


KANNUR UNIVERSITY

(Abstract)

M.A Programme in Hindi Language & Literature under Credit Based Semester System in affiliated colleges –Revised Scheme , Syllabus & Model question papers - Implemented w.e.f 2014 Admission - Orders issued.

ACADEMIC BRANCH

U.O.No.Acad/C3/5936/2014

Dated, Civil Station P. O : 14 -09-2014

Read:1 U.O No.Acad/C1/11460/2013 , dated 12.3.2014

2. Minutes of the meeting of Faculty of Language & Literature held on 26-3-2014
3. Letter dated 21.05.2014 from the Chairman, Board of Studies in Hindi (PG)

ORDER

1.Revised Regulations for P.G Programmes under Credit Based Semester System were implemented in the University with effect from 2014 admission, as per paper read (1) above.

2. As per paper read (2) above, the meeting of Faculty of Language & Literature, held on 26.3.2014 has approved the scheme, syllabus and model question papers for M.A Hindi Language & Literature Programme, as finalized and recommended by the Board of Studies in Hindi (PG), to be implemented with effect from 2014 admission, in affiliated colleges.

3. As per the paper read (3) above, the Chairman, Board of Studies in Hindi (PG) has forwarded the finalized copy of the Scheme , Syllabus & Model Question Papers for M.A Hindi Language & Literature Programme for implementation with effect from 2014 admission in affiliated colleges.

4.The Vice-Chancellor, after considering the matter in detail, and in exercise of the powers of the Academic Council, as per Section 11 (1) of Kannur University Act, 1996 and all other enabling provisions read together with, has accorded sanction to implement the revised Scheme , Syllabus & Model question Papers for M.A Hindi Language & Literature Programme under Credit Based Semester System, in affiliated colleges with effect from 2014 admission.

5. Orders are therefore issued implementing the revised Scheme , Syllabus & Model Question Papers for M.A Hindi Language & Literature Programme under Credit Based Semester System in affiliated colleges with effect from 2014 admission, subject to report to the Academic Council.

6. The implemented Scheme, Syllabus & Model Question Papers are appended.

sd/-

DEPUTY REGISTRAR (Acad)
For REGISTRAR

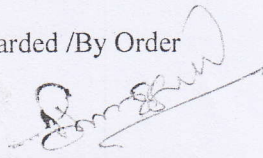
To:

The Principals of Affiliated Colleges Offering
M.A Hindi Language & Literature Programme

Copy to:

- 1.The Examination Branch
2. The Chairman, Board of Studies in Hindi (PG)
3. PS to VC/PA to PVC/PA to Registrar/PA to CE
4. DR/AR-I (Academic). 5. SF/DF/FC

Forwarded /By Order


SECTION OFFICER

• For more details log on to www.kannur.university.ac.in

sd/-
18/10/14



KANNUR UNIVERSITY

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

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

*(Scheme and Syllabi for Affiliated Colleges only)
(KUCBSS-PG-2014)*

**Prepared as per the regulations of the Kannur University
&
Kerala Higher Education Council**

With effect from 2014 admission

INDEX

Sl. No	Title	Page No.
1.	Board of studies: (Hindi)	4
2.	Credit and Mark distribution	6
3.	List of courses	8
4.	Introduction : Nature and aim of the postgraduate program	9
5.	Objectives of the program	9
6.	Admission to the post graduate program	10
7.	Duration of the program	10
8.	Details of the program-core course and elective course	10
9.	Improvement course and repeat course	11
10.	Grace grades	11
11.	Evaluation	11
12.	The end semester examination	12
13.	Project Report	12
14.	The evaluation of the project Report	12
15.	Grading system	13
16.	Scheme of studies of the program	14
17.	Expansion of the course code	15
18.	Question Pattern	15
19.	Medieval Hindi Poetry	17
20.	Comparative Study of Bhakthi Movement in Malayalam and Hindi	21
21.	Translation (Theory and Practice) and Functional Hindi	24
22.	General Linguistics	28
23.	Film Studies	31
24.	Development of Hindi Language	34
25.	Modern Hindi Poetry (Up to Nayi kavitha)	36
26.	Modern Hindi Prose Forms	40
27.	Structure and grammar of Hindi Language	42
28.	Women Writing in Hindi and Krishna Sobti	45
29.	Indian Aesthetics	48
30.	Sanskrit	50
31.	Contemporary Hindi Poetry	52
32.	Indian Literature	56
33.	Hindi Criticism and Ramvilas Sarma	59
34.	Modern Hindi Short Stories	62

35.	Dalit Literature	65
36.	Western Aesthetics	68
37.	Sanskrit	69
38.	Modern Hindi Novels	71
39.	Modern Hindi Plays	74
40.	Hindi Journalism and Media Studies	77
41.	Project Report	80
42.	Syllabus for research methodology	80
43.	Hindi Language and literature in Kerala	82
44.	Cyber Hindi	85
45.	Modern Hindi Poetry and Dhumil	87

Board of studies (Hindi)

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CREDIT AND MARK DISTRIBUTION
M.A. Hindi (Language and Literature)

Core Courses

I Semester

Sl. No	Course code	Course title	Marks			Credit	Contact hours per week
			Internal	External	Total		
1.	HIN 1 C 01	Medieval Hindi Poetry	20	80	100	4	5
2.	HIN 1 C 02	Comparative Study of Bhakthi Movement in Malayalam and Hindi	20	80	100	4	5
3.	HIN 1 C 03	Translation (Theory and Practice) and Functional Hindi	20	80	100	4	5
4.	HIN 1 C 04	General Linguistics	20	80	100	4	5
5.	HIN 1 C 05	Film Studies	20	80	100	4	5
Total			100	400	500	20	25

II Semester

Sl. No	Course code	Course title	Marks			Credit	Contact hours per week
			Internal	External	Total		
1.	HIN 2 C 06	Development of Hindi Language	20	80	100	4	5
2.	HIN 2 C 07	Modern Hindi Poetry (Up to Nayi kavitha)	20	80	100	4	5
3.	HIN 2 C 08	Modern Hindi Prose Forms	20	80	100	4	5
4.	HIN 2 C 09	Structure and grammar of Hindi Language	20	80	100	4	5

Only one elective Course from the following may be selected

5.	HIN 2 E 01	Women Writing in Hindi and Krishna Sobti	20	80	100	4	5
6.	HIN 2 E 02	Indian Aesthetics	20	80	100	4	5
7.	HIN 2 E 03 (SKT)*	Sanskrit	20	80	100	4	5
Total			100	400	500	20	25

III Semester

Sl. No	Course code	Course title	Marks			Credit	Contact hours per week
			Internal	External	Total		
1.	HIN 3 C 10	Contemporary Hindi Poetry	20	80	100	4	5
2.	HIN 3 C 11	Indian Literature	20	80	100	4	5

3.	HIN 3 C 12	Hindi Criticism and Ramvilas Sarma	20	80	100	4	5
4.	HIN 3 C 13	Modern Hindi Short Stories	20	80	100	4	5
<i>Only one elective Course from the following may be selected</i>							
5.	HIN 3 E 04	Dalit Literature	20	80	100	4	5
7.	HIN 3 E 05	Western Aesthetics	20	80	100	4	5
8.	HIN3 E 06 (SKT)**	Sanskrit	20	80	100	4	5
Total			100	400	500	20	25

IV Semester

Sl. No	Course code	Course title	Marks			Credit	Contact hours per week
			Internal	External	Total		
1.	HIN 4 C 14	Modern Hindi Novels	20	80	100	4	5
2.	HIN 4 C 15	Modern Hindi Plays	20	80	100	4	5
3.	HIN 4 C 16	Hindi Journalism and Media Studies	20	80	100	4	5
4.	HIN 4 PR	Project Report	10	40	50	2	5
	HIN 4 C 17	Viva voce	-	50	50	2	-
<i>Only one elective Course from the following may be selected</i>							
5..	HIN 4 E 07	Hindi Language and literature in Kerala	20	80	100	4	5
6.	HIN 4 E 08	Cyber Hindi	20	80	100	4	5
7.	HIN 4 E 09	Modern Hindi Poetry and Dhumil	20	80	100	4	5
Total			90	410	500	20	25

Consolidated details of the all four semesters:

Total No. of core papers and Credits (Excluding Project Report and viva voce)	Total No. of elective papers and credits	Credits for Project Report /credits for viva voce	Internal Marks	External Marks	Total Marks	Total number of Credit	Contact hours per semester (90 working days)
16(64)	3(12)	2 credits each (Total 4)	390 (Including 10 marks for Project Report	1610	2000	80	450

*/** Scheme and syllabus of the Elective papers-sanskrit (Codes- HIN 2 E 03 (SKT)), HIN 3 E 06 (SKT) will be prepared by the P.G.Board (Sanskrit) and the classes are engaged by the faculty of Sanskrit language and literature.

LIST OF COURSES

CORE COURSES

Sl.No.	Course Code	Course Title	Instructional Hrs per Week	Credit
1.	HIN 1 C 01	Medieval Hindi Poetry	5	4
2.	HIN 1 C 02	Comparative Study of Bhakthi Movement in Malayalam and Hindi	5	4
3.	HIN 1 C 03	Translation (Theory and Practice) and Functional Hindi	5	4
4.	HIN 1 C 04	General Linguistics	5	4
5.	HIN 1 C 05	Film Studies	5	4
6.	HIN 2 C 06	Development of Hindi Language	5	4
7.	HIN 2 C 07	Modern Hindi Poetry (Up to Nayi kavitha)	5	4
8.	HIN 2 C 08	Modern Hindi Prose Forms	5	4
9.	HIN 2 C 09	Structure and grammar of Hindi Language	5	4
10.	HIN 3 C 10	Contemporary Hindi Poetry	5	4
11.	HIN 3 C 11	Indian Literature	5	4
12.	HIN 3 C 12	Hindi Criticism and Ramvilas Sharma	5	4
13.	HIN 3 C 13	Modern Hindi Short Stories	5	4
14.	HIN 4 C 14	Modern Hindi Novels	5	4
15.	HIN 4 C 15	Modern Hindi Plays	5	4
16.	HIN 4 C 16	Hindi Journalism and Media Studies	5	4

Electives

Sl.No.	Course Code	Course Title	Instructional Hrs per Week	Credit
1.	HIN 2 E 01	Women Writing in Hindi and Krishna Sobti	5	4
2.	HIN 2 E 02	Indian Aesthetics	5	4
3.	HIN 2 E 03(SKT)	Sanskrit	5	4
4.	HIN 3 E 04	Dalit Literature	5	4
5.	HIN 3 E 05	Western Aesthetics	5	4
6.	HIN 3 E 06(SKT)	Sanskrit	5	4
7.	HIN 4 E 07	Hindi Language and literature in Kerala	5	4
8.	HIN 4 E 08	Cyber Hindi	5	4
9.	HIN 4 E 09	Modern Hindi Poetry and Dhumil	5	4

INTRODUCTION

1. Nature and aims of the Post Graduate Program

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 with in.

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 deviced by literature. Hence a sound study of language and literature is imperative for the purpose of generating a healthy social ambience. The program is deviced 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 program

1. The program 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 program. 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 identify the contribution and relevance of the works of giant figures of Hindi language and literature.

3. Admission to the Post Graduate program

Admission to the PG program 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 program on the basis of the marks/grades scored in the qualifying examination. Separate rank lists need to be prepared for reserved seats as per the existing rules. The maximum number of students admitted to the program shall not exceed the number of seats sanctioned by the University.

4. Duration of the program.

The regulation shall be called *The Regulation for the Postgraduate Program under Credit Based Semester System for Affiliated Colleges (KUCBSS- PG)*. The duration of the postgraduate programme shall be a minimum of 2 years consisting of 4 semesters. Semester means a term consisting of a minimum of 450 instructional hours distributed over 90 instructional days inclusive of examination days, within 18 five day academic weeks. The odd semester shall be held from JUNE to OCTOBER and even semester from NOVEMBER to MARCH. The PG program shall be completed within four semesters and the maximum period for completion is eight semesters (Four years).

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 program, 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. Improvement course and Repeat Course

Improvement course is course registered by a student for improving his or her performance in that particular course. Repeat course is a course that is repeated by a student for having failed in that course in an earlier registration. Principals of the affiliated colleges having the full right to admit students to Repeat courses within the sanctioned strength. The course will be completed as only by conducting the final examination. No regular student shall register for more than 20 credits per semester. The total minimum credits required for completing a PG Programme is 80.

7. Grace Grades

Grace grades shall be awarded in recognition of meritorious achievements in sports, arts, NCC, NSS by upgrading grades awarded to courses to the next higher grade.

8. Evaluation

Evaluation means the process of assessing the performance of the student. The evaluation scheme for each course shall contain two parts namely continuous Assessment (CA) and End Semester Examination (ESE). 20% marks (20 marks out of 100) shall be given to the continuous assessment (CA) and 80% marks (80 marks out of 100) shall be given to End Semester Evaluation (ESE). The Ratio of the marks between internal assessment and external evaluation is 1:4. Both internal assessment and external evaluation shall be carried out using marks with corresponding grade points in seven point indirect relative grading system. The students admitted to the P.G program shall be required to attend at least 75% of total classes held during each semester. Condonation of attendance to a maximum of 10% of the working days in a semester subject to a maximum of two times during the whole period of postgraduate program may be granted by the vice chancellor of the University. The percentage of marks assigned to various components for internal assessment is as follows-

Serial Number	Components	Percentage of internal marks
1	Two Test Papers	40
2	Two Assignments	20
3	One Seminar	20
4	Attendance	20

To ensure the transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of the external examination. There shall not be any chance for improvement for internal marks. The seminar must be evaluated by the respective course teacher in terms of structure, content, presentation and interaction. The marks awarded for various components of the continuous assessment shall not be

rounded off, if it has a decimal part. The total marks of the continuous assessment shall be rounded off to nearest whole number.

9. The end semester examination

The end semester examination in theory courses is to be conducted by the University with question paper set by the external examiners. There shall be a double valuation system of answer scripts. Among the two valuations one should invariably be done by the external examiner. The average of the two valuations shall be taken into account. If there is variation of more than ten percentage of maximum marks, the answer book shall be evaluated by a third examiner. The final marks to be awarded shall be the average of the nearest two out of three awarded by the examiner. There shall not be revaluation for the P.G. examinations. The result of the ESE shall be published within 45 days from the date of last examination.

10. Project Report

There shall be a project Report with dissertation to be undertaken by all students. The dissertation entails field work, report, presentation and viva-voce. The project report shall be carried out under the supervision of the teacher in the department. Two copies of the project report shall be submitted to the Head of the Department two weeks before the commencement of the ESE of the final semester. The external evaluation of the project report shall be conducted by the two external examiners. Plagiarism of dissertation is serious offense.

The students can take the topics for the dissertation related with the Hindi language and literature, inter disciplinary subjects, subject related with film, adivasi, environmental, women, comparative, theoretical studies etc. and even the students are free to choose independent research topics with the consent of the supervising teacher.

The dimension of the project report should be in A4 size. The two spiral binded copies of the final report may be submitted either in typed or in neatly hand written form. There should be 2cm margin in all sides in the portrait orientation. Words Count around would be minimum 10,000 words and maximum of 15,000 words.

11. The evaluation of the Project Report

The evaluation of the project report shall be made under the mark system. The evaluation of the project will be at two stages.

- 1. Internal evaluation (Supervising teacher will assess the project and award internal marks)**
- 2. External Evaluation (By two external examiners appointed by the University)**

The internal and external component is to be taken in the ratio 1:4. The internal Assessment should be completed two weeks before the last date of the fourth semester. A student shall be declared to pass in the project report course if he/she secures 40% of marks in both CA and ESE. There shall not be any improvement chance for the marks obtained in the project report. Viva-voce shall be conducted by two external examiners appointed by the University only. The maximum marks for the project report and course viva voce are 50 marks each.

The assessment of the different components of the project report may be taken as follows-

Internal viva 20% of the total (out of 10 marks)		
Serial Number	Components	Percentage of internal marks
1	Punctuality	20
2	Use of data	20
3	Scheme of report	40
4	Viva voce	20

External viva 80% of the total (out of 40 marks)		
Serial Number	Components	Percentage of internal marks and marks
1	Relevance of the topic	5% (2 Marks)
2	Statements of objectives	10% (4 Marks)
3	Methodology	15% (6 Marks)
4	Presentation of facts/figures/ language style diagram etc.	20% (8 Marks)
5	Quality of analysis	15% (6 Marks)
6	Findings and recommendations	10% (4 Marks)
7	Viva voce	25% (10 Marks)

12. Grading System

Grade in course is a letter symbol ie. O, A, B, C, D, E, F, C which indicates the broad level of the performance of the students in a course. Each letter grade assigned a grade point (G) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course. Credit point (P) of a course is value obtained by multiplying the grade point (G) by the credit.

The semester grade point average is the value obtained by dividing sum total of grade points (P) obtained by a student in the various courses taken in a semester by the total number of the credits taken by him or her in that semester. The grade points shall be rounded off to the two decimal places. SGPA shows the over all performance of a student at the end of the semester.

Cumulative grade point average (CGPA) is the value obtained by dividing the sum of credit points of all the courses taken by a student for the entire program by the total number of credits. CGPA shall be rounded off two decimal places. CGPA indicates the broad level of academic performance of the student in a program. An over all letter grade (Cumulative Grade) for the entire program shall be awarded to a student depending on his/her CGPA. Grading system shall be made on the basis of the seven point indirect relative grading system. The grading on the basis of a total internal and external marks will be indicated for each course and for each semester and for the total program. The guidelines are as follows-

Percentage of marks	Grade	Interpretation	Range of grade	Class
90 and above	O	Out standing	9-10	Firsr class with distinction
80 to below 90	A	Excellent	8-8.9	
70 to below 80	B	Very good	7-7.9	First class
60 to below 70	C	Good	6-6.9	
50 to below 60	D	Satisfactory	5-5.9	Second class
40 to below 50	E	Pass/adequate	4-4.9	Pass
Below 40	F	Failure	0-3.9	Fail

Credit Point = Grade Point X Credit

SGPA = Sum total of credit points of all courses in the semester

Total credits in that semester

CGPA = Sum of credit points of all completed semesters

Total credits acquired

13. Scheme of studies of the program

The Postgraduate program in Hindi contains 80 credits in total and the number of credits from elective/optional course shall vary between 4 and 12. Minimum credit for core courses be 68. No course shall have more than 4 credits and for course viva-voce and dissertation viva voce, the maximum credits shall be 4. There shall be a project Report for each student during one course of study and shall be submitted and evaluated at the end of the last semester. A comprehensive viva-voce examination on the project as well as the entire course contents shall be conducted at the end of the last semester on separate days by the external examiners only. The maximum marks for project viva-voce and course viva-voce are 50 marks each.

List of the Core courses and Elective Courses are annexed below. *The syllabus for the paper elective Sanskrit is designed by the Board of Sanskrit, Kannur University.* Each course consists of four credits and five instructional hours per week. The credit distribution of the fourth semester will be as follows-

Subject	Lecture per week	Project	Viva	Total
Contact Hours	20	5	-	25
Credits	16	2	2	20

14. 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 „PR“ for dissertation and the last digital number represents the serial number of the various courses.

15. Question Pattern:

General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed.

**SYLLABI
FOR
FIRST SEMESTER
M.A. (HINDI) EXAMINATION**

HIN 1 C 01
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(Lok Bharathi Prakasan). Kabir-Hazari Prasad Dwivedi Doha-Pada No.160-185(Rajkamal Prakasan). Kabir, his life and his social philosophy and its relevance, Revolutionary thoughts, Literature and its peculiarities Jayasi Grandhavali-Ramachandra Sukla (Nagamati Viyoga Khanda)(Vani Prakasan)-Jayasi Prema Bhavana-Folk Elements-Motifs (Kathanakruti) Literature and its peculiarities.

Module (3):Surdas: Bhramara Geetsar, Ramachandra Sukla-(Pada-25-50)(Viswa visdyalaya Prakasan) Surdas and his Krishna Bhakti, Philosophy, Language, Major features.

Module (4) :Thulasi, Uttara Kand-Rama Charita Manasa(Vani Prakasan) 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)

Suggested Reading:

- | | |
|----------------------------|--|
| 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 Chaturvedi | - Hindi Sahitya Aur Samvedana ka Vikas |
| 9. Nagari Pracharani Sabha | - Hindi Sahitya ka Brihath Ithihas |
| 10. Harbanslal | - Sur Aur Unka Sahithya |
| 11. Ram sajan Pandey | - Vidyapathi Vyakthi Aur Kavi |
| 12. Lala Bhagavan Din | - Sur Pancharathna |

- | | |
|---|-------------------------------------|
| 13. Harbanshlal Sharma | - Sur Aur Unka Sahitya |
| 14. Ramesh Kuntal Megh | - Thulsi Adhunik Vatayan se |
| 15. Thulsi ki Sadhana | - Acharya Viswanath Prasad Misra |
| 16. Acharya Ramachandra Sukla- | Goswami Thulsidas |
| 17. Dr. K.P. Singh and Viswanath Singh- | Sur Sandarbh Aur Drishti |
| 18. Ramachandr Sukla | - Jayasi Granthavali ki bhoomika |
| 19. Ramachandra Sukla | - Goswami Thulasidas |
| 20. Manager Pandey | - Bhakta Kavya Parampara Aur Surdas |
| 21. Viswanath Prasad Misra | - Bihari |
| 22. Vijayendra Snathak | -Kabir |
| 23. Vijayadev Narayan Sahi | -Jayasi |
| 24. Premshankar | -Bhakthi Sahithya Ki Bhoomika |
| 25. Lallan Rai | -Tulasi ki Sahithya Sadhana |

Further Reading:

- | | |
|-----------------------------------|---|
| 1. Viswanatha Prasad Mishra | - Hindi Sahitya ka Atheeth |
| 2. Vijayendra Snathak | - Hindi Sahitya ka Ithihas |
| 3. Jayakisan Prasad
Khandelwal | - Hindi Sahitya ki Pravritthiyam |
| 4. Rameshchandra Sharma | - Hindi Sahithya ka Ithihas |
| 5. Ishwar Datt Seel | - Hindi Sahjithya ka Adikal
-Hindi Sahithya ka Madhyakal |
| 6. Ramsajan Pandey | - Hindi Sahithya ka Ithihas |
| 7. Sivaparasad Singh | -Vidyapathi |
| 8. Dr. Iqbal Ahmed | - Madhyakaleen Sanskriti ke Sufi Kviyom ka
Yogadan |
| 9. Udayabhanu Singh | - Thulsidas |
| 10. Dr. Iqbal Ahmed | - Mahakavi Jaysi Aur Unka Kavya Ek
Anusheelan |
| 11. Parasuram Chaturvedi | - Uttar Bharath ki Santha Parampara |
| 12. Manajer Pandey | - Bhakti Andholan Aur Surdas |
| 13. Chandra Bhan Ravat | - Sur Sahitya ka Navamoolyankan |
| 14. Harivamshlal Sarma | - Surdas |
| 15. Dharmavir | - Kabir ke Alochak |
| 16. Dharmavir | -Kabir ke kuch Aur Alochak |
| 17. Baldev Vamsi | - Kabir ki chintha |
| 18. Sukhvindar Kaur Pal | - Kabir ka Loka Thathvik Chinthan |
| 19. Ramkumar Misra | - Sant Kabir |
| 20. Viswambhar Manav | - Pracheen kavi |
| 21. Shyam manohar Pandey | -Madhyayugeen Premakhyan |
| 22. Ramakumar Varma | - Bihari Satsai |
| 23. Ram Dhar Tripathi | - Ghananand Kavya Kausthub |
| 24. Savithri Singh | -Jayasi |
| 25. Raghuvamsa | - Jayasi Ek Adhyayan |
| 26. Harbhans Lal | -Surdas |
| 27. Parasuram Chaturvedi | - Manas Ki Ramakatha |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|---------|
| 1. Annotation Type Question (4 out of 7) | 4x5-20 |
| 2. Paragraph Type Question(3out of 5) | 3x8- 24 |
| 3. Essay Type Question (3 out of 5) | 3x12-36 |
- Maximum marks : 80

I Semester M.A. (Hindi) Examination
Model Question Paper
HIN 1 C 01
MEDIEVAL HINDI POETRY

3 Hours

Maximum marks : 80

I. निर्देश- चार प्रश्नों की समीक्षात्मक व्याख्या कीजिए-

4x5=20

1. पुरतना इन नयन पूरी

तुम तो कहत अवननि सुनि समुझत,
थे याहीदुःख भरनि बिसूरी।
हरि अंतर्यामी सब जानत बुद्धि विचारत बचन समूरा।
वैरस रूप रतन सागर निधि क्यों मनि पाय खवावत धूरी।
रहु रे कुटिल चपल, मधु लंपट कितव संदेश कहत कटु कूरी
कहां मुनि ध्यान कहाँ ब्रजयुवती! कैसे जात कुलिस करि पूरी।।
देखु प्रगट सरिता सागर सार, सीतल, सुभग स्वाद रुचि रूरी।
सूर स्वति जल बसै जिय चातक चित लागत सब सूरी।

2. नैहर में दाग लगाय आय चुनरी ऊ रंगरेजवा कै मरम एन जानै
नहि मिलै धोबिया कौन करै उजरी ।

तन कै कुडी शान कै सौंदन
साबुन महंगा बिछाय या नगरी
पहिरि ओडिगे चली ससुरिया
गांव के लोग कहै बडी फुहरी
कहै कबीर सुना भई साधो
बिना सद्गुरु कबहुँ नहि सुधरी।

3. जातुधान भालू कजि केवट विहंग जो जो
पाल्यो नाथ सद्य सो सो भयो काम काज को
आरत अनाथ दीन मलिन सरन आए

राखे अपनाइ, सो सुभास महाराज को
ज्राम तुलसी पै भोंडों भांग ते कह्यो दास
कियो अंगीकार ऐसे बडे दगाबाज को
साहेब समत्थ दशरथ के दयालू देव
दूसरो न तो सो तुही आपने की लाज को।

4. नागमति चितउर पथ हेरा, पिउ जो गए पुनि कीन्ह न फेरा
नागर काहु नारि बस परा, तेई मोर पिऊ मोसौ हरा।।
सुआ काल होई लेइगा पीऊ। पिऊ नहि जात जात वरु जीऊ।।
भएऊ नारायण बावन करा राजकरत राजा बलि छरा।।
करन पास लीन्हेऊ कैछंद। प्रिय रूप धारि झिलमिल इंदू।।
मानत भोजी गोपी चंद जोगी। लेइ अपसवा जलंधरजोगी।

II. किन्हीं 3 प्रश्नों के आलोचनात्मक उत्तर लिखिए। (अधिकतम 150 शब्द) 3x8= 24

5. सूर की दार्शनिकता।
6. जायसी का वियोग वर्णन।
7. कबीर की प्रासंगिकता।
8. तुलसी की भाषा
9. कबीर का राम
10. सूर की भक्ति
11. तुलसी का राम

III. किन्हीं तीन प्रश्नों पर निबंध लिखें। (अधिकतम 300 शब्द) 3x12=36

12. कबीर एक विद्रोही कवि है- इसकी उपयुक्तता पर सोदाहरण विचार करें।
13. जायसी की प्रेमभावना पर प्रकाश डालिए।
14. सूरदास के पदों के शिल्पपरक तत्वों पर विचार करें।
15. तुलसीदास की लोकमंगल की भावना पर प्रकाश डालिए।
16. कबीर ने मध्यकालीन जनता का नेतृत्व किया था- इस कथन की पुष्टि कीजिए।

HIN 1 C 02
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.

Suggested Reading:

1. Erumeli Parameswaran Pillai-MalayalaSahityam
Kalaghattangaliloode
2. Panmana Ramachandran - Sampoorana 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. Thulsidas - Ramacharithmanas
12. Dharmapal maini - Madhyayugeen Nirgun Chethana
13. Ramachandra Tiwari - Kabir Meemamsa
14. Rajdev Singh - Santhom Ki Sahaj Sadhana
15. Asa Gupta - Bhakthi Sidhanth
16. Viswanath Prasad Misra - Thulsi ki sadhana
17. Rajalakshmi Varma - Acharya Vallab aur Unka Dharsan

Further Reading:

1. Velayudhan Panickassery - Keralam Pathinanjum Pathinarum
Noottandukalil
2. Hardev Bahari - Soorsagar Sateek. Vol-1&2
3. P.KParameswaran Nair - Malayalam Sahithya Ka Ithihas
4. Bhaskaran Nair - Malayalam Sahithya Ka Ithihas

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|---|----------|
| 1. Short answer type questions (7 out of 9) | 7x2 =14 |
| 2. Paragraph Type Questions(6 out of 9) | 6x5 = 30 |
| 3. Essay Type Questions (3 out of 5) | 3x12=36 |
| Maximum marks : 80 | |

**I semester M.A.(Hindi) Examination
Model Question paper
HIN 1 C 02**

COMPARATIVE STUDY OF BHAKTHI MOVEMENT IN MALAYALAM AND HINDI

Time: 3Hours

Maximum Marks : 80

1. निर्देश:- 7 प्रश्नों के संक्षिप्त उत्तर दें । 7x2=14
 1. एषुत्तच्छन की 4 रचनाओं के नाम दें।
 2. चेरुश्शेरी का पूरा नाम लिखिए।
 3. हिन्दी के प्रमुख चार निर्गुण संत कवियों के नाम दीजिए।
 4. पूंतानम की रचना की 4 विशेषताएँ लिखिए।
 5. पाट्टु से क्या तात्पर्य है?
 6. 'अद्वैत' से क्या तात्पर्य है?
 7. चेरुश्शेरी की काव्य पद्धति का नाम दीजिए।
 8. आल्वार संतों के प्रमुख 4 कवियों के नाम दें।
 9. रामानंद की चार रचनाओं को नाम दें ।
- ii निर्देश- छः प्रश्नों के आलोचनात्मक उत्तर लिखिए। (अधिकतम 150 शब्द) 6x5=30
10. कबीर का राम

11. तुलसी का समन्वय
12. पूतानम का दर्शन
13. नवधा भक्ति
15. आलवार संत
16. चेरुशेरी एवं सूर का कृष्ण

II. निर्देश- तीन प्रश्नों पर निबंध लिखिए-- (अधिकतम 300 शब्द)

3x12=36

17. हिन्दी एवं मलयालम के भक्ति आंदोलनों की तुलना कीजिए।
18. तुलसी एवं एषुत्तच्छन की दार्शनिक मान्यताओं पर प्रकाश डालिए।
19. सूर एवं एषुत्तच्छन की भाषा की तुलना कीजिए।
20. हिन्दी एवं मलयालम के भक्ति आंदोलन की सांस्कृतिक पृष्ठभूमि पर प्रकाश डालिए।
21. कबीर की वर्तमान प्रासंगिकता पर विचार कीजिए।

HIN 1 C 03
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)-standardisation 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 communique.

Suggested reading:

- | | |
|-------------------------------|---|
| 1. Bholanath Tiwari | - Anuvad vigyan |
| 2. Poorandas Tandan | - Anuvad Sadhana |
| 3. N.E. Viswanatha Iyer | - Anuvad Bhashayem Aur Samasyayem |
| 4. G.Gopinathan | - Anuvad: Sidhanth Evam Prayog |
| 5. Anuvad Patrika | - New Delhi |
| 6. Dr. Arsu | - Sahitya Anuvad Samvad Aur Samvedana |
| 7. Dr. Iqbal Ahmed | - Rajabhasha Hindi Vikas ke Vivid Ayam |
| 8. Dept. of Official Language | - Rajabhasha Sambandhi Niyam Pustak |
| 9. Harimohan | - Rajabhasha Hindi Mein Vygyanik
Anuvad Ki Samasyayem. |
| 10. Reetha Rani alival | -Anuvad Prakriya Evam paridrisya |
| 11. Chandrabhan Rawat/Dileep | Singh-Anuvad Awadharana Evam Anuprayog |
| 12. Dileep Singh | - Vyavasayik hindi |
| 13. Sreevasthav /Goswamy | -Anuvad Sidhnath Aur Samasyayem |
| 14. Dungal Jhalate | - Prayojan Mollk Hindi:Sidhanth Aur Prayog |
| 15. Iqbal Ahmmmed | -Rjabhasha Hindi Pragathi Aur Prayog |
| 16. Kailash Chandra Bhatia | -Rajabhasha Hindi |
| 17. Kailash Chandra Bhatia | - kamkaji Hindi |
| 18. Viswanath Iyyer | - Anuvad kala |

Further Reading:

- | | |
|--------------------------|---------------------------|
| 1. Anand Prakash Khemani | - Anuvad kala kuch vichar |
|--------------------------|---------------------------|

- | | |
|-------------------------------------|--|
| 2. Kumaran. K.C. | - Ekkiswim Sadi mein Anuvad Ki Disa
Evam Dasa. |
| 3. Prabhath Prakasan | - Anuvad Kala Sidhanth Aur Prayog |
| 4. Theodre Savioury | - Arts of Translation |
| 5. Leonar Cestor seemer | |
| 6. And Warberg | - Aspects of Translation |
| 7. Eugene A Nida | - Towards a Science of Translation |
| 8. Sarthak Prakasan | - Srijanathmak Sahitya Anuvad Ki Samasyayem |
| 9. Vani Prakasan | - Sahitya Anuvad Samvad Aur Sameeksha |
| 10. Rajamani Sharma | - Anuvad Vigyan Sidhanth Aur Prayogik
Sandharbh |
| 11. Suresh Kumar | -Anuvad Sidhanth ki roopa rekha |
| 12. Madhu Dhavan | -Bhashantharan Kala-Ek Parchaya |
| 13. Shiva narayan Chathurvedi | -Pralekhan Swaroop/ Tippanti Praroop |
| 14. Prabhakaran Hebbar Illath | - Rajabhasha Hindi Vivid ayam |
| 15. Nida A Stanford | - Language Structure and Transaltion |
| 16. Nida and Taper Leiden | -The theory of Traslation |
| 17. Catford C.J | - Linguistic Theory of Translation |
| 18. T. Savoury | - Art of Translation |
| 19. A. P Swemani | - Anuvad kala Kuch Vichar |
| 20. Charudev Sasthri | - Anuvad kala |
| 21. Jayanthi Prasad Notiyal | - Anuvad Sidhanth Aur vyavahar |
| 22. Lakhmikanth Pandey
parichaya | -Anuvad ka Saidhanthik Aur vyavaharik |
| 23. Sreevasthav Sahai(Edt.) | - Hindi ka Samajik SAndharbh |
| 24. Sreevasthav Goswami | - Anuparayukth Bhasha vigyan |
| 25. B.N.Tiwari | -Karyalayeen Anuvad Ki Samasyayem |
| 26. Kalanath Shasthri | - Manak Hindi Ka Swaroop |
| 27. Gopinath Sreevasthav | -Sarkari karyalayom mein Hindi ka Prayog |
| 28. Alok Kumar Rasthogi | -Hindi Meim Vyavaharik Anuvad |
| 29. Theodre Savry | - Art of Translation |
| 30. Achuthan A. | - Natyanuvad Sidhanth Aur Vivechan |
| 31. Gopinathan G. (Edt.) | - Problems of Translation |
| 32. Arsu | - Sahithyanuvad: Sidhanth Aur Samvadana |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|------------------|
| 1. Paragraph Type Questions (4out of 7) | 4x5=20 |
| 2. Essay Type Questions(2 out of 4) | 2x12=24 |
| 3. Translation passage(2out of 3) | 2x6=12 |
| 4. Letter drafting(2 out of 3) | 2x7=14 |
| 5. Technical terminology (4 out of 4) | |
| (4 from English to Hindi and
from Hindi to English) | 4x.5=2
4x.5=2 |

6. Sentence translation (4 out of 4)
(4 from English to Hindi and
4 from Hindi to English)

3x.1=3

3x.1=3

Maximum marks : 80

I Semester M.A.(Hindi) Examination
Model Question Paper
HIN 1 C 03

TRANSLATION (THEORY AND PRACTICE) AND FUNCTIONAL HINDI

3 Hrs.

Maximum marks : 80

I. निर्देश- ४ प्रश्नों के उत्तर लिखिए

(अधिकतम 150 शब्द)

4x5=20

1. लिप्यंतरण एवं प्रतिलेखन
2. अनुवाद एवं अनुसृजन
3. लोकोक्तियों का अनुवाद
4. नाटक अनुवाद की समस्याएँ
5. अनुवाद की उपयोगिता
6. राजभाषा हिंदी
7. पारिभाषिक शब्दावली की विशेषताएँ

II. दो प्रश्नों पर निबंध लिखिए-। (अधिकतम 300 शब्द)

2x12=24

8. कविता के अनुवाद की समस्याओं पर प्रकाश डालिए।
9. अनुवाद की प्रक्रिया पर विवेचना कीजिए।
10. अनुवाद के प्रकारों पर प्रकाश डालिए।

III. निर्देश- २ पत्र लिखिए।

2x6=12

11. क. श्री. राजेश वर्मा का स्थानांतरण कलकत्ता से तिरुवनंतपुरम हो गया है। इस पर आधारित कार्यालय आदेश का मसौदा तैयार कीजिए।

ख. श्री रांघव, अवर सचिव का स्थानांतरण गृह मंत्रालय से विदेश मंत्रालय में किया गया है। इसपर आधारित एक अधिसूचना का मसौदा तैयार कीजिए।

IV. निर्देश- २ प्रश्नों के उत्तर दीजिए - अनुवाद कीजिए।

2x7=14

12. श्री भल्ला सहायक अभियंता हैं। वे केंद्रीय लोक निर्माण विभाग में काम करते हैं। उनको भवन निर्माण के पर्यवेक्षण का काम सौंपा गया था। भवन निर्माण के लिए पांच करोड़ रूपए की राशि मंजूर की गई थी। लेकिन भल्ला के कुशल पर्यवेक्षण में यह भवन चार करोड़ बीस लाख रूपए में बनकर तैयार हो गया। निमाण के बाद मुख्य अभियंता के आदेश से भवन का निरीक्षण कराया गया। निरीक्षण रिपोर्ट में कहा गया था कि मैदान की सतह मुख्य भवन की सतह से पच्चीस सेंटीमीटर से कम है। इसलिए मैदान से मिट्टी निकाली गई। इसके लिए चालीस लाख रूपए खर्च हुए। काम पूरा हो जाने के बाद भवन का निरीक्षण दूसरी बार किया गया। इस बार आए अधिकारियों ने कर्मचारियों की कार्यकुशलता की प्रशंसा की। लेकिन यह आपत्ति उठाई कि मैदान से जल निकासी के लिए नालियां अवश्य बनाई जाएं। इस कार्य के लिए चालीस लाख व्यय हुए। काम पूरा हो जाने के बाद भवन निर्माण प्रमाण पत्र जारी किया गया।

13. Environmental perspectives has been attained a novel vivacity in the arena of human thinking mainly after post 1990s and global summits were convened and are being

convened to make serious discussions on the environmental aspects of the present world. The valuable discussions are also being made by the experts in the different genres of knowledge and that created a new kind of awareness among the common populace that is reflected in the field literature. The degeneration of the environment is the main concern of the day and that raises interrogation on the human existence of the present and future. The environmental perspectives make advocacy of preservation and improvement of natural environment and the attempt to generate a socio-political movement to restrain the degeneration of the environment and the ultimate mission of this kind of awakening is the conservation and preservation of the environment and the bio- existence.

14. राजु- नमस्ते।
 मोहन- नमस्ते।
 राजु- आप कहां से आते हैं।
 मोहन- मैं कण्णूर से आ रहा हूं।
 राजु- आप भी साक्षात्कार के लिए आए हो?
 मोहन- हां जी।
 राजु- आप तो कैसे आए?
 मोहन- रेल गाड़ी से
 मोहन- आप?
 राजु- बस से
 मोहन- आप को बु ला रहे हैं?
 राजु- बाद में मिलेंगे।
 मोहन- धन्यवाद
 राजु- धन्यवाद

V. समतुल्य हिंदी शब्द लिखिए।

4x.5=2

15. 1. Implementation
 2. Head Office
 3. Food Corporation of India
 4. Inspection

16. समतुल्य अंग्रेजी शब्द लिखिए

4x.5=2

1. कार्यवाही
 2. कार्य प्रणाली
 3. प्रधान सचिव
 4. तदर्थ नियुक्ति

VI. हिंदी में अनुवाद करें।

3x1=3

17. 1. Approved as proposed
 2. Disciplinary action has been taken
 3. Anomalies are being rectified

18. अंग्रेजी में अनुवाद करें।

3x1=3

1. भवन निर्माणाधीन है।
 2. यथासमय नियुक्ति की जाएगी।
 3. मामले के निपटान में विलंब किया गया है।

HIN 1 C 04
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, polyonymy, 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

Suggested Reading:

- | | |
|-------------------------------|---|
| 1. Bholanath Tiwari | - Bhashavigyan |
| | -Bhashavigyan Kosh |
| 2. Devendranath Sharma | - Bhashavigyan ki Bhoomika |
| 3. H. Parameswaran | - Bhashikee ke pramanik sidhanth |
| 4. Devisankar Dwivedi | - Bhasha Aur Bhashikee |
| 5. Rajamani Sharma | - Bhashavigyan |
| 6. Ramkishore Varma | -Adhunik Bhasha Vigyan Ke Sidhanth |
| 7. Kishoridas Vajpeyi | -Bharathiya Bhasha vigyan |
| 8. Raveendranath Sreevasthav | - Anuprayukth Bhasha Vigyan Sidhanth
Evam Prayog |
| 9. Raveendranath Sreevasthav | - Hindi Bhasha Samrachan ke vivid ayam |
| 10. Raveendranath Sreevasthav | -Bhasha Vigyan Saidhanthik Chintan |
| 11. Baburan Saxena | - Samanya Bhasha Vigyan |
| 12. Udaya Narayan Tiwari | - Bhasha Ki Roopa Rekha |
| 13. Ravindranath Sreevasthav | - Bhashavigyan Ki Sanrachana |
| 14. Bholanath Tiwari | - Hindi Ki Sanrachana |
| 15. Dheerendra Varma | - Hindi ka Ithihas Aur Devanagari Lipi |
| 16. Ravindranath Sreevasthav | -Anuparayukth bhasha Vigyan |

Further Reading:

- | | |
|-----------------------|--|
| 1. M.S. Jain | -Bhasha Evam Bhashavigyan |
| 2. Hocket | - A course in modern linguistics |
| 3. H.A. Wilson | - An introduction to descriptive Linguistics |
| 4. Geoffrey Finch | - How to study linguistics |
| 5. K.N. Anandan | - Bhashasasthrathile Chomskian Viplavam |
| 6. George Yule | - The study of language |
| 7. Mahavir Saran Jain | - Bhasha Evam Bhasha Vigyan |
| 8. Suresh Kumar | -Saili vigyan |
| 9. Kisoridas Vajpeyi | - Hindi Sabdanusasan |
| 10. hardeva Bahari | -Hindi: Udhbhav, vikas Aur Roop |
| 11. Ambhaprasad Suman | - Bhasha vigyan Sidhanth Aur Prayog |
| 12. Sooraj bhan Singh | - Hindi ka Vakyathmak Vyakaran. |
| 13. Viswanath Prasad | -Bhasha vygyanik Sarvekshan. |
| 14. John Lyons | - New Horizons in Linguistics |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|---|----------|
| 1. Short Answer Type Questions(7 out of 10) | -7x2=14 |
| 2. Paragraph Type Questions (6 out of 9) | -6x5=30 |
| 3. Essay Type Questions (3out of 5) | -3x12=36 |

Maximum marks : 80

First Semester M.A. (Hindi) Examination Model Question paper

HIN 1 C 04 GENERAL LINGUISTICS

3Hrs.

Maximum Marks -80.

I. निर्देश ७ प्रश्नों के संक्षिप्त उत्तर लिखिए।

7x2=14

1. परोल से क्या तात्पर्य है?
2. पिडजिन किसे कहते हैं?
3. द्विभाषिकता क्या है?
4. बहुकालिक अध्ययन किसे कहते हैं?
5. चार उच्चारण अवयवों के नाम दीजिए।
6. आई,पी.ए. से क्या तात्पर्य है?
7. ध्वन्यात्मक लिपि की चार विशेषताएँ लिखिए।
8. अनुतान की परिभाषा दीजिए।
9. लिपि क्या है?

II. निर्देश- छह प्रश्नों के उत्तर लिखिए । (अधिकतम 150 शब्द)

6x5=30

10. जीभ
11. मानव भाषा की विशेषताएँ
12. भाषा एवं बोली
13. एककालिक अध्ययन
14. बहुअर्थकता
15. आक्षरिक लिपि
16. देवनागरी लिपि

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए-। (अधिकतम 300 शब्द)

3x12=36

17. अर्थपरिवर्तन के कारणों पर प्रकाश डालिए।
18. लिपियों के विकास के विविध चरणों पर प्रकाश डालिए।
19. रूपिम के विविध प्रकारों को सोदाहरण प्रस्तुत कीजिए।
20. वाक्य के रूपान्तरण प्रक्रिया को समझाइए।

**HIN 1 C 05
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 institutes, 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 contemporery society., Film show (Minimum Five Cenemas). Students may visit film studios, institutes, galleries, film cities to familiarize with the state of art of the facilities of film making.

Suggested Reading

- | | |
|----------------------|--------------------------------------|
| 1. Firoz Rangoonwala | - Bharatheey Chalachithra ka Ithihas |
| 2. Ajay Brahmaj | - Cinema Samakaleen Cinema |
| 3. Rajendra Pandey | - Patakatha Kaise Likhen |
| 4. Manohar Shyam | - Patakatha Likhen Ek Parichay |
| 5. M.F Thomas | - Sinimaye Kandethal |
| 6. Mannarkad Mathew | - Chalachithra Swaroopam |
| 7. Vijaykrishnan | - Malayala Sinimayute Katha |
| 8. Mahendra Mithal | -Bharathiya Chalachithra |
| 9. Satyajit Ray | - Pather Panjali aur filmi jagat |
| 10. T. Sasidharan | -Cinema ke char Adhyaya |
| 11. T. Sasidharan | -Yadom ki Barat |

Further Reading

- | | |
|-----------------------|-------------------------------|
| 1. Bachan Sreevasthav | - Bharatheey filmon ki Kahani |
| 2. Anwar Jamal | - Hollywood, Bollywood |
| 3. Vinod Bharadwaj | - Cinema Kal Aaj Kal |
| 4. Honest Lizern | - A Picture History of Cinema |
| 5. S.H. Boocg | - Film Industry of India |
| 6. B.K. Adarsh | - Film Industry of India |

7. Pudovkin	- Film Technique
8. Rahi masoom Raja	-cinema Aur Sanskriti
9. Joseph Dikvel	-chaalachithra Bhasha
10. Vijayakrishnan	-Chalachithra Sameeksha
11. Omlkar Prasad maheswari	-Hindi Chithrapat ka Udhbhav Evam Vikas
12. Eric Burnov S Krishna Swami	-Indian Film
13. chithanand Das Gupta	-Portrate of Satyajit Ray
14. Any Villarjo	- The basic film studies
15. Shohini Chaudari	-Feminist Film Thoughts
16. Ajay Brahmamaj	- Cenema ki soch/ cinema Samakaleen Cinema
17. Javed Akthar	-cenema ke bare meim
18. Mannu Bhandari	- Katha –Patakatha
19. T. Sasidharan	-Gatha rahe mera dil

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

1. Paragraph Type Question(10 out of 14)	10x5=50
2. Essay Type Question (3 out of 5)	3x10=30
Maximum marks : 80	

**First Semester M.A. (Hindi) Examination
Model Question Paper
HIN 1 C 05
FILM STUDIES**

3 Hrs.

Maximum marks : 80

- I. निर्देश- 10 प्रश्नों के उत्तर दीजिए। (अधिकतम 150 शब्द) 10x5=50
1. सिनेमा एवं कला
 2. मूक सिनेमा
 3. सिनेमा एवं जनजीवन
 4. बर्गमैन
 5. अडूर की फिल्में
 6. फाल्के
 7. पटकथा लेखन
 8. फिल्मी गीत
 9. फिल्म की भाषा
 10. फिल्म की उपयोगिता
 11. नवीन फोटोग्राफी तकनीक
 12. बोलीवुड सिनेमा
 13. भारत के प्रमुख फिल्मी अध्ययन संस्थान
- II. निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द) 3x10=30
14. भारतीय फिल्म के विकास के विविध चरणों पर प्रकाश डालिए।
 15. फाल्के की फिल्मों की विशेषताएँ बताइए।
 16. चार्लो चाप्लिन की फिल्मी देन पर निबंध तैयार कीजिए।
 17. साहित्य एवं सिनेमा के संबंध में निबंध तैयार कीजिए।

**SYLLABI
FOR
SECOND SEMESTER
M.A.(HINDI) EXAMINATION**

HIN 2 C 06
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.

Suggested Reading:

1. Kailash Chandra Bhatiya - Hindi Akshar Thatha Uskee Seema
2. Udaya Narayan Tiwari - Hindi Bhasha ka Udbhav Aur Vikas
3. Bholanath Tiwari - Bhasha vigyan
Devanagari Lipi
4. Rajmal Bora - Bharath ki Bhashayem
5. Rajmani Sharma - Adhunik Bhasha Vigyan
6. Bholanath Thiwari - Hindi Bhasha ka Ithihas
7. Suneeth Kumar Chatterji - Bharathiya Arya bhasha Aur Hindi

Further Reading:

1. Dr. V.N. Tiwari - Hindi Dwaniyam thatha Unka Ucharan
2. Padith Banne - Bhasha Vigyan Evam Hindi Bhasha
3. Hanmanth Rav Pateel - Bhasha Vigyan evam Hindi Bhasha
4. Gunakar Moole - Bharathiya Lipiyom Ki kahani
5. Jithendra Vatsa - Bhasha Vigyan aur Hindi Bhasha
6. Ravi dutt - Bhasha Vigyan Ki Rooparekha
7. Jnanaraj Gaikward - Hindi Bhasha Vigyan Parichaya
8. Pandith Banne - Bhasha Vigyan Evam Hindi Bhasha

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

1. Short Answer Type Question(7 out of 9) - 7x2 =14
2. Paragraph Type Question(6 out of 9) - 6x5 = 30
3. Essay Type Question (3 out of 5) - 3x12 =36

Maximum marks : 80

II Semester M.A. (Hindi) Examination

Model Question Paper

HIN 2 C 06

DEVELOPMENT OF HINDI LANGUAGE

3 Hours

Maximum marks : 80

i. निर्देश- 7 प्रश्नों के संक्षिप्त उत्तर दें।

7x2 =14

१. अवहट्ट किसे कहते हैं?
2. मानक भाषा से क्या तात्पर्य है?
3. नागरी लिपि की 4 विशेषताएँ बताइए।
4. खड़ीबोली कहाँ बोली जाती है?
5. अवधी भाषा के प्रमुख भक्त कवियों के नाम दें।
6. राजस्थानी की चार बोलियाँ क्या-क्या हैं?
7. अपभ्रंश किसे कहते हैं?

ii निर्देश- छह प्रश्नों के उत्तर दें। (अधिकतम 150 शब्द)

6x5=30

8. पाली-प्राकृत-अपभ्रंश
9. देवनागरी लिपि का मानकीकरण
10. कंप्यूटर एवं हिंदी
11. अवधी
12. ब्रज
13. खड़ीबोली
14. एककालिक एवं बहुकालिक अध्ययन

iii निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द)

3x12=36

15. काव्य भाषा के रूप में ब्रज के विकास पर प्रकाश डालिए।
16. तुलसीदास के भाषा प्रयोगों पर प्रकाश डालिए।
17. आधुनिक काल में खड़ीबोली में हुए विकास पर प्रकाश डालिए।
18. विज्ञान एवं भाषा के सहसंबंध पर विचार कीजिए।
19. देवनागरी लिपि के विकास के विविध चरणों पर प्रकाश डालिए।

HIN 2 C 07
MODERN HINDI POETRY (UP TO NAYIKAVITHA)

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-ed. Ramvilas Sharma (Rama ki Sakthi Pooja, Kukurmutha), Yama-first 3 poems., Parivarthan, Nauka Vihar(Panth)

Poems for General Study:

Module (3) : kaidi aur kokila (Makhanlal Chaturvedi), Bookh (Bachan), Jhoote Pathe (Blalakrishna 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 Deat ladki he , Matiyari Nadi meim (kedarnath Agrawal) Asadhya veena, Ek Bhoondh Sahasa Uchali (Agneya) Andhere meim (Mukthi Bodh) Magadh (Sreekanth Varma), Saudharya bodh (Saksena), do neeli ankhem (Kumavar Narayan).

Suggested Reading:

- | | |
|---------------------------|---|
| 1. Namvar Singh | - Chayavad |
| 2. Ram Swaroop Chaturvedi | - Prasad ,Panth, Nirala |
| 3. Ganapthi Chandra Gupta | - Mahadevi: Naya Moolyakan |
| 4. Nanda dulare Vajpeyi | -Jayashankar Prasad/ kavi Nirala |
| 5. Ganga Prasad Pandey | - Maheeyasi Nahadevi |
| 6. Dwarika Prasad Saxena | - Kamayani Meim Kavya,Sanskriti, Darsan |
| 7. Bachan Singh | - Kranthi kari Kavi Nirala |

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|----------------------------|--|
| 8. Krishna dutt Paleeval | - Maithili Saran Gupta:Prasamgikatha ke Agradoot |
| 9. Nagendra | - Kamayani ke Adhyayan ki Samasyayem |
| 10. Ramvilas Sharma | - Nirala |
| | - Nirala Ki Sahitya Sadhana |
| 11. Bachan Singh | - Krantikari Kavi Nirala |
| 12. Doodhnath Singh | - Nirala Ki Athmahantha Astha |
| 13. Padma Sinh Sharma | - Nirala |
| 14. Lakshmikanth Varma | - Nayi Kavitha ke Prathiman |
| 15. Nandakishore Naval | - Muktibodh Kavya Aur Samvedana |
| 16. Ramswaroop Chathurvedi | - Agneya Aur Adhunik Rachana ki |
| 17. Namvar Singh | - Kavitha ke Naye Prathiman Samasyayem |
| 18. Prabhakar Machwe | -Hindi Ke Sahithya Nirmatha Maithili Saran Gupta |
| 19. Anand Prakash Dixit | -Mathili Saran Gupta |
| 20. Nagendra | -Saketh ke Adhyayan Ki Samasyayem |
| 21. Nagendra | -Maithili Saran Gupta-Punarmoolyankan |
| 22. Ramvilas Sharma | -Nirala Ki Sahithya Sadhana |
| 23. Nagendra | - Sumithranandan Panth |
| 24. Ramesh Chandra Gupta | - Mahadevi Varma ka Kavya Vaibhav |
| 25. Indranath madan | -Mahadevi Varma |
| 26. Paramanand Sreevasthav | - Mahadevi Varma |
| 27. Mukthibodh | -Kamayani ka Punarmoolyankan |

Further Reading:

- | | |
|-----------------------------|--|
| 1. Prmaod Singha | -Chayavadi Kaviyom ka Sanskritik Drishtikon |
| 2. Meera Sreevasthav | -Nirala ka Kavya: Vivid Sandharbh |
| 3. Suvas mahale | - Makhn lal Chathurvadi ki kavithavom meim Rashtriya Bhavana |
| 4. Kumar Krishna | -Samakaleen kavitha ka Beejganith |
| 5. Viswanath Prasad Tiwari | - Samakaleen Kavitha- Rachana ke Sarokar |
| 6. Govinda Rajaneesh | - Samasamyik Hindi Kavitha -Vivid Paridrisya |
| 7. Nanda Kishore Naval | - Kavitha ki Muki |
| | - Samakaleen Kavya Yathra |
| 8. Jagadeesh Chathurvedi | - Adhunik Hindi kavitha |
| 9. Sukhbir Sinha | - Hindi Kavitha ki Samakaleen Chethana |
| 10. Vijaya Kumar | - Satothari Kavitha – Parivarthith Disayem |
| | - Kavitha ki Sangath |
| 11. Rakesh kumar | - Samakaleen Kavitha ki Rachana Prakriya |
| 12. Omkar Sarad | - Nirala Smriti Grandh |
| 13. Ganesh Datt Sreevasthav | - Mahapran Nirala |
| 14. Budha Sen Nihar | - Viswakavi Nirala |
| 15. Ashok Vajpeyi | - Kavitha Ka Janapat |
| 16. Santhosh Kumar | - Nayi Kavitha ka Pramukh Hasthakshar |
| 17. Premshankar | -Nava Swachandathavad |
| 18. Ramvilas Sharma(Edt.) | -Shram ka Sooraj |
| 19. Ram Rathan Bhatnagar | -Nirala |
| 20. Indranath madan | - Sumithranandan Panth Ek Parisamvad |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|---|------------|
| 1. Short Answer Type Question(5 out of 9) | - 5x1 =5 |
| 2. Paragraph Type Question(3 out of 5) | - 3x5 = 15 |
| 3. Essay Type Question (3 out of 5) | - 3x12 =36 |
| 4. Annotation (4 out of 5) | -4x6=24 |

Maximum marks : 80

II Semester M.A. (Hindi) Examination

Model Question Paper

HIN 2 C 07

MODERN HINDI POETRY(UP TO NAYIKAVITHA)

3 Hours

Maximum marks : 80

i. निर्देश- 5 प्रश्नों के संक्षिप्त उत्तर दें।

5x1 =5

1. मुक्त छंद किसे कहते हैं?
2. मुकरी से क्या तात्पर्य है?
3. भारतेदु की भाषा की विशेषताएँ बताइए।
4. भारतेदु युगीन 4 पत्रिकाओं के नाम बताइए ?
5. महावीर प्रसाद द्विवेदी की रचनाओं के नाम दें।
6. असाध्य वीणा किसका प्रतीक है?
7. निराला की बादल शीर्षक कविता की दो विशेषताएं लिखिए?
8. कामायनी में श्रद्धा और इडा किसका प्रतीक है?
9. छायावाद की दो शिल्पगत विशेषताएं बताइए?

ii निर्देश- तीन प्रश्नों के उत्तर दें। (अधिकतम 150 शब्द)

3x5=15

10. माखनलाल जी की राष्ट्रीय भावना
11. कामायनी की प्रासंगिकता
12. अज्ञेय की प्रयोगशीलता
13. महावीर प्रसाद द्विवेदी का भाषाई सुधार
14. भारत भारती

iii निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द)

3x12=36

15. प्रसाद काव्य की प्रतीकात्मकता पर विचार कीजिए।
16. अज्ञेय के काव्य की विशेषताओं पर विचार कीजिए।
17. आधुनिक काल की कविता की भाषाई परिवर्तन पर एक निबंध लिखिए।
18. आधुनिक हिंदी कविता पर गांधी के प्रभाव पर विचार कीजिए।
19. प्रगतिवादी काव्य में जीवन के यथार्थ का वर्णन हुआ है- इस कथन की पुष्टि कीजिए।

i. निर्देश- 4 प्रश्नों की समीक्षात्मक व्याख्या कीजिए

4x6=24

20. घिर रहे थे घुंघराले बाल
अंस अवलंबित मुख के पास
नील घनशावक से सुकुमार
सुधा भरने को विधु के पास।

21. हम नदी के द्वीप हैं
हम नहीं कहते हैं कि हमको छोड़कर स्रोतस्विनी बह जाए
वह हमें आकार देती है
हमारे कोण, गलियों, अंतरीप, उभार, सैंकत कूल
सब गोलाइयाँ उसकी गढ़ी हैं
माँ है वह। है। इसीसे हम बने हैं।

22. अशब्द अधरों का सुना भाष
मैं कवि हूँ पाया है प्रकाश
मैंने कुछ अह रह निर्भर
ज्योतिस्तरणा के चरणों पर
जीवित कविते शत शत जर्जर
छोड़कर पिता को पृथ्वी पर
तू गइ स्वर्ग क्या यह विचार
जब पिता करेंगे मार्ग पार
यह अक्षम अति, तब मैं सक्षम
तारूंगी कर गह दुस्तर तम?
कहता मेरा प्रयाण सविनय
कोई न था अन्यथा भावोदय?

23. उड़ता हूँ, गैलरी में खड़ा हूँ
एकाएक वह व्यक्ति
आँखों के सामने
गलियों में, सड़कों पर, लोगों की भीड़ में
चल जा रहा है।
वही जन जिसे मैंने देखा था गुहा में
धड़कता है दिल
कि पुकारने को खुलता है दिल
कि अकस्मात्-
वह दिखा, वह दिखा
वह फिर खो गया किसी जन यूथ में...
उठी हुई बाँह यह, उठी रह गई।

24. “होगी जय होगी जय, हे पुरुषोत्तम नवीन
कह महाशक्ति राम के वदन में हुई लीन”

25 “ देख मुझको, मैं बढ़ा
डेढ़ बलिश्त. और ऊंचे पर चढ़ा
और अपने से उगा मैं
बिना दाने का चुगा मैं”

HIN 2 C 08
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 Development of modern prose forms, especially essays, travelogue, sketch, reportage, memoir etc.

Module (2): Essays for detailed study.

1. Kavitha kya hai (Chinthamani, Ramchandra Sukla),
2. Manushya hi Sahitya ka Lakshya hai (Hazari Prasad Dwivedi)
3. Peepal (Agyeya),
4. Gehoom ka Sukh (Parasai),

Module (3):

1. Charumitra (Ramkumar Varma),
2. Choohe (Kusumkumar),
3. Mamma 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-Bhaktin, Chiniferivala, Jang Bahadur, Munnu, Tukuri Baba (Mahadevi Varma) Kinnarom Ka Desh (Rahul Sankrithyan).

Suggested Reading:

- | | |
|------------------------------------|---|
| 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
Gadhya Sahithya |
| 6. Krishnalal | - Adhunik Hindi Sahuithya ka Vikas |
| 7. Ramaswaroop Chaturvedi | - Hindi Gadhya Vinyas aur Vikas |
| 8. Dwarika Prasad Saxena | - Hindi ke Prathinidhi Nibhandhakar |
| 9. Ramachandra Tiwari | - Hindi Gadhya Sahithya |
| 10. K.C. Bhatia | - Hindi Nayi Gadhya Vidhayem |
| 11. Viswanath Prasad Tiwari (Edt.) | - Hazari Prasad Dwivedi |

Further Reading

- | | |
|----------------------------|--|
| 1. Arunkamal | - Srijan Ke Seemanth |
| 2. Jayanth Nalini | - Hindi Nibhandhakar |
| 3. H.L.Sharma | - Hindi Rekha Chithra |
| 4. Ganapathi Chandra Gupta | - Nibhandhakar Hazari Prasad Dwivedi |
| 5. Ashok Singh | - Ramachandra Sukla Ka Gadhya Sahithya |
| 6. Majida Asad | - Gadhya ki vivid vidhayem |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

1. Annotation Type Question (4 out of 6) 4x6 =24
(only from module 1 and 2)
2. Paragraph Type Question(4out of 7) 4x5= 20
3. Essay Type Question (3 out of 5) 3x12=36
(Two essays from module-1, one essay from module-2,
Two essays from module-3)

Maximum marks : 80

II Semester M.A. (Hindi) Examinaiton Model Question Paper

HIN 2 C 08

MODERN HINDI PROSE FORMS

3 Hrs.

Maximum marks : 80

- I. निर्देश- 4 प्रश्नों की समीक्षात्मक व्याख्या कीजिए। 4x6 =24
 1. "कविता ही हृदय को प्राकृत दशा में लाती है औरजगत के बीच क्रमशः उसका अधिकाधिक प्रसार करती हुई उसे मनुष्यत्व की उच्च भूमि पर ल् जाती है।"
 2. "मैं साहित्य को मनुष्य की दृष्टि से देखने का पक्षपाती हूँ"
 3. 'जिनके आने से हम जितने छोटे हैं उससे और छोटे हो जाते हैं।'
 4. "जीवन के दुसरे परिच्छेद में भी सुख की अपेक्षा दुख ही अधिक है।"
- II. निर्देश- 4 प्रश्नों की समीक्षात्मक उत्तर लिखिए। (अधिकतम 150 शब्द) 4x5=20
 5. शुक्ल जी का काव्य सिद्धांत
 6. मनुष्य ही साहित्य का लक्ष्य है
 7. कुसुम कुमार की एकांकी में प्रतीकात्मकता
 8. लक्ष्मीलारायणलाल की एकांकी कला
 9. परसाई का व्यंग्य
 10. अज्ञेय का निबंध
 11. महादेवी की भाषा
 12. श्रद्धा एवं भक्ति
 13. लक्ष्मीनारायण लाल की साहित्यिक दृष्टि
- III. निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द) 3x12=36
 14. आत्मकथा साहित्य में बच्चन का स्थान निर्धारित कीजिए।
 15. शुक्लजी के निबंधों की विशेषताओं पर प्रकाश डालिए।
 16. आधुनिक निबंधकारों की भाषा शैली पर अपना मत प्रकट कीजिए।
 17. दार्शनिक निबंधकार अज्ञेय इस विषय पर एक आलेख लिखिए।

HIN 2 C 09
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 thadhit, upasarga, prathyaya,karak, Anvaya.

Suggested Reading:

- | | |
|----------------------------|---|
| 1. Dr. Ram Prakash | - Manak Hindi Samrachana Aur Prayog |
| 2. Kailash Chandra Bhatiya | - Hindi Akshar Thatha Unki Seema |
| 3. Suraj Bhan Singh | - Hindi ka Vakyathmak Vyakaran |
| 4. Kamata Prasad Guru | - Hindi Vyakaran |
| 5. Ramdev | - Vyakaran Pradeep |
| 6. Sooraj Bhan sinha | - Anuvad Vyakaran |
| 7. Bholanath Tiwari | - Hindi Bhasha ki Sabda Samrachana
Hindi Bhasha ki Roop Samrachana
Hindi Bhasha ki Artha Samrachana
Hindi Bhasha ki Vakya Samrachana |
| 8. Dheerendra Varma | -Hindi Bhasha ka Ithihas |
| 9. Bholanath Tiwari | -Bhasha Vigyan |
| 10. Bholanath Tiwari | - Hindi Bhasha Ka Ithihas |

Further Reading:

1. V.N. Tiwari - Hindi Bhasha ki Samrachana
2. Kailash Chandra Agarwal - Adhunik Hindi Vyakaran Thatha Rachana
3. V.N. Tiwari - Hindi Dwaniyam Aur Unka Ucharan
4. Mahavir Saran Jain - Prasasanik Hindi ka Roopagramik Adhyayan
5. B.G. Mishra - Hindi Samrachana Sikshan
6. Ramkamal Pandey - Hindi Samrachana ka Saikshik Swaroop
7. Aryendra Sharma - A Basic Grammar of Modern Hindi
8. M.K.Misra - Abhinav Hindi Vyakaran

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

Part A

- | | | |
|----|--------------------------------------|-----------|
| I | Paragraph Type Question(7 out of 10) | -7x5 = 35 |
| II | Essay Type Question(2 out of 4) | - 2x12=24 |

Part B

- | | | |
|-----|--|----------|
| I | Paragraph Question(2 out of 4) | - 2x5=10 |
| II | Short Answer Type Questions (4 out of 7) | - 4x2=8 |
| III | Correct the sentences(3 out of 3) | - 3x1= 3 |

Maximum marks : 80

II Semester (Hindi) Examination

Model Question Paper

HIN 2 C 09

STRUCTURE AND GRAMMAR OF HINDI LANGUAGE

3 Hours

Maximum Marks : 80

खण्ड - क

- I . निर्देश- 7 प्रश्नों के उत्तर लिखिए। (अधिकतम 150 शब्द) 7x5=35
1. अल्पप्राण और महाप्राण ध्वनि
 2. स्वराघात
 3. अनुतान
 4. नासिक्य ध्वनियों
 5. हिंदी आक्षरिक संरचना
 6. रूपिम - संरूप
 7. हिंदी संधि संरचना
 8. देवनागरी लिपि की वैज्ञानिकता
 9. संज्ञा के भेद

II. निर्देश- दो प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द) **2x12 =24**

10. हिन्दी ध्वनियों का वैज्ञानिक वर्गीकरण कीजिए?
11. हिन्दी भाषा के वाक्य विन्यास पर प्रकाश डालिए।
12. संज्ञा की संरचना पर विचार कीजिए.

खण्ड - ख

I. निर्देश- दो प्रश्नों के उत्तर लिखें। (अधिकतम 150 शब्द) **2x5=10**

13. संधि एवं समास
14. क्रिया के विविध प्रकार
15. कृदंत एवं तद्धित

II. निर्देश- चार प्रश्नों के उत्तर लिखिए। **4x2=8**

16. क्रियार्थक संज्ञा से क्या तात्पर्य है?
17. व्याकरण से क्या मतलब है?
18. उद्देश्य एवं विधेय से क्या तात्पर्य है?
19. पदबन्ध माने क्या है?
20. कारक की परिभाषा दीजिए।

III. निर्देश- शुद्ध कीजिए- **3x1=3**

21. राम ने किताबें लिखा गया है।
22. मैं यहां आए तीन साल हुआ है।
24. आप को काम कर सकते हैं।

HIN 2 E 01
WOMEN WRITING IN HINDI AND KRISHNA SOBTHI

Scope: Krishna Sobthi is a leading feminist in Hindi who has composed many fictions delineating the urban and rural life of our land. She bestows due attention on the problems of the women folk in India. 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, Marxist 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.

Module (4): Major works of Krishna Sobti.

Text for detailed study (Publishers: Rajkamal Prakasan)

1. Zindagi nama
2. Soorajmukhi Andhere ke.

Text for Non- detailed study (Publishers: Rajkamal Prakasan)

1. Samay sargam
2. Ai Ladki
3. Dilo Danish
4. Dar se Bichudi
5. Mitro Marjani

Suggested Reading:

- | | |
|---------------------|--------------------------------------|
| 1. Indu Jain | - Samakaleen Mahila Upanyaskar |
| 2. Shanmughan | - Samakaleen Hindi Upanyas |
| 3. N Mohanan | - Uttar sati Ka Hindi Upanyas |
| 4. Maheep Singh | - Samakaleen Hindi Upanyas |
| 5. Prabha khethan | - Upanives mein Sthree |
| 6. Jancy James | - Feminism Vol. 1,2 |
| 7. Rajkishore | - Sthree Parampara Aur Adhunikatha |
| 8. Prabha Khethan | - Bazar ke beech Aur Bazar ke Khilaf |
| 9. Maithreyi Pushpa | - suno malik suno |
| 10. Kamalprasad | - Sthree Mukthi ka Sapna |
| 11. Rekha Kasthwar | - Sthree Sasasktheekaran ki disa |
| 12. Aravind Jain | - Aurath Asthithva Aur Asmitha |

- | | |
|---------------------|--|
| 13. Rekha Kasthvar | - sthree chinthan Ki Chunauthiyam |
| 14. Arun kamal | - Kavitha Aur Samay |
| 15. Sadhana Agraval | - Varthaman hindi Katha Lekhan Aur Dhampathya Jeevan |
| 16. Prameela K.P. | - Aurath Ki Abhivyakthi Evam Admi ka Adhikar |
| 17. Uma Sukla | -Bharathiya nari Asmitha Ki Pahchan |
| 18. Kamala Prasad | -Sthree Mukthi Ka Sapna |
| 19. Mahadevi | - Sringhala ki kadiyam |

Further Reading:

- | | |
|---------------------------------|---|
| 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. Purukanth Desai | - Sattothar Hindi upanyas |
| 11. Daina | - Feninist Social Thought ;A Reader |
| 12. Berlundos Johns | - An Introduction to Women Studies |
| 13. Radhakumar | - Sthree Sangharsh Ka Ithihas |
| 14. Aravind Jain | - Nya kshethre Anyaya Kshethre |
| 15. Nisanth singh | -Manvadhikar Aur mahilayem |
| 16. Hemalatha Maheesawar | -Sthree lekhan Aur Samya ka Sarokar |
| 17. Rama Pandey | - Samkaleen hindi kavitha Aur Rajaneethi |
| 18. Baba Saheb Kokade | - Hindi Sahithya meim Mahanagareeya Nari Jeevan |
| 19. Raj Kishore | - Sthree keliye jagah |
| 20. Vijaya Vardha | - Sattothari Hindi kahani Aur Mahila Lekhikhayem |
| 21. Rajkumar (Edt.) | - Nari Soshan Samasyaem Evam Samadhan |
| 22. Diana | -Feminist Social Thought |
| 23. Berlundos Johns | - An Introduction to Woman Studies |
| 24. German Greyar | - Bhadhiya Sthree |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

1. Annotation Type Question(4 out of 7) 4x6=24
(From Module 3 only)
1. Paragraph Type Question(4 out of 7) 4x5=20
2. Essay Type Question(3out of 5) 3x12=36

Maximum marks : 80

**II Semester M.A. Hindi Examination
Model Question Paper**

HIN 2 E 01

WOMEN WRITING IN HINDI AND KRISHNA SOBTHI

3 Hrs

Maximum marks : 80

I. निर्देश- चार प्रश्नों की समीक्षात्मक व्याख्या कीजिए । **4x6=24**

1. “जिंद जन का यह कैसा व्यापार? अपने लड़के बीज डालें तो पुण्य, दूसरे डाले तो कुकर्म।”
2. ‘देवर तुम्हारा रोग नहीं पहचानता, बहुत हुआ हंसते पखवारे और मेरी इस देह में इतनी प्यास है कि मछली सी तड़पती हूं।’
3. ‘मैं तन-मन से शाहो की हो चुकी हूं। अब मेरा जीना- मरना सब इसके संग’
4. कितनी बार सुन ली, इस देह में गहराई नहीं, आंच नहीं, उतनी बार सोचा कि वह ताप कहां है? वह आज जो पिघले हुए को पिघला सके।
5. ‘जानते हो दिनकर तुमने रत्ती के अंतरंग टेलीफोन का नंबर डूढ़ निकाला है।’

II. निर्देश- 4 प्रश्नों के समीक्षात्मक उत्तर लिखिए । (अधिकतम 150 शब्द) **4x5=20**

6. स्त्रीवाद
7. महीला लेखन
8. उषा प्रियंवदा की रचनाएँ
9. महिला आलोचना
10. कृष्णा सोबती की कहानी में नारी
11. कृष्णा सोबती की भाषा
12. नारी लेखन का भविष्य
13. मृणाल पाण्डे की कहानी में वेदना

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए- । (अधिकतम 300 शब्द) **3x12=36**

14. नारी लेखन की सामाजिक, सांस्कृतिक पृष्ठभूमि पर प्रकाश डालिए।
15. आधुनिक हिंदी कथा साहित्य में अभिव्यक्त नारी जीवन की रूपरेखा प्रस्तुत कीजिए।
16. स्त्री लेखन की चुनौतियों पर प्रकाश डालिए।
17. महिला कथाकारों में कृष्णा सोबती का स्थान निर्धारित कीजिए।

HIN 2 E 02
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.

Suggested Reading:

1. Dr. Nagendra - Bharathiya Kavya Sidhantha
Bharathiya Kavya Sidhantha Parampara
-Rasa Sidhantha
2. Shyamsundar Das -Sahityalochana
3. Yogendra Pratap Singh -Kavya Sasthra
4. Rammoorthy Thripathi - Bharathiya Kavyasasthra ke Naye Kshitij
5. Raghunandan Sasthri - Hindi Chanda Prakash
6. Ram Bihari Shukla - Kavya Pradeep
7. Bhageerath Mishra - Hindi Kavyasasthra ka Ithihas
8. Ganapathi Chandra Gupta - Bharathiya Evan Paschathya Kavya
Sasthra
-Sahithyik Nibhandh
9. Nagendra - Bharathiya Kavya Sasthra Ka Ithihas
Bharathiya Kavya Sidhanth Parampara

Further Reading:

1. Ravisaran Rasthogi - Bharathiya aur Paschathya Kavyasasthra
2. Ramdahin Mishra - Kavya Darpan
3. Chathanat Achuthanunni - Vakrokthi Jeevitham
4. Premkanth Tandan - Sadharanikaran Evam Saudaryanuboothi
5. Ajay Prakash - Kavya Sasthra evam Kavyalochan
6. Yogengra Prathapa - Kavya sasthra
7. W.H.Hudson - An introduction to the study of literature
8. Ramniwas Gupta - Kavya Sasthra ke manadand

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

Part A

1. Paragraph Type Question(7out of 12) 7x4=28
2. Essay Type Question (2out of 5) 2x12=24

Part B

1. Paragraph Type Question(7 out of 10) 7x4=28
- Maximum marks : 80**

**II Semester M.A. (Hindi) Examination
Model Question Paper**

**HIN 2 E 02
INDIAN AESTHETICS**

3 Hours

Maximum marks : 80

Part A

- I. निर्देश- 7 प्रश्नों के उत्तर लिखिए। (अधिकतम 100 शब्द) 7x4=28
1. वक्रोक्ति
2. औचित्य सिद्धान्त
3. दृश्यकाव्य
4. अलंकार का प्रयोजन
5. रस सूत्र
6. काव्यात्मा
7. व्यंजना शक्ति

- II. निर्देश-** दो प्रश्नों पर निबंध लिखिए- (अधिकतम 300 शब्द) **2x12=24**
8. साधारणीकरण की परिकल्पना को समझाइए।
9. ध्वनि के विविध प्रकारों को सोदाहरण लिखिए।
10. औचित्य की परिभाषा देकर उसके विविध भेदों को प्रस्तुत कीजिए।

Part B

- I. निर्देश-** 7 प्रश्नों के सोदाहरण उत्तर लिखिए। (अधिकतम 100 शब्द) **7x4=28**
11. दोहा
12. हरिगीतिका
13. मालिनी
14. शब्दालंकार
15. रूपक
16. काव्यलिंग
17. वक्रोक्ति
18. उत्प्रेक्षा

HINDI 2 E 03

SANSKRIT

Syllabi of the elective paper Sanskrit is designed by the Board of Studies(P.G) Sanskrit of the Kannur University

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

HIN 3 C 10
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.

Poems for General Reading:

Module-1. (Concept of Contemporariness, features of contemporary poetry, thematic and stylistic aspects of comtemporany Hindi Poetry) Rajesh Joshi (Hava, 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 Bhoontha 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), yah prithwi kya keval tumari he (Jnanedrapathi), sunami (Poonam Agrawal), badal, Bhag rekha (Padma Gupta Amithab), tande pani ki machine (Ekanth Sreevasthav), nadi (Ashish Tripathi), Bhimsen Joshi Prasang -1984 (Udaya Prakash), Bhopal (Prabhat tripathi), 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), 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),

Suggested Reading:

- | | |
|---------------------------|---|
| 1. Baldev Vamshi | - Adhunik Hindi Kavitha meim Vichar |
| 2. Krishna Mohun | - Adhunikatha Aur Upanivesh |
| 3. Sivakumar Misra | - Darsan ,Sahithya Aur Samaj |
| 4. Nanda Kishore Naval | - Kavitha Ki mukthi |
| 5. Chandrakanth Devathale | - Kavitha Swabhav |
| 6. Vijaya Bhahadur singh | -Nagarjun Ka Rachana Sansar |
| 7. Devaraj | -Nayi Kavitha |
| 8. Aravindakshan A | - Samakaleen Hindi Kavitha |
| 9. Ajay Tiwari | -Samakaleen Hindi Kavitha Aur Kuleenathavad |

- | | |
|--------------------------|---|
| 10. Vinay Viswas | - Aaj ki kavitha |
| 11. Nanda Kishore Nawal | - Kavitha ka uttar Jeevan |
| 12. Nanda Kishore Naval | -Samakeleen kavya yathra |
| 13. Shambhunath | - Sanskrithi ki Uttar katha |
| 14. Shambhunath | - dussamaya meim Sahithya |
| 15. Rajesh Joshi | - Ek Kavi ki note book |
| 16. Ravi P. | -Kavitha ka Varthaman |
| 17. Ravi P. | - Uttar aupaniveshik Vimarsh AurHindi kavitha |
| 18. Pankaj Bhisht-Dharma | -Prasamgikatha ke saval |
| 19. Aravindakshan A | - Kavitha ka thal Aur Kal |
| 20. Aravindakshan A. | - Kavitha Ka Yatharth |
| 21. Prabhakar Srothriya | - Kal Yathri he Kavitha |
| 22. Ashok Vajpeyi | - Kavitha ka Janapath |
| 23. Nanda Kishre Naval | - Samakaleen Kavya Yathra |
| 24. Namvar Singh | -Adhunik kavitha Ki Pravrithiyam |
| 25. Nirmala Jain | - kavitha Ka Prathi Sansar |
| 26. Bachan Singh | - Hindi Sahithya ka Doosara Ithihas |
| 27. Pramod Kovvaprath | - Samakaeen Kavitha Ka Thapaman |

Further Reading:

- | | |
|--------------------------------|--|
| 1. Chandrakanth Bandhi Badekar | -Kavitha Ki thalas |
| 2. Bharath Yayavar | -Kavi Kedarnath singh |
| 3. Govinda Prasad | - Kavitha Ke sammukh |
| 4. Kamala Prasad | - Kavitha thire |
| 5. Chanchal chauhan | -Mukthi Bodh ke Prathik Aur Bimb |
| 6. Vishnuchndra Sharma | - Nagarjun Ek Lambi Jirah |
| 7. Usha Chauhan | - Nayi Kavitha Ki Chinthan Bhumi |
| 8. Rohithaswa | -Samakaleen Kavitha aur Saundarya bodh |
| 9. Kumar Krishna | - Samakaleen Kavitha ka Beeja ganith |
| 10. Narendra Mohan | -samakaleen kavitha ke Bare meim |
| 11. Narendra singh | - Satothari Hindi kavitha meim janavadi Chethana |
| 12. Amith Bhadudi(Edt.) | -Udarikaran ka sach |
| 13. Sooraj paliwal | -Hindi meim Bhoomandalikaran ka Prabhav Aur Prathirodh |
| 14. Devendra Chaube(Edt.) | - Sahithya ka naya Saundharya Shashtra |
| 15. Rajendra kumar | - Prathibhadhatha ke Bavajood |
| 16. Pooran Chand Joshi | - Parivarthan Aur Vikas Ke vivid ayam |
| 17. Badri Narayan(Edt.) | -Sahithya aur Samay: Anthasambhandhom par Punarvichar |
| 18. Ramsaran Joshi | -Vaisvikaran Ke daur meim |
| 19. KisanPatanayak | - Vikalpa heen nahim he duniya |
| 20. John Barry | - Environment and Social Theory |

21. P.Dickens	- Society and Nature: Towards a Green Social Theory
22. Gold balt	- Green Political Theory
23. Mellor M.	-Feminism and Ecology
24. Laurence Coup	-The Green Studies Reader
25. Sundarlal Bhahuguna	- Dharthi Ki Pukar
26. Arundhathi Rai	- Bahujan Hithaya
27. Premshankar	-Nayi kavitha

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|------------|
| 1. Short Answer Type Question(7 out of 10) | - 7x2 =14 |
| 2. Paragraph Type Question(6 out of 9) | - 6x5 = 30 |
| 3. Essay Type Question (3 out of 5) | - 3x12 =36 |

Maximum marks : 80

III Semester M.A. (Hindi) Examination Model Question Paper

HIN 3 C 10 CONTEMPORARY HINDI POETRY

3 Hours

Maximum marks : 80

i. निर्देश- 3 प्रश्नों के संक्षिप्त उत्तर दें। 7x2 =14

1. अनामिका के दो काव्य संग्रहों के नाम दें?
2. पितृसत्ता से क्या तात्पर्य है?
3. पुतुल की दो कविताओं के नाम लिखिए।
4. पर्यावरणीय कविता से क्या तात्पर्य है ?
5. दलित कविता की दो विशेषताओं पर प्रकाश डालिए।
6. असाध्य वीणा किसका प्रतीक है?
7. विस्थापन कविता को समझाइए?
8. दो आदवासी कवियों के नाम दें?
9. समकालीन कविता की दो शिल्पगत विशेषताएं बताइए?

ii निर्देश- तीन प्रश्नों के उत्तर दें। (अधिकतम 150 शब्द) 6x5=30

10. ज्ञानेंद्रपति की कविता में मिट्टी की गंध
11. वर्तिका नंदा की कविता का व्यंग्य

12. अनामिका की कविता की नारी
13. समकालीन कविता का दर्द
14. वर्तिका नंदा
15. पुतिल की कविता में आदिवासी जीवन

iii निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द)

3x12=36

16. समकालीन कविता की प्रतीकात्मकता पर विचार कीजिए।
17. अज्ञेय के काव्य की विशेषताओं पर विचार कीजिए।
18. आधुनिक काल की कविता की भाषाई परिवर्तन पर एक निबंध लिखिए।
19. आधुनिक हिंदी कविता में अभिव्यक्त जीवन की विषमताओं पर विचार कीजिए।
20. समकालीन कविता के शिल्प पर विचार कीजिए।

HIN 3 C 11
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. Master Saheb | - Mahaswetha Devi |
| 4. Indira Goswamy | -Ahiran(Asamiya-Novel) |
| 5. D. Jayakanthan | -Apna apna Antharang(Short Story-Tamil) |
| 6. sithakanth Mahapathra | -Anek Sarath(Travalogue- Odiya) |
- (Publishers- Bharathiya jnanpeeth, 18, Institutional Area, Lodhi Road, P.B.No-3113, New Delhi -01)

Suggested Reading:

- | | |
|------------------------------------|---|
| 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. Dr. K George | - Comparative Indian Lireature |
| 10. K.M.George | - Indian Literature |
| 11. Nagendra | -Bharathiya Sahithya |

12. Indian Literature Since Independence- Sahithya Academy, New Delhi
13. Indranath Chaudhari -Thulanathamk Sahihtya:Bharathiya
Pariprekshya

Further Reading:

1. Sasi kumar dev - History of Indian Literature
2. Umasankar Joshi - The ideals of Indian Literature
3. Sasir kumar - Encyclopadia of Indian Literature,vol 1to4
4. Comparative Indian Literature- Sahithya Academy, New Delhi
5. Pooran Chander Joshi - Swapna Aur Yathartha
6. Pankaj Cahthurvadi - Athma katha ki Sanskrithi
7. Chandra mohan -Aspect of Comparative Literature
8. R. K.Dhavan -Comparative Literature
9. Amiyadav/Sishirkumardas -Comapratve LiteratureTheory and Practice.
10. Bha Rasulakar -Thulanathamk Adhyayan: Swaroop aur Samasyayem

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

2. Paragraph Type Questions (7out of 10) -7x5= 35
3. Essay Type Questions (3 out of 5) -3x15=45
Maximum marks : 80

**III semester M.A.(Hindi) Examination
Model Question Paper**

**HIN 3 C 11
INDIAN LITERATURE**

3 Hours

Maximum Marks : 80

I . ७ प्रश्नों के आलोचनात्मक उत्तर लिखिए।(अधिकतम 150 शब्द) 7x5=35

1. भारतीय साहित्य और अनुवाद
2. दलित साहित्य
3. गांधीजी का प्रभाव भारतीय साहित्य पर
4. वैष्णव साहित्य
5. दक्षिण भारत के साहित्य
6. केरल का भक्ति साहित्य
7. हयवदन की रंगमंचीयता

8. करनाड की भाषा
9. मार्क्सवाद और भारत के साहित्य
10. साहित्य के बदलते परिप्रेक्ष्य

II. निर्देश- तीन प्रश्नों पर निबंध लिखिए-- (अधिकतम 300 शब्द)

3x15=45

11. अमृता प्रीतम की काव्य कला पर प्रकाश डालिए।
12. भारतीय नाटक साहित्य में करनाड का स्थान निर्धारित कीजिए।
13. मराठी दलित साहित्य का प्रभाव भारतीय साहित्य पर कहां तक हुआ है, प्रकाश डालिए?
14. नारी लेखन की वर्तमान प्रासंगिकता पर प्रकाश डालिए।
15. भारत के साहित्य पर पाश्चात्य प्रभाव पर अपना मत प्रकट कीजिए।

HIN 3 C 12
HINDI CRITICISM AND 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 indepth study appreciably adds to the fragrance of the modern Hindi criticism.

Module (1): A beief 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(Publishers: Vani Prakasan) analytical study of his works, contributions of Ramvilas sharma to Hindi criticism.

Suggested Reading:

- | | |
|-----------------------------------|---|
| 1. Ramvilas Sharma | -Marxvad Aur Pragatisheel Sahitya
-Parampara ka Moolyankan
-Nayi kavitha aur Asthithwavad
-Premchand aur Unka Yug
-Katha Vivechan aur Gadya Silp
-Mahaveer Prasad Dwivedi aur Navajagaran
-Bharathendu yug Aur Hindi Bhasha ka Vikas
-Bhasha Aur Samaj
-Bharathendu Harischandra
-Asta Aur Soundarya
-Nirala ki sahitya sadhana
-Bharath ki Bhasha Samasya |
| 2. Rajeev singh | -Pragatisheel Alochana ki parampara aur Ramvilas Sharma |
| 3. Nandakshore Naval | - Hindi Alochana ka Vikas |
| 4. Krishnadath Paleeval | -Hindi Alochana ka Saidhanthik Adhar
Hindi Alochana ke naye Vaicharik Sarokar |
| 5. Viswanath Misra | - Marxvad Aur Bhasha Darsan |
| 6. Ramachandra Tiwari | - Hindi Sahithya Sikharom se Sakshathkar |
| 7. Rohithaswa | -Marxvadi Saundhrya Sasthra ki Bhoomika |
| 8. Viswanath Prasad Tiwari | - Beesvim Sadi ka Hindi Sahithya |
| 9. Shivakumar Misra | -Marxvadi Sahithya Chinthan |

Further Reading:

- | | |
|----------------------------|---------------------------------------|
| 1. Bhadravali Singh | - Alochana ka Janapaksh |
| 2. Yogaprathap Singh | - Hindi Alochana Ithihas aur Sidhanth |
| 3. Neerav Andajla | - Pragathiseel Saithya Chinthan Evam |
| 4. Ramvilas Sharma | |
| 5. Omprakash Groval | -Sahithya Aur Vicharadhara |
| 6. Jagadeesh Chathurvedi | -Marxvad Aur hindi Kavitha |
| 7. Viswanath Prasad Tiwari | -Rachana ke Sarokar |
| 8. Nanda Kishore Naval | -Rachana ka Paksha |
| 9. Hukumchand Rajpal | -Samakaleen Hindi Sameeksha |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|----------|
| 1. Short Answer Type Questions (7 out of 10) | - 7x2-14 |
| 2. Paragraph Type Questions(6 out of 9) | -6x5- 30 |
| 3. Essay Type Questions (3 out of 5) | -3x12-36 |

Maximum marks : 80

III Semester M.A. (Hindi) Examination Model Question Papepr

HIN 3 C 12

HINDI CRITICISM AND RAMVILAS SHARMA

3 Hrs.

Maximum marks : 80

I. निर्देश ७ प्रश्नों के संक्षिप्त उत्तर लिखिए। 7x2=14

1. रामविलास शर्मा की प्रमुख चार रचनाओं के नाम दें।
2. रामविलास शर्मा किस सप्तक के कवि हैं? उनके तीन समकालीन कवियों के नाम दें।
3. चार प्रमुख मार्क्सवादी आलोचकों के नाम दीजिए।
4. साहित्य और समाज के सहसंबंध के संबंध में मार्क्स की राय क्या है?
5. द्विवेदी युगीन आलोचना की चार विशेषताएँ लिखिए।
6. शुक्लजी की समीक्षा की चार विशेषताएँ बताइए।
7. निर्णयात्मक आलोचना से क्या तात्पर्य है?
8. ऐतिहासिक आलोचना से क्या तात्पर्य है?
9. नंददुलारे वाजपेयी की चार प्रमुख रचनाओं के नाम दें।

II. निर्देश- छः प्रश्नों के समीक्षात्मक उत्तर लिखिए (अधिकतम 150 शब्द) 6x5=30

10. मार्क्सवादी आलोचना
11. आस्था और सौंदर्य

12. शुक्ल एवं रामविलास शर्मा की आलोचना
13. रामविलास शर्मा की प्रगतिशीलता
14. रामविलास शर्मा का समाज दर्शन
15. रामविलास शर्मा के परवर्ती आलोचक

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए--(अधिकतम 300 शब्द)

3x12=36

16. रामविलास शर्मा और गजानन माधव मुक्तिबोध
17. हिंदी आलोचना के विकास पर एक निबंध लिखिए-।
18. मार्क्सवादी आलोचकों में रामविलास शर्मा का स्थान निर्धारित कीजिए।
19. मार्क्सवादी आलोचना की वर्तमान प्रासंगिकता पर तर्कयुक्त उत्तर दीजिए।
20. शुक्लजी की समीक्षा पद्धति पर रामविलास शर्मा की आलोचनात्मक दृष्टि क्या है?

HIN 3 C 13
MODERN HINDI SHORT STORIES

Scope: Short stories truly present the slices of the real life of the man and it opens the various layers of human experience. Nowadays 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, particularly 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)

Suggested Reading:

- | | |
|-------------------------------|---------------------------------|
| 1. Namvar singh | - kahani Nayi kahani |
| 2. Kamaleswar | - nayi kahani ki bhoomika |
| 3. Viswambahar nath Upadhyaya | - Samakaleen kahani ki Bhoomika |
| 4. Kamalaswar | - Mera panna |
| 5. Kamaleswar | - samakaleen Kahani |
| 6. Rajendra Yadav | -Kahani Swaroop Aur Samvedana |
| 7. Lakhminarayan lal | -Adhunik Hindi Kahani |
| 8. Indranath Madan | - Hindi Kahani(Apni Zabani) |
| 9. Madhuresh | - Hindi kahani ka Ithihas |
| 10. Laksmi Narayan Lal | - Hindi kahani Ka Shilpa Vidhan |

Further Reading:

- | | |
|------------------------|---|
| 1. Devishankar Avasthi | - nayi kahani : Sandharbh Aur Prakrithi |
| 2. Meera Seekari | -nayi kahani |
| 3. Ramesh Upadhyay | - janavadi kahani |
| 4. Ramdaras Misra | - Hindi kahani : Antharang Pahchan |
| 5. Sadanand Shah | - Hindi Kahani : Samrachana Aur Samvedan |
| 6. Pushpapal Singh | - Samakaleen Kahani: Yugabodh Aur Sandharbh |
| 7. K.M Malathy | - Sattothar Hindi kahani |
| 8. Suresh Sinha | - Hindi Kahani Udhbhav Aur Vikas |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|---|----------|
| 1. Short Answer Type Questions (3 out of 5) | - 3x2-6 |
| 2. Paragraph Type Questions(4 out of 6) | -4x5- 20 |
| 3. Essay Type Questions (3 out of 5) | -3x12-36 |
| 4. Annotation (3 out of 5) | -3x6- 18 |
- Maximum marks : 80

**III Semester M.A. (Hindi) Examination
Model Question Paper**

HIN3 C 13

MODERN HINDI SHORT STORIES

3 Hrs.

Maximum marks : 80

- I. निर्देश- 3 प्रश्नों के संक्षिप्त उत्तर दीजिए।**
1. प्रेमचंद की कहानी की 2 विशेषताएं बताइए।
 2. अकहानी से क्या तात्पर्य है?
 3. दलित कहानी से क्या तात्पर्य है?
 4. नासिरा शर्मा की दो कहानियों के नाम दें।
 5. नई कहानी का परिचय दे।

3x2= 6

- II. निर्देश- 4 प्रश्नों के समीक्षात्मक उत्तर दीजिए। (अधिकतम 150 शब्द)**
6. कमलेश्वर की कहानी कला।
 7. प्रेमचंद का आदर्शोन्मुखी यथार्थवाद।
 8. सचेतन कहानी।
 9. सेब की विशेषताएं।
 10. पेपर वेट कहानी का व्यंग्य।
 11. गुलेरी की भाषा।

4x5=20

- III. निर्देश- तीन प्रश्नों पर निबंध लिखिए-। (अधिकतम 300 शब्द)**

3x12=36

12. स्वतंत्र्योत्तर कहानियों में जीवन के अंतर्विरोधों का खुलासा हुआ है- तर्क युक्त उत्तर दीजिए।

13. प्रेमचंद युगीन कहानी कला की विवेचना कीजिए।
14. हिंदी कहानी के शिल्प का परिचय दीजिए।
15. समकालीन कहानी की प्रासंगिकता पर आलोचनात्मक उत्तर दें।
16. स्वातंत्र्योत्तर हिंदी कहानियों में हुए प्रयोगों पर एक निबंध तैयार कीजिए।

iv. सप्रसंग व्याख्या कीजिए।

3x6=18

1. अम्भनः'हःाःों' - 'नःा' कछ नह का।ननर कः हःवःका।। इस दृष्ट स भहयाःों फहत वषा कः फाद आज फपय डय। इनभन नःा न सास का तयय थःी, न भन भःाःाव था। एक रम्फ गहया उरःाहनःा- नहचानत भहयाःों को दय नह रगःी।
2. फह का शःगाय दख दाद -अम्भ फाच-फाच भः कछ कहती हः, "रडःफकमा भः मह कसा चरन ह आजकर? फह कः हःाथाऔय नया भः भहद नह यचाई। मह तो नहरःा सगन ह।"
3. सः रःी का नरक उठ औय उसका उदास आःोंख [ण-बय भेय आःाखा स मभर यहःो। भङ्ग उस [ण-बय कमरए रगा फक भः एक ऐस ततज को दख यहःा ह षजसभ गहय साःोंझ कः सबी हलक- गहय यग झङ्गरमभरःा यह हःःऔयका दृशम िन [ण कः हय सौव हहस्तः भः फदरतःा जा यहःा हः...।
4. "भङ्ग इस फन्ट गह स भकःत कयो। अफ तो फार , जावा औ यसभारःा का वाङ्गणजःम कवर तमहःाय ह अधधकाय भः हः भहःानःाववक! नयनत भङ्ग उन हदनःोः का सभतत सहःावनःी रगती हः, जफ तमहःाय नःास एक ह नःाव थःी औय चमःःना कःे उनकर भः नःणः रादकय हभ रोग सखःी जीवन बफतात ःगः-इका जर भगङ्गणत फःबय ह भर तय आरो कभम प्रःात भः तःारयकाओ का भधय जःमःोतत भःधथकती थःी।फधगःत! उस ववजन अनन्त भः जफ भःाःोंझी सो जात थः, द नक फङ्ग जात थः, हभ-तभ नरयशः स थककय नःारःोः भः शय य रनःाःकय एक- दसय का भह कःमःोः दखत थः? वह न काभधय छामःा....."
5. भननःी कः भखनय उदासी छामःी थःी, नय हल्व सन्न था। भननःी नः धचतत हःोकय कहःा- अफ भजय कयक भारगजाय बयनःी नडःगी।हलक नः प्रन्न भख स कहःा- यात को ठड भः महःों सोनःा तो न नडःगा।

HIN 3 E 04
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 Lierature.

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. Mata Prasad | - Dharma Parivarthan(Raj kamal Prakasan) |
| 2. Ompraksh Valmiki | - Jootan(Radhakrishna Prakasan) |

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

- | | |
|-------------------------|------------------------------------|
| 1. Tulasiram | - Murdahiya(Rajkamal Prakasan) |
| 2. Mohandas Naimish Roy | - Apne Apne Pinjare(vani Prakasan) |

Short stories-

3. Savayathra(Valmiki),
4. Lati (Kardam),
5. Siliya(Takbhuare),
6. Ganga Thanaya (Babulal Chamariya)

Poem-

5. Aghoshith Ulbulan (Anuj Lugun)
6. Aurath Aurath Meim Anthar (Rajani Thilak),
7. Sambhook (Kamval Bharathi)

Suggested Reading:

- | | |
|------------------------|---|
| 1. Sham Saran Sarma | - Soodrom ka Pracheen Ithihas |
| 2. Om Prakash Valmiki | - Dalith Sahithya ka Saundharya Sasthra |
| 3. Saran Kumar Limbale | - Dalith Sahithya ka Saundharya Sasthra |
| 4. Raj kishore | - Harijan Se Dalith |
| 5. Kamval Bharathi | -Dalith Vimarsh ki bhoomika |
| 6. Umashankar Chaudari | -Hasiye ki vaichariki |
| 7. Umashankar Chaudari | -Dalith Vimarsh : Kuch Mudhe Kuch Saval |

8. Umashankar Chaudari
9. N. Singh
10. Abhayakumar Dube
11. Matha Prasad
12. Jayaprakash Kardam
13. Kamval Bharathi
14. Chaman Lal

15. Matha Prasad
16. Thej Singh
17. Giriraj Sharan
18. Soahanlal Summanakshar

- Hissedari ke Prasna Prathiprasna
- Dalith Sahithya Ke Prathiman
- Adhunikatha ke Ayine mein Dalit
- Dalit Sahitya Dasa Aur Disa
- Dalith Sahithya
- Dalith Kavitha ka Sangharsh
- Bharathiya Sahithya meim Dalith Aur Sthree
- Dalith Sahithya :Dasa Aur Disa
- Aj ka Dalith Sahithya
- Dalith Sahithya ki kahaniyam
- Dalith Sahithya

Further Reading:

1. Rajkamal Sinha raj
2. Pooran Mal
3. Purushotham Sathyapani
4. Narendra Singh
5. Dinesh Rao
6. Suneetha Sakhare
7. Baburaj(Tran.)
8. Narasimh Das
9. Pavithra Kumar Sarma
10. Ramnika Gupta
11. AnandVaskar
12. Munna Tiwari
13. Upanyas
14. Dharmavir
15. Sarvesh kumar Maurya
16. Devendra Chaubhe
17. Saran Kumar Limbale
18. Sahmasaran Sharma
19. Pooran mal

20. Samvidhan
21. Prathyush Ranjan Balak
22. Mohan Singh
23. Anil Avachat
24. Soory narayan Ransoobe
Chandra R./
25. Kanhaiyalal Chanchareek
26. Ghobhagade N.L.

27. Kalicharan Sneha
28. Pooran Mal
29. Ramanika Gupta/Valmiki
30. Achuthan A.

- Ambedkar Banam Samajik Parivathan
- Dalit Sangarsh Aur Nyaya
- Dalit Sahitya Rachana Aur Vichar
- Dalithom ke Roopantharan Ki Prakriya
- Dalit Mukti Ka Prasna
- Dalith Sahithya Vivid Ayam
- Dalit Chinthakal
- Dalith Vimarsha
- Dalit Sangharsha
- Dalit Hasthakshepa
- Hindi Sahithya mein Dalit Chethana
- Dalit Cheethana Aur Samakaleen Hindi

- Dalith Chinthan Ka Vikas
- Yatharthavad Aur Hindi Dalith Sahithya
- Sahithya ka naya Saundharya Sasthra
- Dalith Brahman
- Soodrom ka Pracheen Ithihas
- Manavadhikar ,Samajik Nyaya Aur Bharath ka

- Asprisyatha Aur Vidhik Pravdhan
- Ambedkar vyakthithva ke Kuch Pahloo
- Ham Bhi Jindha he
- Dalith Kahaniyam

- Adhunik Bharath ka Dalith Andholan
- Madhya Pranth Meim Dalith Andholan ka Ithihas
- Dalith Sahithya meim Dalith Asmitha
- Dalith Sangharsh Aur Samajik Nyaya
- Dalith hasthakshepa
- Malayalam Meim Dalith Sahithya: Drishti Aur Srishti

Journals:

Varthaman Sahithya, Hansa , Apeksha, Aswasth

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

1. Annotation Type Questions(4 out of 7) - 4x6=24

(From Module 3 only)

1. Paragraph Type Questions(4 out of 6) - 4x5=20

2. Essay Type Questions(3 out of 5) - 3x12=36

Maximum marks : 80

III Semester M.A. (Hindi) Examination

Model Question Paper

HIN 3 E 04

DALIT LITERATURE

3 Hours

Maximum Marks - 80

I. निर्देश- चार प्रश्नों की समीक्षात्मक व्याख्या कीजिए

4x6=24

1. "हेडमास्टर ने लपकर मेरी गर्दन दबोच ली। उनकी उंगलियों का दबाव मेरी गर्दन पर बढ़ रहा था जैसे कोई भेड़िया बकरी के बच्चे को दबोच कर उठा लेता है।"
2. 'ऐसी गालियां यदि शब्दबद्ध कर लूं तो हिंदी की आभिजात्यता पर धब्बा लग जाएगा।'
3. 'अश्वत्थामा को तो दूध की जगह आटा पिलाया गया और हमें चावल का मांड, फिर भी किसी महाकाव्य में हमारा जिक्र क्यों नहीं आया।'
4. 'मेरे प्रत्येक प्रश्न पर पता नहीं, आप क्यों परेशान हो जाते हैं, डर क्यों जाते हैं, कहीं आपकी आत्मा के द्वार पर सत्य दस्तखत देनी शुरू कर दी।'
5. „सच केवल इतना नहीं होता, जितना दिखाई देते। सच का केवल एक हिस्सा हम आपकी आंखों ले देखता हैं और उसे पूरा का पूरा सच मानने की गलती कर बैठते हैं।"

II निर्देश- 4 प्रश्नों के समीक्षात्मक उत्तर लिखिए। (अधिकतम 150 शब्द)

4x5=20

6. 'दलित साहित्य'
7. अनुभूति दलित साहित्य
8. स्वानुभूति दलित साहित्य
9. जूठन
10. कोर्ट मार्शल
11. माता प्रसाद की रचनाएँ
12. शरणकुमार लिंबाले और मराठी साहित्य
13. क्रांति की भावना दलित कविता में

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए-। (अधिकतम 300 शब्द)

3x12=36

14. दलित साहित्य लेखन की सांस्कृतिक पृष्ठभूमि पर प्रकाश डालिए।
15. 'दलित साहित्य में वेदना का विष भरा है' कथन की पुष्टि कीजिए।
16. मराठी दलित साहित्य का प्रभाव हिंदी साहित्य पर कहां तक हुआ है?
17. दलित साहित्य की वर्तमान प्रासंगिकता पर प्रकाश डालिए।
18. दलित आलोचना पद्धति पर अपना मत प्रकट कीजिए।

HIN 3 E 05
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 (1) : Development of western criticism, theory of art of Plato, Aristotle and his theory of Imitation, tragedy, catharsis, Longinus, theory of Sublime

Module(2) : 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(3): Romanticism, Classism, Stylistics, Structuralism, Post structuralism, Modernism, Post-Modernism.

Suggested Reading:

- | | |
|-------------------------|--|
| 1. Savithri Sinha (E) | -Paschatya Kavyasasthra Ki Parampara |
| 2. Rampoojan Tiwari | - Paschatya Kavyasasthra |
| 3. Nirmala Jain | - Nayi Sameeksha ke Prathiman |
| 4. Sudheesh Pachori | - Uttaradhunik Sahitya Vimarsh |
| 5. Santhi Swaroop Gupta | - Paschatya Kavya Sasthra ke Sidhanth |
| 6. Nagendra | - paschatya Kavya Sasthra Ki parampara |
| 7. Nirmal Jain | -Paschatya Sahithya Chinthan |

Further Reading:

- | | |
|---------------------------|---|
| 1. Krishna Vallabha Joshi | - Paschatya Kavyasasthra |
| 3. I.A. Richardson | - Principles of Literary Criticism |
| 4. Rena Wellek | - Theory of Literatur |
| 5. Gopichand Narang | -Uttar samrachanavad Aur Uttaradhunikata |
| 6. Rene Wellek | - History of Modern Criticism Vol 1&2 |
| 7. W.H.Hudson | - An Introduction to Study of Literature |
| 8. R.A.Scott james | -Making of Literature |
| 9. Prasad B. | - An Introduction to the Study of English Criticism |

10. Ganapathi Chandra Gupta

-Bharathiya Evam paschathy Kavya Sasthra

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

1. Short Answer Type Question(7 out of 10) 7x2= 14
2. Paragraph Type Question(6 out of 10) 6x5=30
3. Essay Type Question(3 out of 5) 3x12=36

Maximum marks : 80

III Semester M.A. (Hindi) Examination
Model Question Paper
HIN 3 E 05
WESTERN AESTHETICS

3 Hrs.

Maximum marks : 80

I. निर्देश- 7 प्रश्नों के संक्षिप्त उत्तर लिखिए।

7x2=14

1. त्रासदी के चार तत्वों के नाम दीजिए।
2. उदात्तता के पोषक चार तत्वों के नाम लिखिए।
3. मनोवैज्ञानिक आलोचना से क्या तात्पर्य है?
4. अवचेतन मन से क्या तात्पर्य है?
5. सुखांत नाटक किसे कहते हैं?
6. लांग और परोल का अंतर समझाइए।
7. सामाजिक यथार्थवाद से क्या तात्पर्य है?
8. शैलीविज्ञान किसे कहते हैं?
9. द्वंद्वत्मक भौतिकवाद से क्या तात्पर्य है?

II. निर्देश- छह प्रश्नों के समीक्षात्मक उत्तर लिखें। (अधिकतम 150 शब्द)

6x5=30

10. अनुकरण सिद्धान्त
11. विरेचन सिद्धान्त और साहित्य
12. रस्किन का साहित्य दर्शन
13. नाटक की कथावस्तु
14. उत्तराधुनिकता
15. उदात्तता के अवरोधक तत्व
16. साहित्य और समाज
17. संरचनावाद

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द)

3x12=36

18. अरस्तु और प्लेटो की साहित्यिक मान्यताओं की तुलना कीजिए।
19. उत्तर संरचनावाद की सौंदर्यशास्त्रीय परिकल्पना का विश्लेषण कीजिए।
20. मार्क्सवादी आलोचना के विविध पक्षों पर प्रकाश डालिए।
21. मनोविश्लेषण एवं साहित्य विषय पर एक आलेख तैयार कीजिए।

HIN 3 E 06
SANSKRIT

Syllabi of the elective paper Sanskrit is designed by the Board of Studies(P.G) Sanskrit of the Kannur University.

**SYLLABI
FOR
FOURTH SEMESTER
M.A.(HINDI) EXAMINATION**

HIN 4 C 14
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 real 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 society 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 Udbhav Evam Vikas, main Characteristic Features of pre-independence period, main novelists, novels of the post-independence period, main Streams of the Novels, social novels, psychological novels, historical novels. Socio-political-literary-cultural Scenario of the period, Main novelists and their works.

Module-2: Contemporary Novels and novelists, Socio-political-literary-cultural Scenario of the period, Main novelists and their works. Feminist Novels, Dalit Novels, environmental Novels, Adivasi Novels.

Novels for General Reading:

Module-3: Ranga Bhoomi (Premchand), Banabhat Ki Athma katha (Hazari Prasad Dwivedi), Thamas (Bhishama Sahni) Naukar Ki Kamees (Vinod Kumar Sukla)

Module-4: Rag Darbhari (Sreelal Sukala), Jhini Jhini bini Chadariya (Abdullah Bismillah), Doob (Veerendra Jain)

Suggested Reading:

- | | |
|-----------------------------|--|
| 1. Tribhuvan Singh | - Hindi upanyas |
| 2. Sasi Bhooshan Simhal | - Hindi upanyas ki Pravritthiyam |
| 3. Gopal Rai | - Hindi Upanyas ka Itihas |
| 4. Ramvilas Sharma | - Premchand Aur Unka Yug |
| 5. Indranath Madan | - Hindi Upanyas Pahchan Aur Parakh |
| 6. Aravindakshan A (Edt.) | - Premchand Ke Ayam |
| 7. Rohini Agrawal | - Itihas ki Samvedana Aur Swarup |
| 8. Gopal Rai | - Upanyas Ki Sanrachana |
| 9. Rajendra Yadav | - Attarah Upanyas |
| 10. Vijay Bahadur Singh | - Upanyas Samaya Aur Samvedana |
| 11. B. Abdullah Jaleel | - Samakaleen Upanyas Samay Aur Samvedana |
| 12. Lakshmi Sagar Varshneya | - Hindi Upanyas Upalabdhiyam |
| 13. Ganga Prasad Vimal | - Premchand Varthaman Sandharbh mein |
| 14. Indranath Madan | - Aj Ka Hindi Upanyas |
| 15. Arsu | - Swathanthrotar Hindi Upanyas |

Further Reading:

- | | |
|---|---|
| 1. Dhanajay Varma | - Upanyasa ka Punaravatharan |
| 2. Paramanand Sreevasthav | - Upanyas ka Punarjanma |
| 3. Murali manohar Prasad Singh
Rekha Awasthi(Edt.) | - Premchand Vigath Mahatha Aur Varthamana
Arthavatha |
| 4. Anamika | - Sthreethva ka manachithra |
| 5. Radha Kumar | - Sthree Sangharsh Ka Ithihas |
| 6. Chandakanth bandhi Vadekar | - Hindi upanyas :sthithi Aur Gathi |
| 7. Sasibhooshan Singhal | - Hindi Upanyas Pravrithiyam Aur Silp |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|---------|
| 1. Short Answer Type Question(7 out of 10) | 7x2=14 |
| 2. Paragraph Type Question(6 out of 10) | 6x5=30 |
| 3. Essay Type Question (3 out of 5) | 3x12=36 |
- Maximum marks : 80

IV Semester M.A. (Hindi) Examination Model Question Paper

HIN 4 C 14 MODERN HINDI NOVELS

3 Hrs.

Maximum marks : 80

I. निर्देश- 5 प्रश्नों के संक्षिप्त उत्तर दीजिए।

7x2= 14

1. प्रेमचंद के 4 उपन्यासों के नाम दें।
2. मिथक से क्या तात्पर्य है?
3. मनोवैज्ञानिक उपन्यासों के दो उदाहरण दे।
4. राग दरबारी की मूल समस्या क्या है?
5. आंचलिक उपन्यास की मूल विशेषता क्या है।
6. भारतेंदु युग के उपन्यासों की प्रमुख दो विशेषताएँ लिखिए
7. बूंद और समुद्र की मूल समस्या क्या है?

II. निर्देश- 4 प्रश्नों के समीक्षात्मक उत्तर दीजिए। (अधिकतम 150 शब्द)

6x5=30

6. दूब का कथ्य।
7. प्रेमचंद का उपन्यास और भारतीय समाज।
8. सामाजिक उपन्यास।
9. परिंदे की विशेषताएं।

10. तमस की समस्या।
11. हजारी के उपन्यासों की भाषा।

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए-। (अधिकतम 300 शब्द) **3x12=36**

12. स्वतंत्र्योत्तर उपन्यासों में जीवन के अंतर्विरोधों का खुलासा हुआ है- तर्क युक्त उत्तर दीजिए।
13. प्रेमचंद युगीन उपन्यास कला की विवेचना कीजिए।
14. हिंदी उपन्यास के शिल्प का परिचय दीजिए।
15. समकालीन उपन्यास की प्रासंगिकता पर आलोचनात्मक उत्तर दें।
16. स्वातंत्र्योत्तर हिंदी उपन्यासों में हुए प्रयोगों पर एक निबंध तैयार कीजिए।

HIN 4 C15
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 profusely translated the literatue from the Sanskrit and other Indian languages. During the Dwivedi period the dramatic literature has become 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-1: 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

Module-2: 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-3: Andher nagari (Bharathendu), Kamana (Prasad), sanyasi (Lakshmi narayan Misra) Draupati (Surendra Varma), Ashad ka Ek Din (Rakesh), Ladayi (Saksena),

Module-4: Kabira Khada Bazar meim(Bhishma Sahni), Ek Aur Dronacharya(Sankar sesh), Agra Bazar (Habib Thanvir).

Reference Books:

- | | |
|---------------------|---|
| 1. Jagadeedh Sharma | -Samakaleen Ranga Manch aur naya Natak |
| 2. Jayadev Thaneja | -Hindi Natak Aj, Kal |
| 3. Jayadev Thaneja | -Nayi Ranga chethana aur Hindi Natakakar |
| 4. Jayadev Thaneja | -Natya Vimarsh |
| 5. Gireesh Rasthogi | -Beesvim Sathabdi ka hindi Natak aur Rangamanch |
| 6. Gireesh Rasthogi | -Mohan Rakesh aur Unke Natak |
| 7. Gireesh Rasthogi | -Hindi natak ka Athama sangharsh |
| 8. Govinda Chathak | - Hindi Natak: Ithihas ke sopan |
| 9. Govinda Chathak | -Adhunik nataka ka maseeha mohan Rakesh |
| 10. Govinda Chathak | -Natakakar Jagadeesh Chandra mathur |

- | | |
|-----------------------|---|
| 11. Narendra Mohan | - Samakaleen Hindi Natak Aur Rangamanch |
| 12. Ashish Tripathi | -Samalkaleen Hindi Ranga manch Aur Ranga bhasha |
| 13. Dasarath Ojha | - Hindi Natak :Udbhav Aur Vikas |
| 14. Bachan Singh | - Hindi Natak |
| 15. Naimichandra jain | -Drisya Adrisya |
| 16. Naimichandra jain | - Thisara patt |
| 17. Mudra rakshas | - Ranga Bhoomikayaem |
| 18. Mohan Rakesh | - Natakakar |
| 19. Kapila Vathsyam | -Bharathiya Paramparik Rangamanch |
| 20. Sanath Kumar | -Samakaleen Natak aur Rangamanch |

Further Reading:

- | | |
|----------------------------|--|
| 1. Ramjanma Sharama | - Swathanthrothar hindi natak |
| 2. Deendra Raj Ankur | - Pahala Rang |
| 3. Pragya | - Nukkad Natak rachana Aur prasthuthi |
| 4. Krishnan Dutt palival | - Sarveswar Dayal Saksena ke Rachana karma |
| 5. Sathyapal Chung(Edt.) | - Prasad Bharathiyatha ke Prathiman |
| 6. Rajeswar Saxena | - Bhisma Sahini:vyakthi Aur Rachana |
| 7. Bhujitha Pushkal | - Natak ke sau Varsha |
| 8. Jagannath Prasad Sharma | -Prasad Ke Natakam ka Sasthriya Adhyayan |
| 9. Mahesh Anand | -Jayasankar Prasad ki Ranga Drishti |
| 10. Thilak Raja Sahrma | - Apne natakaom ke Bare Meim |
| 11. Sidhinath Kumar | -Hindi Ekanki Silpa vidhi Ka vikas |
| 12. Ajnath | -Baharathiya Rangamanch Ka Visleshanathmak Ithihas |
| 13. Naimi Chandra jain- | -Ranga Dharsan |
| 14. Achuthan A. | - Natak Rachana Dharmitha |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|---------|
| 1. Short Answer Type Question(7 out of 10) | 7x2=14 |
| 2. Paragraph Type Question(6 out of 10) | 6x5=30 |
| 3. Essay Type Question (3 out of 5) | 3x12=36 |
| Maximum marks : 80 | |

IV Semester M.A. (Hindi) Examination
Model Question Paper

HIN 4 C 15
MODERN HINDI PLAYS

3 Hrs.

Maximum marks : 80

I. निर्देश- 6 प्रश्नों के संक्षिप्त उत्तर दीजिए।

7x2= 14

1. लक्ष्मीनारायण लाल के 4 नाटकों के नाम दें।
2. तनवीर के नाटकों की किन्हीं दो विशेषताएं बताइए?
3. नुक्कड़ नाटक से क्या तात्पर्य है।
4. इप्ता से क्या तात्पर्य है।
5. फारसी रंगमंच की 2 विशेषताएं लिखिए।
6. एब्सर्ड नाटक का परिचय दे।

II. निर्देश- 4 प्रश्नों के समीक्षात्मक उत्तर दीजिए। (अधिकतम 300 150 शब्द)

6x5=30

7. राकेश के नाटक।
8. गीत नाटक।
9. प्रसाद का प्रतीकात्मक नाटक।
10. रेडियो नाटक की विशेषताएं।
11. भारतेन्दु के नाटक।
12. कबिरा खड़ा बाजार में -का कथ्य।

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 150 शब्द)

3x12=36

13. प्रसाद के नाटकों के विविध आयामों पर प्रकाश डालिए।
14. सुरेंद्रवर्मा के नाटकों में मिथक का प्रयोग हुआ है, मंचीय कला की दृष्टि से इस कथन की विवेचना कीजिए।
15. रामकुमार वर्मा की नाट्य कला का परिचय दीजिए।
16. अंधा युग की वर्तमान प्रासंगिकता पर आलोचनात्मक उत्तर दें।
17. स्वातंत्र्योत्तर हिंदी नाटकों के प्रयोगों पर एक निबंध तैयार कीजिए।

HIN 4 C 16
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, vikipaedia, 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.

Suggested Reading:

- | | |
|----------------------|--|
| 1. Arjun Tiwari | - Adhunik Patrakarita |
| 2. Savitha Chaddha | - Hindi Patrakarita Sidhanth Evam Swaroop |
| 3. Bachan singh | - Hindi Patrakarita ke Naye Prathiman |
| 4. Vedaprakash Vairi | - Hindi Patrakarita Vividh Ayam |
| 5. Harimohan | - Adhunik Janasanchar Aur Hindi
Soochana Praudhogiki aur Jana Madhyam
Soochana Kranthi aur Viswabhasha Hindi |
| 6. N.C. Panth | - Patrakaritha ka Ithihas
Sampathan Kala
-Media Lekhan ke Sidhanth
Media Lekhan Ke Sidhanth |
| 7. Arjun Chadda | - Vyavaharik Patrakaritha |
| 8. Balbir Kundara | -Janasanchar Badalthe Pariprekshya Mein |
| 9. Rajendra Misra | - Patrakaritha ke Vivid Ayam
Drisya Sravya Madyam Lekhan |
| 10. Savitha Chadda | - Nayi Patrakaritha Aur Samachar Lekhan |

11. Manoj Patairiya

-Hindi Vigyan Patrakaritha

12. Indra Chandra Rajwar

- Adunik Patrakaritha Ki Rooparekha

Further Reading:

- | | |
|-----------------|--|
| 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 |

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|---|---------|
| 1. Paragraph Type Question (10 out of 16) | 10x5=50 |
| 2. Essay Type Question (3out of 5) | 3x10=30 |
| Maximum marks : 80 | |

**IV Semester M.A. Hindi Examination
Model Examination**

**HIN 4 C 16
HINDI JOURNALISM AND MEDIA STUDIES**

3 Hrs

Maximum marks : 80

- I. निर्देश- 10 प्रश्नों के समीक्षात्मक उत्तर लिखिए । (अधिकतम 150 शब्द) 10x5=50**
1. पत्रकारिता की भाषा
 2. संपादकीय
 3. प्रेस अधिनियम
 4. रेडियो
 5. दूरदर्शन समाचार
 6. विज्ञापन एवं संचार माध्यम
 7. संचार के क्षेत्र में इलक्ट्रॉनिक सुविधाएँ
 8. स्तंभ लेखन
 9. पीत पत्रकारिता
 10. सामाजिक परिवर्तन और संचार
 11. इंटरनेट और युवा पीढ़ी

12. साहित्य एवं समाचार पत्र
13. शिक्षा के क्षेत्र में संचार माध्यम

II. निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 150 शब्द)

3x10=30

14. पत्रकारिता के विविध प्रकारों पर प्रकाश डालिए।
15. सूचना के विविध स्रोतों पर प्रकाश डालिए।
16. प्रेस की स्वतंत्रता विषय पर एक आलेख लिखिए।
17. हिंदी पत्रकारिता एवं साहित्य के सहसंबंध पर अपना मत प्रकट कीजिए।

HIN 4 PR PROJECT REPORT

(Dissertation carries 4 credits and 5 Instructional Hours per week meant for creating awareness on research methodology, preparation, presentation of facts , analysis, etc.)

Every student has to submit a dissertation at the end of 4th semester. The topic of the dissertation should be selected at the beginning of the 3rd semester and same should be submitted two weeks before the end of the final semester. Separate Project Report viva-voce will be conducted based on dissertation submitted. There will be continuous assessment for the program project. The students can take the topics for the dissertation related with the Hindi language and literature, inter disciplinary subjects, subject related with film, adivasi, environmental, women, comparative, theoretical studies etc. and even the students are free to choose independent research topics with the consent of the supervising teacher.

The dimension of the project report should be in A4 size. The two spiral binded copies of the final report may be submitted either in typed or in neatly hand written form. There should be 2cm margin in all sides in the portrait orientation. Words Count would be minimum 10,000 words and maximum of 15,000 words.

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 Graduate classes should get the basic features of research and the fundamentals of the research methodology. They have to acquire 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.

Suggested Reading:

- | | |
|--------------------------------------|---------------------------------------|
| 1. Ravindra kumar Jain | -Sahithya Anusandhan ke ayam |
| 2. Nagendra | - Sodh aur Sidhanth |
| 3. Rajoorkar/Rajmal Bora | - Hindi Anusandhan: Swaroop Aur Vikas |
| 4. Vinaya mohan Sharma | -Sodh Pravidhi |
| 5. Vijayapal Singh | - Hindi Anusandhan |
| 6. Savithri Sinha/Vijayendra Snathak | -Anusandhan ki Prakriya |
| 7. Nagendra | - Anusandhan Aur Alochana |
| 8. Devaraj upadhyay | -Anusandhan Aur Anveshan |
| 9. Hazari Prasad Dwivedi | -Anusandhan Ki Prakriya |

- | | |
|---|--|
| 10. Udayabhanu Singh | |
| Harbhajan Singh | -SahithyaAdhyayan ki Drishtiyam |
| 11. Nagendra | - Thulanathmak Sahithya |
| 12. Vijayapal Singh | - Sodh |
| 13. MLA Hand Book for writers of research papers | |

Further Reading:

- | | |
|---|--|
| 1. Rajoorkar/Rajmal Bora | - Hindi Anusandhan Ke ayam |
| 2. Girija Sharan Agrawal | - Sodh Sandharbh |
| 3. Thilak Singh | - Naveen Sodh Vigyan |
| 4. Vaijanath Sinhal | - Sodh Swaroop Evam manak vyavaharik
Karyavidhi |
| 5. Chandrabhan Rawat/Khandelwal | -Sodh Pravidhi Aur Prakriya |
| 6. Harmohan Sahgal | -Hindi Sodh Thanthra ki Roopa Rekha |
| 7. Singhal | - Sahithya sodh ke Sidhanth |
| 8. Devaraj Upadhyaya | - Sahithya Anusandhan ke Prathiman |
| 9. Maithiliprasad Bharadhwaj | -Sodh Pravidhi |
| 10. Indranath Chaudhary | - thulanathmak Sahithya ki Bhoomoka |
| 11. Sathyadev | -Samajik Vigyanom ki Sodh Padhathiyam |
| 12. Water S Extert | - Writing A thesis |
| 13. George P Thomson | - The Strategy of Research |
| 14. Hillwat Tyrus | - Introduction of Research |
| 15. Saragoo Krishna Murthi/
Gulam Rasool | -Thulanathmak Anusandhan Aur Uski |

HIN 4 E 07
HINDI LANGUAGE AND LITERATURE IN KERALA

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. Propagation of Hindi in India, Major organisations, institutions, educational establishments,. Propagation of Hindi in South India.

Module (2): Famous Hindi organisations, institutes, educational institutes journals, newspapers 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.

Module (3): Hindi Literature in Kerala – early stages – pre independence period – Maharaja Swati Tirunal and other contemporary writers and their major works.

Hindi Literature in Kerala Post Independence period – poems, short stories, dramas, essays and other forms of Literature – development in different ages – contemporary Hindi writings in Kerala and major writers.

Module (4):Texts for Detailed study:

1.Aage koun havaal(satire-stories)-Govind Shenoy,Keral Hindi Sahtya Mandal,Kochin.

2.Devayani(Drama)-N.Chandrashekharan Nair, Sreeniketan
Prakasan,Thiruvananthapuram.

3. Phool Aur Kante (Essays)- Dr. N.E. Viswanat Iyer, Swati Prakashan, Trivandrum-1.

Only the Following Essays:1.Keral Ka Chaypuran,2.Ya Paye Bauraye,3.Aa Ja Re
Paradeshi

4.Poems:1. Prakriti Rahsyamayi Mam (N. Chandrasekharan Nair), 2.Amar-deep (Pandit Narayan Dev), 3.Ek zamana tha(T. S.Ponnamma), 4.Nadi ko behne do (P.V. Vijayan)

5. Sapana dekhna mana hai (M. Shanmukhan), 6.Hum intazar mein hai (Manu)
(Poems 1,2,3 from *Keral ki Hindi kavitayen*-Ed.N. Chandrasekharan Nair,Keral Hindi sahitya Academy,TVM.,4 from *Nadi ko behne do*-PV Vijayan, Jawahar pustakalay,Mathura,5 from *Sapana dekhna mana hai*-M. Shanmukhan,Jawahar pustakalay,Mathura,6. *Hum intazar mein hai*-Manu,Jharna publications,Mahe)

Suggested Reading:

1. Kerala ke Hindi Sahiya ka Brihad Itihas – Dr. N. Chandrasekharan Nair
2. Hindi Sahitya ko Hinditar Pradeshon ki Den – Dr. Malik Mohammed

3. Keraliyon ki Hindi ko Den – Dr. G. Gopinathan
4. Keral mein Hindi Bhasha aur Sahitya ka Vikas – Dr. N.E. Viswanath Iyyer
5. Dakshin ke Hindi Prachar ka Sameekshatmak Itihas – P.K. Kesavan Nair
6. Dakshin ka Hindi Prachar Andolan – Dakshin Bharat Hindi Prachar Sabha, Madras.
7. Rashtrabharati ko Keral ka Yogdan – Dr. N.E. Viswanath Iyyer
8. Keral ke Pratham Hindi Geetkar – Dr. N.E. Viswanath Iyyer
9. Adhunik Hindi Sahitya ko Ahindi Bhashi Sahityakaron ki Den – Dr. Vilas Gupta
10. Rashtrabhasha ke Prachar ka Itihas – Akhil Bharateeya Hindi Sanstha Sangh, Delhi.
11. Dakshin Bharath mein Hindi Prachar- Venkatesh

Journals:

1. Sangrathan
2. Anuseelan
3. Keral Hindi Sahithya Academy Sodh Pathrika
4. Jana vikalp
5. Keral Bharati
6. Keral Jyoti

Question Pattern:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|---------|
| 1. Short Answer Type Question(7 out of 10) | 7x2=14 |
| 2. Paragraph Type Question(6 out of 10) | 6x5=30 |
| 3. Essay Type Question (3 out of 5) | 3x12=36 |
| Maximum marks : 80 | |

**IV Semester M.A. (Hindi) Examination
Model Question Paper**

**HIN 4 E 07
HINDI LANGUAGE AND LITERATURE IN KERALA**

3 Hrs.

Maximum marks : 80

- I. निर्देश- 7 प्रश्नों के संक्षिप्त उत्तर दीजिए। **7x2= 14**
1. केरल के प्रमुख चार हिंदी साहित्यकारों के नाम लिखिए।
 2. त्रिभाषा सूत्र से क्या तात्पर्य है?
 3. दक्षिण भारत से निकलनेवाले चार पत्रिकाओं के नाम लिखिए।
 4. अखिल भारतीय चार हिंदी सेवी संस्थाओं के नाम लिखिए।
 5. केरल के प्रमुख चार मलयालम हिंदी अनुवादकों के नाम लिखिए।
 6. डॉ. आरसु की चार रचनाओं के नाम बताइए।
 7. गोविंद षेणोय की रचनाओं की चार विशेषताएँ बताइए।
 8. केरल की चार महिला हिंदी लेखिकाओं के नाम लिखिए।
 9. हिंदी से मलयालम में अनूदित चार रचनाओं के नाम लिखिए।

II. निर्देश- छह प्रश्नों के समीक्षात्मक उत्तर दीजिए ।(अधिकतम 150 शब्द)

6x5=30

10. स्वतंत्रता आंदोलन और हिंदी ।
11. केरल के विश्वविद्यालयों में हिंदी का अध्ययन ।
12. केरल की हिंदी पत्रकारिता ।
13. दक्षिण भारत हिंदी प्रचार सभा ।
14. साहित्य मंडल पत्रिका ।
15. डॉ. जी. गोपिनाथन ।
16. केरल हिंदी साहित्य अकादमी
17. वेलायुधन नायर
18. अरविदाक्षन की समकालीन कविता संबंधी मान्यताएँ ।
19. खादी एवं हिंदी
20. राष्ट्रीयता एवं हिंदी
21. दामोदरनुण्णि का हिंदी प्रचार

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए- ।(अधिकतम 300 शब्द)

3x12=36

22. स्वातंत्र्योत्तर केरल की हिंदी भाषा एवं साहित्य के विकास के विविध आयामों पर प्रकाश डालिए ।
23. केरलीयों की हिंदी को देन पर प्रकाश डालिए ।
24. दक्षिण भारत की प्रमुख हिंदी सेवी संस्थाओं का परिचय दीजिए ।
25. मलयालम से हिंदी में अनूदित को रचनाओं का परिचय दीजिए ।

HIN 4 E 08
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, phonotic 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.

Suggated Reading:

- | | |
|----------------------------|---|
| 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(www.abhivyakti-hindi.org/vigyanvartha/pradyogiki/2003/spbb) |
| 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:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

1. Short Answer Type Question(7 out of 10) 7x2=14

2. Paragraph Type Question(6 out of 10) 6x5=30
3. Essay Type Question (3 out of 5) 3x12=36
Maximum marks : 80

IV Semester M.A. (Hindi) Examination
Model Question Paper

HIN 4 E 08
CYBER HINDI

3 Hrs.

Maximum marks : 80

I. निर्देश- 7 प्रश्नों के संक्षिप्त उत्तर दीजिए।

7x2= 14

1. सॉफ्टवेयर से क्या तात्पर्य है?
2. इनपुट उपकरण के 4 उदाहरण दें?
3. आईएसएम फॉन्ट्स।
4. फोनेटिक कुजी पटल माने क्या है?
5. ई लिसिस से क्या लाभ है?
6. यनिकोड फॉन्ट्स से टंकण में कहां तक सहायक है?
7. हिंदी की 4 ई-पत्रिकाओं के नाम दें?

II. निर्देश- 4 प्रश्नों के समीक्षात्मक उत्तर दीजिए। (अधिकतम 150 शब्द)

6x5=30

8. हिंदी ब्लोग।
9. फेस बुक और साहित्य अध्ययन।
10. संगणक और हिंदी शिक्षण
11. विकीपीडिया और ज्ञान- विज्ञान।
12. संगणक और अनुवाद।
13. ब्राउसिंग करते समय किन किन बातों पर ध्यान दिया जाए?

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए-। (अधिकतम 300 शब्द)

3x12=36

13. हिंदी नेट साहित्य के बारे में एक निबंध लिखिए?
14. हिंदी भाषा एवं साहित्य के प्रचार- प्रसार में संगणक विज्ञान कहां तक सहायक है?
15. संगणक के विविध अंगों की परिचय दीजिए?
16. शिक्षा में संगणक का प्रयोग कैसे सफलतापूर्वक किया जा सकता है?
17. विज्ञान शाप है या वरदान- इस पर अपना विचार व्यक्त कीजिए?

HIN 4 E 09
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 |

Suggested Reading:

- | | |
|------------------------------|---------------------------------------|
| 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:

(General Direction: Paragraph Questions and essay questions may be answered in 150 words and 300 words respectively. The Question carries two marks may be answered in two to four sentences and one mark question may be answered in one or two sentences. In other cases instruction in the question paper may kindly be followed)

- | | |
|--|----------|
| 1. Annotation Type Question(4 out of 7)
(From Module 3) | 4x6 = 24 |
| 2. Paragraph Type Question(6 out of 10) | 4x5 =20 |
| 3. Essay Type Question(3out of 5) | 3x12 =36 |

Maximum marks : 80

IV Semester M.A. (Hindi) Examination
Model Question Paper

HIN 3 E 09
MODERN HINDI POETRY AND DHUMIL

3 Hrs.

Maximum marks : 80

I. निर्देश- 4 प्रश्नों की समीक्षात्मक व्याख्या कीजिए ।

4x6=24

1. पत्नी की आंखें, आंखें नहीं
हाथ हैं, जो मुझे थामे हुए हैं

2. चंद चालाक लोगं ने
बहस के लिए
भूख की जगह
भाषा को रख दिया है।

3. क्या आजादी सिर्फ तीन थके हुए रंगों का नाम है
जिन्हें एक पहिया ढोता है
या इसका कोई खास मतलब होता है।

4. कविता क्या है
कोई पहनावा है
कुर्ता पाजामा है
ना भाई ना
कविता
शब्दों की अदालत है
मजरिम के कटघरे में खड़े बेकसूर आदमी का
हलफनामा है।

II. निर्देश- 4 प्रश्नों के आलोचनात्मक उत्तर दें। (अधिकतम 150 शब्द)

4x5=20

5. धूमिल की क्रांतिकारिता
6. धूमिल के समसामयिक कवि
7. धूमिल पर मार्क्सवाद का प्रभाव
8. धूमिल का व्यंग्य
9. श्रीकान्त वर्मा
10. समकालीन कविता एवं राजनीति
11. देवताले की कविता में पीड़ा
12. कुमार विकल की कविता में व्याप्त पंजाबी संस्कृति
13. समकालीन कविता का परिवेश

III. निर्देश- तीन प्रश्नों पर निबंध लिखिए। (अधिकतम 300 शब्द)

3x12=36

10. धूमिल की कविताओं की भाषागत विशेषताओं पर प्रकाश डालिए।
11. धूमिल की कविताओं में दिखाई पड़नेवाली समकालीन संस्कृति पर निर्देश- तीन प्रश्नों पर निबंध लिखिए-।
12. धूमिल कविताओं में पूँजीवाद के खिलाफ आक्रोश है। प्रस्तुत कथन की सार्थकता पर विचार कीजिए।
13. समकालीन कविताओं की विशेषताएँ सोदाहरण समझाइए।