaleen poetry, the concept of samakaleenatha.

**Module (3):** Place of Dhumil in the modern Hindi poetry, his major works and features. Thematic and stylistic peculiarities of his works. The peculiarities of his language.

**Module (4):** Books for detailed study:

- 1. Dhumil**
- Sansad se Sadak Tak
  - Kal Sunna Mujhe
  - Sudhama Pandey ke Prajathanthra

**Books for Reference :**

- |                              |                                       |
|------------------------------|---------------------------------------|
| 1. Ganesh Thulsiram Ashtekar | - Katghare Ka Kavi Dhoomil            |
| 2. Manjul Upadhyay           | - Samakaleen Kavitha Aur Dhoomil      |
| 3. Viswanath Prasad Tiwari   | - Samakaleen Kavitha                  |
| 4. Ramvilas Sharma           | - Marxvad Aur Pragatisheel Sahitya    |
| 5. Viswambharnath Upadhyay   | - Samakaleen Kavitha aur Marxvad      |
| 6. Narendra Mohan (E)        | - Virodh aur Sahitya                  |
| 7. Namvar Singh              | - Kavitha ke naye Prathiman           |
| 8. Jagadeesh Gupta           | - Nayi Kavitha Swaaroop aur Samvedana |

- |                   |                             |
|-------------------|-----------------------------|
| 9. Narendra singh | - Satothar Hindi Kavitha    |
| 10. K.C.Bhatia    | - Samakaleen Kavi Aur Kavya |

**Question Pattern:**

**HIN 3 E 003**  
**ELECTIVE COURSE III MODERN HINDI POETRY AND DHUMIL**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 4 Annotations out of 6 (selecting 1 from each text)**

**4x3=12**

**Q.No.III 4 Short answer type questions out of 8 (selecting atleast 1 from each text)**

**4x3=12**

**Q.No.IV 3 Essay type questions out of 6(selecting 1 from each text)**

**3x10=30**

**SEMESTER III**

**HIN 3 E 003**

**SANSKRIT**

**DRAMA COMMUNICATIVE SANSKRIT GRAMMAR AND TRASLATION**

**CREDITS - 4**

**UNIT I - MADHYAMA VYAYOGA OF BHASA**

- UNIT II - SUTRAS OF PANINI - °ÉÖÏ{iÉRÂóxiÉÆ {Énù´ÉÂ,  
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EðíÉÖÇÇ®úÒÏ{°ÉiÉiÉ´ÉÆ Eð´ÉÇ
- UNIT III - TRANSLATION
- UNIT IV - DEFINITION OF DRAMA AND DIVISIONS OF ROOPAKA
- UNIT V - APPLIED GRAMMAR

## REFERENCES

1. MADHYAMA VYAYOGA OF BHASA
2. LAGHUSIDDHANTA KAUMUDI OF SREE VARADHA RAJACHARYA
3. EXERCISE IN SANSKRIT TRANSLATION - T K RAMAKRISHNA AIYAR
4. SAHITYADARPANA OF VISWANATHA
5. BHASANATAKCHAKRA
6. SAMSKRIT ASAHITYAVIMARSANAM OF DR.N V P UNITHIRI
7. SAMSKRIT ASAHITYACHARITHIRAM OF ELAMKULAM  
KUNHAN PILLA
8. VADAKKUMKOORINTE KERALEEYA SAMSKRITA  
SAYITYA CARITRAM
9. KALIDASAKRITHIKAL SAMPOORNAM
10. LAGHUSIDDANIA KAUMUDI - BALAHITAI SHINIVYAKHYANAM -  
PROF.R.VASUDEVAN POTTI

**HIN 3 E 003**  
**SANSKRIT**  
**DRAMA COMMUNICATIVE SANSKRIT GRAMMAR AND TRASLATION**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

**Q.No.II 4 Annotations out of 6 (selecting 1 from each text)**

**4x3=12**

**Q.No.III 4 Short answer type questions out of 8 (selecting atleast 1 from each text) 4x3=12**

**Q.No.IV 3 Essay type questions out of 6(selecting 1 from each text)**

**3x10=30**

**SYLLABI FOR FOURTH SEMESTER**  
**M.A.(HINDI) EXAMINATION**  
**HIN 4 C 011**  
**Core Course XI MODERN HINDI NOVELS & PLAYS**

**Modern Hindi Novels**

**Scope:** Novel is the popular modern literary genre which portrays the different aspects of the human life and it presents the criticism of life. According to the development of culture and civilization life has become more complex in rue sense and the literature of the time stands as a herald in the world of erosion of values. Novels of the contemporary Hindi literature give words to the marginalized sections of the socity and the study of novels is inevitable to get the comprehensive vision of life.

**Module-1:** novels of the pre independent era. Hindi Upnayas ka Udabhav Evam Vikas, main Characterestic Features of prepremchand period, main novelists, novels of the post main Streames of the Novels, social novels, psychological novels, historical novels. Socio-political-literal-cultural Scenario of the period, Main novelists and their works. Contemporary Novels and novelists, Socio-political-literal-cultural Scenario of the period, Main novelists and their works. Feminist Novels, Dalith Novels, environmental Novels, Adivasi Novels.

**Novels for General Reading:**

**Module-2:** Nirmala (Premchand), Thyagapathra(Jainedra), Thamas (Bhishama Sahni) Naukar Ki Kamees (Vinod Kumar Sukla), Rag Darbhari(Sreelal Sukala), Ek chuhe Ki mauth( Bhadi Ujjama), Doob (Veerendra jain) Das Dware ka pinjara(Anamika)

**Modern Hindi Plays**

**Scope:** According to Indian Aesthetician the plays are the real representation of the life conditions. They said –“Avasthanu krithir natyam”. The ‘natya’ is the fifth veda according to them. It gives chakshu-sravana(Eye-ear) experience to the viewers of the plays. It is a fact that Hindi has no dramatic traditions of its own, but it adopted the Sanskrit tradition in modern times and moulded the sansrit tradition according to the requirement of the society. Bharathendu of Hindi literatue has given new faces to dramatic literature both in the form of creative as well as theoretical aspects. He prufusely translated the literatue from the Sanskrit and other Indian languages. During the Dwivedi period the dramatic literature has became the weapon of the social reformation. Prasad, Lakshminarayan lal, Rakesh, Surendra Varma,

Dharmavir Bharathi, Saxena etc. made innovative application in the field of natya sahithya. The development of theatre is also so interlinked with the changes in the field of Hindi dramatic literature. The dramatic literature of the modern times absorbed the western influences in both thematic and stylistic aspects. The study of dramatic literature of hindi language is essential for the students of Hindi literature in understanding the society and culture of the present and past.

**Module-3: Origin and development of Hindi plays, Bharathendu yug and Dwivedi yug plays, Cultural situation, main plays and play writers, Jayasankar Prasad as a play writer, Lakshminarayan misra, Upendranath Aska, Ekanki, Radio plays. Post independent plays, Jagadish chnadra mathur, Dharmavir Bharathi, Mohann Rakesh, Lakshmi narayan Lal, Habib Thanvir, other play writers, political, social plays, mythical Plays, Geetha natya, Nukkad Natak, absurd plays, translated plays. Hindi theatre, Farsi theatre, folk theatre, IPTA, Hindustani theatre, Sangeeta Natak Academy, Rashtriya Natya Vidyalaya, new applications in the plays.**

**Plays for Non Detailed Study**

**Module-4: Andher nagari (Bharathendu), Kamana (Prasad), Ashad ka Ek Din (Rakesh), Kabira Khada Bazar meim (Bhishma Sahni), Ek Aur Dronacharya (sankar sesh), Agra Bazar (Habib Thanvir).**

**Novels - Books for reference:**

- |  |   |
|--|---|
| 1. Tribhvan Singh                                      | - Hindi upanyas   |
| 2. Sasi Bhooshan Simhal                                | - Hindi uapnyas ki Pravrithiyam                         |
| 3. Gopal Rai   | - Hindi Upanyas ka Ithihas                              |
| 4. Ramvilas Sharma                                     | -Premchand Aur Unka Yug                                 |
| 5. Indranath Madan                                     | - Hindi Upanyas Pahchan Aur Parakh                      |
| 6. Aravindakshan A(Edt.)                               | -Premchand Ke Ayam                                      |
| 7. Dhanajay Varma                                      | - Upanyasa ka Punaravatharan                            |
| 8. Paramanand Sreevasthav                              | - Upanyas ka Punarjanma                                 |
| 9. Rohini Agrarval                                     | - Ithivrith ki Samvedana Aur Swaroop                    |
| 10. Murali manohar Prasad Singh<br>Rekha Awasthi(Edt.) | - Premchand Vigath Mahatha Aur Varthamana<br>Arthavatha |
| 11. Gopal Rai  | - Upanyas Ki Sanrachana                                 |
| 12. Rajendra Yadav                                     | - Attarah Upanyas                                       |

13. Vijay Bahadur singh

14. Anamika

15. B. Abdhul Jaleel

16. Radha Kumar

17. Laksmi Sagar Varshneya

18. Chandakanth bandhi Vadekar

19. Ganga Prasad Vimal

20. Sasibhooshan Singhal

21. Indranath Madan

22. Arsu

-Upanyas Samaya Aur Samvedana

- Sthreethva ka manachithra

- Samakaleen Upanyas Samay Aur Samvedana

- Sthree Sangharsh Ka Ithihas

-Hindi Upanyas Upalabdhiyam

- Hindi upanyas :sthithi Aur Gathi

- Premchand Varthaman Sandharbh meim

- Hindi Upanyas Pravritthiyam Aur Silp

- Aj Ka Hindi Upanyas

- Swathanthrothar Hindi Upanyas

**Plays - Reference Books:**

1. Jagadeedh Sharma

2. Jayadev Thaneja

3. Jayadev Thaneja

4. Jayadev Thaneja

5. Gireesh Rasthogi

6. Gireesh Rasthogi

7. Gireesh Rasthogi

8. Govinda Chathak

9. Govinda Chathak

10. Govinda Chathak

11. Narendra Mohan

12. Ashish Tripathi

13. Dasarath Ojha

14. Ramjanma Sharama

15. Bachan Singh

16. Naimichandra jain

17. Naimichandra jain

18. Deendra Raj Ankur

19. Mudra rakshas

20. Pragya

21. Krishnan Dutt palival

22. Sathyapal Chung(Edt.)

23. Rajeswar Saxena

24. Bhujitha Pushkal

25. Jagannath Prasad Sharma

26. Mahesh Anand

27. Mohan Rakesh

28. Thilak Raja Sahrma

29. Sidhinath Kumar

30. Kapila Vathsyam

31. Ajnath

-Samakaleen Ranga Manch aur naya Natak

-Hindi Natak Aj, Kal

-Nayi Ranga chethana aur Hindi Natakakar

-Natya Vimarsh

-Beesvim Sathabdi ka hindi Natak aur Rangamanch

-Mohan Rakesh aur Unke Natak

-Hindi natak ka Athama sangharsh

- Hindi Natak: Ithihas ke sopan

-Adhunik nataka ka maseeha mohan Rakesh

-Natakakar Jagadeesh Chandra mathur

- Samakaleen Hindi Natak Aur Rangamanch

-Samalkaleen Hindi Ranga manch Aur Ranga bhasha

- Hindi Natak :Udbhav Aur Vikas

- Swathanthrothar hindi natak

- Hindi Natak

-Drisya Adrisya

- Thisara patt

- Pahala Rang

- Ranga Bhoomikayaem

- Nukkad Natak rachana Aur prasthuthi

- Sarveswar Dayal Saksena ke Rachana karma

- Prasad Bharathiyatha ke Prathiman

- Bhishma Sahini:vyakthi Aur Rachana

- Natak ke sau Varsha

-Prasad Ke Natakam ka Sasthriya Adhyayan

-Jayasankar Prasad ki Ranga Drishti

- Natakakar

- Apne natakaom ke Bare Meim

-Hindi Ekanki Silpa vidhi Ka vikas

-Bharathiya Paramparik Rangamanch

-Baharathiya Rangamanch Ka



32. Naimi Chandra jain-  
33. Achuthan A.  
34. Sanath Kumar

Visleshanathmak Ithihas  
-Ranga Dharsan  
- Natak Rachan Dharmitha  
-Samakaleen Natak aur Rangamanch

### Question Pattern:

HIN 4 C 011

Core Course XI MODERN HINDI NOVELS & PLAYS

Time:3 Hours

Maximum marks : 60

Q.No. I	18 Objective type questions from which 12 to be answered	12x½=6
Q.No.II	6 Short answer type question out of 12 from all topics	6x4=24
Q.No.III	3 Essay type questions out of 6 from all topics	3x10=30

HIN 4 C 012

CORE COURSE XII MODERN HINDI PROSE FORMS

**Scope:** Modern Hindi Prose forms convey the feelings of common populace. The study of the prose forms in detail will make the student to comprehend the life sketches pictured in them. Consequently the student attains the alertness required for the study of literature.

**Module(1):** Origin and Develoment of modern prose forms, especially essays, travelogue, sketch, reporthaj, memoir etc.

**Module (2):** Essays for detailed study.

1. Kavitha kya hai (Chinthamani, Ramchandra Sukla),
2. Shradha aur Bhakthi (Chinthamani, Ramchandra Sukla),
3. Manushya hi Sahitya ka Lakshya hai (Hazariprasad Dwivedi)
4. Bharathiya Sanskriti ki Den (Hazariprasad Dwivedi),
5. Peepal (Agyeya),
6. Gehoom ka Sukh (Parasai),
7. Gehoom Banam Gulab (Parasai).

**Module (3):**

1. Charumitra (Ramkumar Varma)
2. Choche (Kusumkumar),
3. Mammi Thakkurain (Lakshminarayan Lal),
4. Devathaon ki Chaya mein (Upendranath Ashk)

For non-detailed study.

**Module (4): Apni Khabar (Pandit Bechan Sharma Ugra), Smrithi ki Rekhaayen-lessons for study-Bhakthin, Chiniferivala, Jang Bhahadur, Munnu, Tukuri Baba (Mahadevi Varma) Kinnarom Ka Desh(Rahul Sankrithyayan), Avara maseeha (Vishnu Prabhakar)**

**Books for Reference:**

- |                                   |  |
|-----------------------------------|--|
| 1. Sidhinath Kumar                | - Hindi Ekanki ki silpavidhi ka vikas            |
| 2. Bachan Singh                   | - Hindi Natak                                    |
| 3. Viswanath Tiwari               | - Gadhya ke Prathiman                            |
| 4. Markandeya                     | - Kahani ki bath                                 |
| 5. Ashok Singh                    | - Acharya Ramachandra Suklaji Ka Gaghya Sahithya |
| 6. Arunkamal                      | - Srijan Ke Seemanth                             |
| 7. Krishnalal                     | - Adhunik Hindi Sahuithya ka Vikas               |
| 8. Ramaswaroop Chaturvedi         | - Hindi Gadhya Vinyas aur Vikas                  |
| 9. Jayanth Nalini                 | -Hindi Nibhandhakar                              |
| 10. H.L.Sharma                    | -Hindi Rekha Chithra                             |
| 11. Dwarika Prasad Saxena         | -Hindi ke Prathinidhi Nibhandhakar               |
| 12. Ramachandra Tiwari            | -Hindi Gadhya Sahithya                           |
| 13. Ganapathi Chandra Gupta       | - Nibhandhakar Hazri Prasad Dwivedi              |
| 14. Ashok Singh                   | -Ramachandra Sukla Ka Gadhya Sahithya            |
| 15. K.C. Bhatia                   | -Hindi Nayi Gadhya Vidhayem                      |
| 16. Majida Asad                   | -Gadhya ki vivid vidhayem                        |
| 17. Viswanath Prasad Tiwari(Edt.) | -Hazari Prasad Dwivedi                           |

**Question Pattern:**

**HIN 4 C 012  
CORE COURSE XII MODERN HINDI PROSE FORMS**

**Time:3 Hours**

**Maximum marks : 60**

- |          |   |                      |
|----------|---|----------------------|
| Q.No. I  | 18 Objective type questions from which 12 to be answered                    | 12x $\frac{1}{2}$ =6 |
| Q.No.II  | 4 Annotations out of 6 (selecting 1 from each text)                         | 4x3=12               |
| Q.No.III | 4 Short answer type questions out of 8 (selecting atleast 1 from each text) | 4x3=12               |
| Q.No.IV  | 3 Essay type questions out of 6(selecting 1 from each text)                 | 3x10=30              |

**HIN 4 C 013**  
**Core Course XIII DISSERTATION (Credit 5)**  
**(With Viva-voce)**

**Dissertation : 50**  
**Viva-voce : 50**

**(Dissertation carries 5 credits and 5 Instructional Hours per week meant for creating awareness on research methodology, preparation, presentation of facts , analysis, etc. )**

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

**The dimension of the Dissertation should be in A4 size. The report should be printed in the bond paper. The general text of the report should be typed with 1.5 line spacing with font size of 16. There should be 2cm margin in all sides in the portrait orientation. The content shall be around 75 pages.**

### **Syllabus for Research Methodology**

**Scope: This is the first step to the world of Research, ie. the world of knowledge creation and propagation. The students of the Post Graduae classess should get the basic features of**

**research and the fundamentals of the research methodology. They have to aquire skills of writing and presentation techniques of the research findings.**

**Module-: 1. Research definition, nature and purpose, research and criticism, human development and research, truth and fact, Research in scientific and research in Humanities, researcher, his qualities, research guide and his qualities, historical, aesthetic, psychological, sociological, comparative, linguistic research.**

**Module:- 2. Selection of research topics, hypotheses, synopsis, analysis, presentation of facts, data collection, sources, libraries, e-sources, interviews, literary sources, classification of data, foot notes, end notes, bibliography, further readings, MLA Style, research paper.**

**Books for reference:**

- |  |   |
|--|---|
| 1. Ravindra kumar Jain                           | -Sahithya Anusandhan ke ayam                    |
| 2. Rajoorkar/Rajmal Bora                         | - Hindi Anusandhan Ke ayam                      |
| 3. Nagendra                                      | - Sodh aur Sidhanth                             |
| 4. Rajoorkar/Rajmal Bora                         | - Hindi Anusandhan: Swaroop Aur Vikas           |
| 5. Vinaya mohan Sharma                           | -Sodh Pravidhi                                  |
| 6. Girija Sharan Agrawal                         | - Sodh Sandharbh                                |
| 7. Thilak Singh                                  | - Naveen Sodh Vigyan                            |
| 8. Vaijanath Sinhal                              | - Sodh Swaroop Evam manak vyavaharik Karyavidhi |
| 9. Chandrabhan Rawat/Khandelwal                  | -Sodh Pravidhi Aur Prakriya                     |
| 10. Harmohan Sahgal                              | -Hindi Sodh Thanthra ki Roopa Rekha             |
| 11. Singhal                                      | - Sahithya sodh ke Sidhanth                     |
| 12. Vijayapal Singh                              | - Hindi Anusandhan                              |
| 13. Savithri Sinha/Vijayendra Snathak            | -Anusandhan ki Prakriya                         |
| 14. Devaraj Upadhyaya                            | - Sahithya Anusandhan ke Prathiman              |
| 15. Nagendra                                     | - Anusandhan Aur Alochana                       |
| 16. Devaraj upadhyay                             | -Anusandhan Aur Anveshan                        |
| 17. Hazari Prasad Dwivedi                        | -Anusandhan Ki Prakriya                         |
| 18. Udayabhanu Singh<br>Harbhajan Singh          | -SahithyaAdhyayan ki Drishtiyam                 |
| 19. Maithiliprasad Bharadhwaj                    | -Sodh Pravidhi                                  |
| 20. Indranath Chaudhary                          | - thulanathmak Sahithya ki Bhoomoka             |
| 21. Nagendra                                     | - Thulanathmak Sahithya                         |
| 22. Vijayapal Singh                              | - Sodh  |
| 23. Sathyadev                                    | -Samajik Vigyanom ki Sodh Padhathiyam           |
| 24. MLA Hand Book for writers of research papers |   |
| 25. Water S Extert                               | - Writing A thesis                              |
| 26. George P Thomson                             | - The Strategy of Research                      |
| 27. Hillwat Tyrus                                | - Introduction of Research                      |
| 28. Saragoo Krishna Murthi/Gulam Rasool          | -Thulanathmak Anusandhan Aur Uski Samsyayem     |

**HIN 4 E 004**

**ELECTIVE COURSE IV CONTRIBUTION OF KERALITE HINDI WRITERS TO HINDI LITERATURE**

**Scope:** Hindi is the national language and lingua franca of our nation. It is being propagated for the avowed purpose of achieving the linguistic and emotional integration of our nation. The propagation of Hindi symbolizes the diffusion of patriotism as a part of national movement. During the foreign sway Hindi play a key role in shaping the national consciousness and stimulating patriotic sentiments of the Indian citizen. The democratic base

of our nation is rooted in the bloom of the Hindi language. It is the language that cherishes our cultural values. The non-Hindi speakers of our nation too contributed mite to the enrichment of this language. The core of the course is meant it to familiarize the student with the meritorious contributions of Kerala Hindi writers.

**Module (1): Cultural background of Kerala in the modern period. National movement, Khadi and Hindi, Hindi and national language, Hindi and Indian National Congress.**

**Module (2): Propagation of Hindi in India, Major organisations, institutions, educational establishments, journals, newspapers. Propagation of Hindi in South India.**

**Module (3): Famous Hindi organisations, institutes, educational institutes in Kerala. Hindi and national movement in Kerala. Freedom movement, nationalism, patriotism, influence of Gandhi and other freedom fighters, trilingual formula, educational policies, research activities, translation, seminars, symposium, awards and other recognitions.**

**Module (4): Famous Hindi writers of Kerala, N.E. Viswanatha Iyer, Govinda Shenoy, Vasudevan Nair, A. Aravindakshan, Velayudhan Nair, N. Chandrasekharan Nair, R. Surendran, Dr. G. Gopinathan, Thankamani Amma, Dr. H. Parameswaran, P.G. Vasudev, Dr. Shanmughan. Raman Nair etc. Students may visit the literary centres, cultural festivals, libraries, writers to get the cultural experience related with the Hindi language and literature.**

**Books for reference:**

- |                            |   |
|----------------------------|---|
| 1. Dr. G. Gopinathan       | - Keraleeyom ki Hindi ki den                    |
| 2. Viswanatha Iyer         | - Keral mein Hindi Bhasha Evam Sahitya Ka Vikas |
| 3. N. Chandrasekharan Nair | - Keral ke Hindi Sahitya ka Brihad Ithihas      |
| 4. Venkatesh               | - Dakshin Bharath mein Hindi Prachar            |
| 5. P.K.Kesavan Nair        | - Dakshin Ke Hindi Prachar Andholan Ka Ithihas  |

**Journals:**

1. Sangrathan
2. Anuseelan
3. Keral Hindi Sahithya Academy Sodh Pathrika
4. Jana viakalpa

**Question Pattern:**

**HIN 4 E 004**  
**ELECTIVE COURSE IV CONTRIBUTION OF KERALITE HINDI WRITERS TO HINDI LITERATURE**

**Time:3 Hours**

**Maximum marks : 60**

**Q.No. I 18 Objective type questions from which 12 to be answered**

**12x½=6**

Q.No.II 6 Short answer type question out of 12 from all topics

6x4=24

Q.No.III 3 Essay type questions out of 6 from all topics

3x10=30

**HIN 4 E 004**  
**ELECTIVE COURSE IV COMPARITIVE STUDY OF THE LITERARY**  
**TRENDS OF HINDI & MALAYALAM**

The nature and Technic of Comparitive Literary Study – Early poetical trends in Malayalam and Hindi – Devotional literature in Hindi and Malayalam – Comparison of Ezhuthachan and Tulasi, Surdas and Cherusseri etc. – National spirit in Hindi and Malayalam poetry.

Romanticism, Progressive poetry, New poetry, Novel, Drama, Short story and other genres, Modern trends of Hindi and Malayalam literature.

Reference :

1. Malayala sahithya ka ithihas - P.K.Parneswaran Nair Sahithya Academy
2. Malayala sahithya ka ithihas - Bhaskaran Nair
3. Adhunik Hindi Malayala Kavyam - Dr.N.E.Viswanatha Iyer
4. Vallathol aur Maithili Saran Gupt - Dr. Mani
5. Malayalam ki Nayi Kavithayem - Dr.G.Gopinathan
6. Malayala Sahithya - Dr.Ramachandra Dev
7. Hindi aur Malayalam ke Natakam ka Thulanathmak Adhyayan - N.I.Narayanan
8. Hindi aur Mlayalam ke Krishnabhakthikavya- Dr.K. Bhaskaran Nair
9. Hindi aur Mlayalam ke Adhunik Khandakavya- Dr.Thankamani Amma
10. Malayalam Sahithya Vidhayem - Dr.R.Sasidharan
11. Malayalm ka Dalith Sahithya disa aur dasa - Dr.A.Achuthan
12. Malayalam Sahithya Pahachan aur Parak - Dr.Arsu

Question Pattern :

**HIN 4 E 004**  
**ELECTIVE COURSE IV COMPARITIVE STUDY OF THE LITERARY TRENDS OF**  
**HINDI & MALAYALAM**

Time:3 Hours

Maximum marks : 60

Q.No. I 18 Objective type questions from which 12 to be answered

12x $\frac{1}{2}$ =6

Q.No.II 6 Short answer type question out of 12 from all topics

6x4=24

Q.No.III 3 Essay type questions out of 6 from all topics

3x10=30

## HIN 4 E 005

### ELECTIVE COURSE V HINDI JOURNALISM AND MEDIA STUDIES

**Scope:** Journalism is a cultural activity and amounts to be the fourth pillar of the democracy. Language used in communication media and electronic media is quietly different from one used in the style of writing. The course adequately equips the student who intended to venture in to the realms of journalism.

**Module (1):** Definition of journalism, its importance a brief history of journalism, types of journalism, relation between journalism and literature, sources of literature, new presentation techniques in media, qualities of a journalist, editor, correspondent, freedom of newspaper, newspaper and national development, newspaper and culture.

**Module (2)** media and language, media and democracy, advertisement, feature writing, cartoon, column writing, journalism and politics, technological equipments used in the field of journalism and communication.

**Module (3):** Media, types of mass media, print media, electronic media, impact of media in the communication process, electronic media and language, mass communication and social consciousness.

**Module (4)** demerits of electronic media, radio, television, internet, mobile, email, wikipedia, facebook, orkut, electronic media and knowledge, electronic media and literature, public telecasting, different modes of public communication, nature and structure of language of public communication and its significance, conference, symposia, committees, editing, news preparations, press management.

**Books for reference:**

- |                       |   |
|-----------------------|---|
| 1. Dennis H           | - Mass Media and Social Problems          |
| 2. K.J. Kumar         | - Mass Communication in India             |
| 3. K.A. Warren        | - The introduction to mass communication  |
| 4. T.K. Joseph        | - Effects of mass communication           |
| 5. A.K. Berlo         | - The Process of Communication            |
| 6. D.M.C. Quail       | - Mass Communication Theory               |
| 7. John. L.Fell       | - An introduction to Film                 |
| 8. C.J. Hovland       | - Communication and Persuasion            |
| 9. Arjun Tiwari       | - Adhunik Patrakarita                     |
| 10. Savitha Chaddha   | - Hindi Patrakarita Sidhanth Evam Swaroop |
| 11. Bachan singh      | - Hindi Patrakarita ke Naye Prathiman     |
| 12. Vedaprakash Vairi | - Hindi Patrakarita Vividh Ayam           |
| 13. Harimohan         | - Adhunik Janasanchar Aur Hindi           |

14. N.C. Panth
- Soochana Praudhogiki aur Jana Madhyam
  - Soochana Kranthi aur Viswabhasha Hindi
  - Patrakaritha ka Ithihas
  - Sampathan Kala
  - Media Lekhan ke Sidhanth
  - Media Lekhan Ke Sidhanth
15. Arjun Chadda
16. Balbir Kundara
17. Rajendra Misra
- Vyavaharik Patrakaritha
  - Janasanchar Badalthe Pariprekshya Mein
  - Patrakaritha ke Vivid Ayam
  - Drisya Sravya Madyam Lekhan
18. Savitha Chadda
19. Manoj Patairiya
20. Indra Chandra Rajwar
- Nayi Patrakaritha Aur Samachar Lekhan
  - Hindi Vigyan Patrakaritha
  - Adunik Patrakaritha Ki Rooparekha

Question Pattern:

**HIN 4 E 005**

**ELECTIVE COURSE V HINDI JOURNALISM AND MEDIA STUDIES**

Time:3 Hours

Maximum marks : 60

Q.No. I	18 Objective type questions from which 12 to be answered	12x½=6
Q.No.II	6 Short answer type question out of 12 from all topics	6x4=24
Q.No.III	3 Essay type questions out of 6 from all topics	3x10=30

**HIN 4 E 005**

**ELECTIVE COURSE V CYBER HINDI**

**Scope:** The present era is marked for its scientific and technological advancement. Hence the computer literacy is highly required for the present generation. Now adays even in the academic sphere, computer plays a vital role in the class room activities. Computer based teaching and learning has become popular and the students of Hindi language and literature should get the fundamentals of the computer application. The websites, blogs, e-literature, e-thesis, e-journals etc. are very useful in the academic activities and the students of Hindi language and literature should utilize the web based information to compete in the present world.

**Module - 1:** Computer –A general introduction, software, hardware, input-out device, computer softwares, Page maker, word file creation, PDF Files, power point, internet, internet Browsing , email, blog, websites



**Module- 2: Hindi typing software, ISM, I-Leap, Unicode fonts, key boards, inscript, phonetic key boards, Hindi Fonts, DTP Works, settings of the pages, book publishing,**

**Module -3: e-books and Journals, e-library, e-thesis, e- publishing, google Translation, translation software, e-literature, face book and literature, wikepeaedia, government websites, e- learning, plagiarism, citations from e-sources, official language and computerization, teaching and computer,**

**Module -4: e-typing Pracical classes.**

**Books for Refernce:**

- |                            |   |
|----------------------------|---|
| 1. Anuvad                  | -Hindi Journal, Bharathiya Anuvad Parishad , New Delhi  |
| 2. Bhaskar Juyal           | -Internet ki Duniya meim Hindi Ka Bhavishya   |
| 3. Ravishankar Sreevasthav | - Hindi ke Badthe kadam   |
| 4. Vijay Prabhakar Kamble  | -Machine Anuvad   |
| 5. Vijay kumar malhothra   | -Soochana Praudhyogiki Aur Bharathiya Bhashayem   |
| 6. Ram Bansla              | - Computer Samanya Gyan Evam User Guide   |
| 7. Abhivyakthi             | -E- Journal( <a href="http://www.abhivyakti-hindi.org/vigyanvartha/pradyogiki/2003/spbb">www.abhivyakti-hindi.org/vigyanvartha/pradyogiki/2003/spbb</a> ) |
| 8. Vijayalakshmi Malhothra | -computer ka Bhashik Anuprayog  |
| 9. Hari Mohan              | -Computer Aur Hindi   |
| 10. V.K.Jain               | -Computer for Beginners   |
| 11. Radheshyam Sharma      | -Janasanchar  |

**Question Pattern:**

**HIN 4 E 005  
ELECTIVE COURSE V CYBER HINDI**

**Time:3 Hours**

**Maximum marks : 60**

Q.No. I	18 Objective type questions from which 12 to be answered	12x $\frac{1}{2}$ =6
Q.No.II	6 Short answer type question out of 12 from all topics	6x4=24
Q.No.III	3 Essay type questions out of 6 from all topics	3x10=30