

**Learning Outcomes-based CurriculumFramework (LOCF)  
for Post-graduate Programme**

Name of the Programme:

**MA HINDI LANGUAGE AND LITERATURE**

(Syllabus effective from 2021 Admission onwards)

For affiliated Colleges

**UNIVERSITY OF KERALA**

**M.A. PROGRAMME IN HINDI LANGUAGE AND LITERATURE****PROGRAMME OBJECTIVES**

- **Acquire deep knowledge in Hindi literature.**
- **Enable the students capable in translation.**
- **Enable the students fluent in our National Language.**
- **Promote the language in the field of technology, business, bank etc apart from the academic field.**
- **Impart knowledge about various job opportunities in Hindi field and also to develop their potential in International level.**
- **The students are being enriched to avail ample opportunities in the field of Hindi Officers, Translators in Central Govt. Offices etc and also as Teachers, in schools, Assistant Professors in colleges and universities.**

### STRUCTURE OF THE PROGRAMME

Sem	Course Code	Course Title	credits	Hours/ Week	Hrs /Sem	Esa Hrs	Maximum marks		
							CA	ESA	TOTAL
<b>I</b>	HL-CC 211	HINDI POETRY : ANCIENT AND MEDIEVAL PERIOD	4	6	108	3	25	75	100
	HL – CC 212	HINDI FICTION AND OTHER PROSE FORMS	4	6	108	3	25	75	100
	HL- CC 213	HISTORY OF HINDI LITERATURE : ANCIENT AND MEDIEVAL PERIOD	4	6	108	3	25	75	100
	HL-CC 214	GRAMMAR AND STRUCTURE OF HINDI LANGUAGE	6	7	126	3	25	75	100
<b>II</b>	HL – CC 221	INDIAN AND WESTERN LITERARY THOUGHTS, PROSODY AND POETICS	6	7	126	3	25	75	100
	HL- CC 222	HISTORY OF HINDI LANGUAGE AND LINGUISTICS	4	6	108	3	25	75	100
	HL – CC 223	HISTORY OF HINDI LITERATURE : MODERN PERIOD	4	6	108	3	25	75	100
	HL- CC 224	DRAMA AND ONE ACT PLAYS	4	6	108	3	25	75	100
<b>III</b>	HL – CC 231	MODERN POETRY UPTO PRAGATIVAD	6	7	126	3	25	75	100
	HL- CC 232	FUNCTIONAL HINDI	4	6	108	3	25	75	100
	HL – CC 233	INDIAN LITERATURE	4	6	108	3	25	75	100
	HL – DSE 234	FILM STUDIES (SPECIAL REFERENCE TO HINDI FILMS ) OR	4	6	108	3	25	75	100

	SG- GC 234 A	SANSKRIT							
	HL – GC 235	BEGINNERS' HINDI							
IV	HL – CC 241	MODERN POETRY SINCE PRAYOGVAD	6	7	126	3	25	75	100
	HL – CC 242	HINDI LITERATURE : MODERN DISCOURSES	4	6	108	3	25	75	100
	HL- CC 243	TRANSLATION : THEORY AND PRACTICE	4	6	108	3	25	75	100
	HL –DSE 244	COMPARITIVE LITERATURE : HINDI AND MALAYALAM	4	6	108	3	25	75	100
	SG-GC 244A	SANSKRIT							
	HL – GC 245	SPOKEN HINDI							
	HL- CC 246	DISSERTATION	6				80	20	100
		VIV VOCE	2						100
		TOTAL	80	100					1800

(Internal Assessment: Attendance: 5, Seminar: 5, Assignment: 5, Test: 10 – Total – 25)

- HL – Hindi Literature
- CC- Core Course
- GC – Generic Elective Course
- DSE – Discipline Specific Elective

#### PROGRAMME SPECIFIC OUTCOME

PSO	PSO Statement
PSO 1	<ul style="list-style-type: none"> <li>• Understanding the relation between the society and literature and analyse the role played by Hindi literature.</li> </ul>

	<ul style="list-style-type: none"> <li>• Understand the concepts of literary trends, special dialects of Early and Medieval literature and its socio-cultural back ground</li> <li>• Understanding the strategy of converting worship into the movement of struggle for cultural freedom</li> <li>• Acquire knowledge about the various aspects of prose forms, stylistic features of eminent modern essayists with their contribution to overall development of Hindi prose.</li> <li>• Comprehend different concepts, origin and perspectives of Hindi Fiction.</li> <li>• Identify different trends in the development of Hindi Literature</li> <li>• Understand the History of Hindi Language through language classifications as well as stages of script development and acquire a thorough coverage of the origin, source and development of the language.</li> <li>• Understand the concepts of Basic Hindi Traditional grammar style, linguistic aspects and the acoustic qualities of the language for language promotion</li> <li>• Develop the basic structure of language by enhancing verbal and communication mode of Hindi through practice that enables them to be placed successfully in the jobs that requisites the language</li> </ul>
PSO 2	<ul style="list-style-type: none"> <li>• Familiarize with the Eastern and western literary thoughts of Literature</li> <li>• Understand the concepts of literary trends of Modern Hindi Literature</li> <li>• Familiarize with the linguistics of Hindi language and understands its basic theories</li> <li>• Enumerates Dwani Vigyan, Roop Vigyan, Vakya Vigyan and Arth Vigyan</li> <li>• Developing skills for writing official letters in Functional Hindi</li> <li>• Provide comprehensive knowledge about official language Hindi</li> </ul>
PSO 3	<ul style="list-style-type: none"> <li>• Understand the concepts of Hindi Modern Poetry, its political-socio-cultural aspects, trends of modern poetry.</li> <li>• Achieve a wider realm of knowledge on the concepts of Hindi drama and theatre conventions in the romantic and modern period through the comprehension of its thematic craft analysis, style and its vivid features and explore a variety of dramatic texts practically.</li> <li>• Familiarize with the structural concepts of modern Dramas and One act plays written in the romantic and modern period by many authors</li> <li>• Familiarize with the concept of one Indian literature and Indian writers through their representative works.</li> <li>• Understand a brief history of world cinema and Indian Cinema</li> </ul>

	<ul style="list-style-type: none"> <li>• Enable to evaluate critically classic films in Hindi</li> </ul>
PSO 4	<ul style="list-style-type: none"> <li>• Familiarize with the development of modern poetry- the different trends &amp; styles of modern poetry.</li> <li>• Help to develop their faculty of appreciation.</li> <li>• sensitize about latest trends and discourses in Hindi literature like Dalit Discourse, Adivasi discourse, Gender discourse etc</li> <li>• Understands and evaluates different discourses in modern Hindi literature.</li> <li>• Track the problems of translation pertaining to the linguistic incompatibility of verbal meaning modulation, loan word application, and grammatical aspects and application of theoretical practice of inter-intra types of languages build up a strong self commendation practice in the bilingual translation. Through this learners will be capable to get into job in various central Government offices.</li> <li>• Understands the craft of comparative literature.</li> <li>• . Comprehend different perspectives of comparative literature.</li> </ul>

SEMESTER: I

**Course: HINDI POETRY: ANCIENT AND MEDIEVAL PERIOD**

**(HINDI KAVYA: PRACHEEN EVUM MADHYAKAAALEEN PERIOD)**

**Course Code: HL-CC 211**

Credits: 4

Hours /week: 6hrs

**Aim:** To familiarize the students with the concepts of Ancient and Medieval Hindi Poetry and its special dialects.

**COURSE OBJECTIVES:** This course covers Ancient form of Hindi Poetry up to 13<sup>th</sup> century and the poetry from 14<sup>th</sup> century up to 19<sup>th</sup> century. This course aims to create awareness among students on ancient form of Poetry and the language

style used in the poetry, thus they can understand the basic structure of Hindi language and its development over a period of time.

### **COURSE OUTCOME (COS)**

CO 1: Gain knowledge of the features of ancient eminent Hindi writers of the period. Access the source of Aadikal and Origin of Hindi Literature--Ancient form of Hindi Poetry up to 13<sup>th</sup> Century thus imbibing the form and communicability of the themes in the poetry. Understand various features subsumed in ancient poetry that depicts the age and that marks the path of its transition towards Bhakti era.

CO 2: Analyze various elements of poetry in Ancient and Medieval period so as to gain the ability to interpret and appreciate the literary forms of this era in the socio cultural context .Imbibe the style of 'Raso' poetry through 'Raso' literature that expresses the brave deeds of the provincial kings and their romantic expressions that later marked its influence in the Ritikaleen poetry. Access the poetry of Vidyapati- Laukik Sahitya depicting the life of the common folk and will be able to perceive a detailed description.

CO 3 : Understanding the relation between Society and Literature and the role played by the poets of ancient and medieval period in Hindi literature and society. Understand the relevance of Bhaktikal and Origin of Bhakti Movement that have influenced medieval Hindi poetry. Acquaint with various features of Hindi poetry during the Bhakti era of Hindi literature and also will be able to diffuse with various Bhakti movements that enriched the literature both qualitatively and quantitatively. Derive a rigid knowledge about the various branches of 'Sant' poetry through the eminent Hindi writers of their period

CO 4: Imbibe social, cultural consciousness, critical insight and understand and appreciate poetry as a literary art form. Pervade their strong idea on the poetic contents of Tulsidas, Malik Muhammed Jayasi, Kabirdas, Soordas and Tulsidas.

CO 5 : Acquire deep understanding of the major traditions and values of reetikaleen poetry. Comprehend the features of Ritikal and understand the social, political, cultural contexts that explicits the development of ritikaleen poetry and also will be able to know more about the sources and trends of Ritikal and about the Ritikaleen poets.

CO 6 : Gain the insight into the major issues related to the socio-cultural contexts of India in this era. Achieve ideas about the inclusion of the folk aspects, various stylistic aspects, and other features in the poetry of Ritikaleen poets like Kesavdas, Ghananand, Bihari, and their contribution to Ritikaleen poetry.

### **COURSE CONTENT**

**Module 1:** Aadikal , Ancient form of Hindi Poetry, Sidha Literature, Natha Literature, Jaina Literature, Raso Literature.

**Module 2:** Poems: Prithvi Raj Raso : REVA THAT – ONE ‘SAMAY’

Vidyapati Padavali – 2 PAD

**Module 3:** Origin of Bhakti Movement-Social-Cultural Aspects- various religious cults and philosophies which have influenced medieval Hindi poetry. Santkavya- Alwar Sant- Nirgun Bhakti - Gyanasrayi and Premashrayi, Sagun Bhakti- Ram Bhakti Kavya and Krishna Bhakti Kavya.

**Module 4 : Poems :**

KABEER : 5 PAD

JAYASI : NAGAMATI VIYOG KHAND



SOORDAS : VINAY -2 PAD ,  
 BALKRISHNA – 2 PAD , BHRAMARGEET – 2 PAD  
 THULSIDAS : KEVAT PRASANG 1-5

**Module 5:** Reetikal literary works socio-cultural context, Main Trends of Reetikal:  
 Reetimukth, Reetisidh, Ritibadh Poetry.

**Module 6: Poems**

BIHARI : 5 DOHA (50-54 )  
 KESAVDAS : ANGAD –RAVAN SAMVAD  
 GHANANAND : 2 PAD  
 BHOOSHAN : 2 PAD

**REFERENCES (TEXT FOR READING)**

Prescribed Text: An edited Textbook on Pracheen evum Madhyakaleen kavya

Reference books General :

- Hindi Sahitya ka Adikal – Hazariprasad Dwivedi
- Hindi Sahitya ka VaigyanikIthihas – Ganapatichandra Gupta
- Hindi sahithya ka Doosara Itihas – Dr. Bachan Singh - Vani Prakshan,  
Delhi
- Hindi ke Pracheen Pratinidhi Kavi – Dwarika Prasad Saxena

**QUESTION PATTERN**

**HL- CC 211 HINDI POETRY – ANCIENT AND MEDIEVAL PERIOD**

**(HINDI KAVYA : PRACHEEN EVUM MADHYAKAAALEEN PERIOD )**

Time : 3 hrs

Maximum Marks : 75

- I. Answer the following ten objective questions . Each question carries 1 mark  
(10 x1 =10 Marks )
- II. Answer two essays out of four. Each question carries 10 marks  
( 2 x 10 = 20 Marks)
- III. Answer five short notes questions out of seven . Each question carries 4 marks  
(5 x 4 = 20 Marks)
- IV. Answer five annotations out of six. Each question carries 5 marks  
(5 x 5 = 25Marks)

**SEMESTER : I**

**Course : HINDI FICTION AND OTHER PROSE FORMS**

**(HINDI KATHA SAHITYA AUR ANY GADYA VIDHAYEIN )**

**Course Code: HL- CC 212**

**Credits : 4**

**Hours / week : 6**

**AIM:** To familiarize the students with the concepts of Modern Hindi Novel and Short Stories. This course also aims to create awareness among students on different forms of writing of Prose and Essays and also to familiarize the students with the concepts of Development of Hindi Prose form from 1900.

**COURSE OBJECTIVES:** This course covers Origin and Development of Hindi Fictions in General and Hindi Novels and Short Stories in particular. Characterization, plot and new trends have to be analyzed. This course also covers Prose and Essay forms of Hindi. Essays, Sketches, Memoirs, Travelogue,

Biography, Autobiography and Diary are important Prose forms. Emergence of prose forms is closely associated with modernization and explosion of information and interest can be generated among learners and many lessons covers with national integrity, non-violence, humanism, different types of satire like political sociological, economical, religious etc

### **Course Outcome (Cos)**

CO1 : Gain deep knowledge in various features of Hindi Fiction and able to get a transparent picture of the origin and development of Hindi fiction along with its vivid dimensions

CO2 : Understand the new trends arising in the study of Hindi Novels and short stories and know more about socio-cultural, psychological analysis through these literary works. Can access more about the stylistic aspects of the prominent writers such as Premchand, Agney etc. in the field of Hindi fiction. Understand about the feministic literature focusing mainly on the works of Chitra Mudgal.

CO3 : Comprehend the contributions of the eminent Short story writers and trend setters in Fiction and will be able to outline the origin and development of short stories in the pre- post and the period of Premchand .Imbibe a strong sense of influence of progressive movements with an insight of modernism and depiction of different dimensions of life in Nayikahani and Samkaleenkahani.

CO4 :Gain the knowledge about various forms of prose and improve the language skills. Familiarize with Origin and Development of Prose, Types of prose-Simple Essay, General Essay, Personal Essay, Reflective Essay, Psychological Essay etc.-memoirs-sketch-auto biography-biography- travelogue, Diary etc. Imbibe the knowledge of various types of prose forms and styles of presentations. Comprehend the Prose and Essay forms of Hindi.

CO 5 :Analyze various elements of prose of eminent essayists so that to gain the ability to interpret and appreciate the different form of prose in the socio-cultural context and imbibe the peculiarities of its historical development. Acquire a detailed study of the important essayists of Hindi Literature- Ramchandrashukla, Hazari Prasad Dwivedi,

Premchand, Mahadevi Varma, VidyanivasMishr, Dr.N.E.VishwanathIyeretc. Recognize and evaluate the literary features of the eminent essayists .

### **COURSE CONTENT**

**Module 1:** Novel-Origin and Development - Premchand and Agney – The contribution of Premchand in the field of Novels and short stories, Agney and his contribution in the post sixty novels – his style of writing

Module 2 : The contribution of female novelists in Hindi literature - works of prominent women writers

Module 3 : Novels :

- GODAN by PREMCHAND (detailed study )
- SHEKHAR EK JEEVANI (BHAG 1 ) by AGYEY (non-detailed )
- GILIGADU by CHITRA MUDGAL (non detailed )

Module 4 : Stories

- Eedgaah–Premchand
- Akashdeep – Jayshankar Prasad
- Apna Apna Bhagy - Jainendr
- Gangreen - Agyey
- RaajaNirbansiya - Kamaleswar
- Sikka Badal Gaya – Krishna Sobdi
- EkkisvimSadi Ka Ped – Mridula Garg
- Sambandhon Ke Cheethde - Jaynandan

**Module 5:** Origin and Development of Prose-Types of prose-Simple Essay, General Essay, Personal Essay, Reflective Essay, memoirs-sketch-auto biography-biography-travelogue etc.

**Module 6 :Other prose forms :**

- Krodh – Ramchandra Shukla

- Nakhoon Kyon Badte Hain - Hazari Prasad Dwivedi
- Raziya – Ramvriksh Benipuri
- Prem Samadhi Ki Chandini Rat – Viswanath Iyer
- Bholaram Ka Jeev – Harishankar Parsayee
- Thele par Himalay – Dharmveer Bharati
- Meghadoot – Mahaveerprasad Dwivedee
- BharateeySanskriti – Gulabray

## REFERENCES (TEXT BOOKS)

1 Godan– Premchand

2 Shekhar Ek: Jeevani(Part -1) –Agyey

3.Giligadu -ChitraMudgal

4.**ShortStory**(An Edited textbook of story collection.)

Only the following Eight stories to be studied

- Eedgaah– Premchand
- Akashdeep – Jayshankar Prasad
- Apna ApnaBhagy– Jainendr
- Gangreen - Agyey
- RaajaNirbansiya - Kamaleswar
- Sikka Badal Gaya – Krishna Sobdi
- EkkisvimSadi Ka Ped – Mridula Garg
- Sambandhon Ke Cheethde - Jaynandan

5. An Edited Text book of collection of other prose forms

- Krodh – Ramchandra Sukla
- NakhoonKyonBadte Hain - Hazari Prasad Dwivedi
- Raziya – RamvrikshBenipuri
- Prem Samadhi Ki Chandini Rat – Viswanath Iyer
- Bholaram Ka Jeev – HarishankarParsayee
- Thele par Himalay – Dharmveer Bharati

- Meghadoot – MahaveerprasadDwivedee
- BharateeySanskriti – Gulab ray

### REFERENCES (GENERAL)

- Aaj ka Hindi Upanyas– Indranath Madan
- Adhunik Hindi Kahani– Ed.G.P.Vimal
- Bharteey Upanyas ki Avadharna aur swaroop– Dr. AlokGupt  
, Rajkamal Prakashan, New Delhi
- Kahani Nayi Kahani– Dr.Namvar Singh
- Hindi Upanyas ki Pravartiyaam– Dr.Shashibhushan Sinhal
- Gadya ki vividh vidhayen- Majida Asad
- Hindi Gadya Sahitya- Ramchandra Tiwari
- Hindi Nibandh ka Vikas– Dr.Omkarnath Sharma
- Kalam Ke Mazdur:Premchand– Madan Gopal

### Question pattern

#### **HL – CC 212 Hindi Fiction and Other Prose Forms.**

(HINDI KATHA SAHITYA AUR ANY GADYA VIDHAYEIN )

Time :3 hrs

Maximum Marks :75

- Answer the following ten objective questions. Each question carries 1 mark. (10 x 1 =10 Marks)
- Answer Two essays from Novel out of Three. Each question carries 10 marks. ( 2 x 10 = 20 Marks)
- Answer one essay from Short Story out of Three .Each question carries 10 marks. (1 x 10 = 10 Marks )
- Answer one out of three essays from Prose. Each question carries ten Marks. (1 x10 = 10 Marks)
- Answer any five short questions out of eight. Each question carries 5 marks.

(5X5=25 Marks)

**SEMESTER : I**

**Course :HISTORY OF HINDI LITERATURE : ANCIENT AND MEDIEVAL PERIOD (HINDI SAAHITY KAA ITIHAAS: PRACHEEN EVAM MADHYAKAAL )**

**Course Code : HL – CC 213**

**Credits : 4**

**Hours :6**

Aim: To give a detailed account of trends in literature in the early and riti period. Familiarize the students with the thoughts, philosophy of great poets like Kabeer, Soordas, Tulsi, Jayasi ,Kesavdas,Bihari,Ghananand ,Bhushan etc.

**COURSE OBJECTIVES** :This course covers the History of Hindi Literature up to 19th Century.

**Course Outcome (Cos) :**

CO 1 : Understanding the basis of classification of History of Hindi Literature

CO 2 :Understanding the importance and the basis of the names given to each period of Hindi Literature.

CO 3 : Understand the trends, milestones and literary works of Early and Medieval history in the context of socio-cultural and political conditions of that period.

CO 4 : Critically evaluate the contribution of poets of that period.

CO 5 : Understand the influence of Early and Bhakti period writers on society and Hindi literature as a whole.

CO 6 : Achieve ideas about the inclusion of the folk aspects, various stylistic aspects, and other features of Ancient and Medieval poets

## **COURSE CONENT**

**Module 1** : Hindi Sahitya ka kaal vibhajan- uski Samagri

**Module 2** : : History of Hindi Literature - Aadikal - literary background, Sidh-Nath-Raso sahitya, main trends of Aadikal.

**Module 3** : Major poets : Chand Bardai, Vidyapati and other prominent poets

**Module 4**: History of Hindi Literature -Bhaktikal ,Gyanashrayi-Premashrayi-Trend setters Kabir Das, Jayasi, -- Main trends of Bhaktikal.

**Module 5** :Ram Bhakti-Krishna Bhakti. Trend setters :Tulsi Das and Soor Das , ashtachhaap ,Rahim ,Meera bai and other major poets

**Module 6**: History of Hindi Literature -Ritikal, Major poets Keshav Das, Bihari, Bhooshan, Ghananand -- Ritibadh, Ritimukth and Ritisidh.

## **REFERENCE BOOKS**

- Hindi Sahitya Ka Itihas - Dr.Nagendra
- Hindi sahitya Ka VaigyanikItihas - Dr.Ganapati Chandra Gupt.
- Hindi Sahitya Ka Itihas - Acharya Ramchandra Sukla
- Hindi Sahitya Ka Itihas - Lakshmi Sagar Varshney

## **Question pattern**

**HL-CC 213 HISTORY OF HINDI LITERATURE : ANCIENT AND MEDIEVAL PERIOD(HINDI SAAHITY KAA ITIHAAS: PRACHEEN EVAM MADHYAKAAL )**

Time :3 hrs

Maximum Marks :75

- I. Answer the following ten objective questions

Each question carries 1 mark (10 x1 =10 Marks )

- II. Answer two essays out of four



Each question carries 10 marks (10x2 = 20 Marks )

III. Answer one essay out of four

Each question carries 10 marks (10 x1 =10 Marks )

IV. Answer seven short questions out of Ten

Each question carries 5 marks (7 x5 =35 Marks )

### **SEMESTER : I**

**Course : GRAMMAR AND STRUCTURE OF HINDI LANGUAGE**

( VYAKARAN AUR HINDI BHASHAAYEE SANRACHANA )

**Course Code : HL-CC 214**

**Credits :6**

**Hours :7**

**AIM:** To familiarize the students with the Structure of Hindi language. To familiarize the students with the concepts of Basic Hindi Traditional grammar style and the structural form.

**COURSE OBJECTIVES :** This course covers Word formation – Compounding and affixation, Parts of Speech, Nominal categories: case relations, number ,gender person, Verbal categories, mood modality, tense and aspect, The sentence : its elements and their order under Grammatical structure.

### **COURSE OUTCOME (COS)**

**CO 1 :** Understands Varna and its subdivisions .Recollects types of varna and its subdivisions and understands correct spelling of words.

**CO 2 :** Recollects types of Sandhi, Samas, Upsarg, Pratyay

**CO 3 :** Defines all parts of speech and recollects all subdivisions and types of parts of speech .

**CO 4 :** Students use targeted grammatical structure meaningfully and appropriately in oral and written production. They will transfer their knowledge in effective, concise and grammatically correct writings

**CO 5 :** Demonstrate complete understanding of the major features of Hindi syntactic structure including word phrasal and clausal structures. Compare and contrast Hindi grammatical structure with other languages.

**CO 6 :** Apply in depth knowledge of the concepts, principles and skills in the study of Hindi language and literature in different contexts related to the fields of education, journalism, creative writings, translation etc.

### **COURSE CONTENT**

**Module I:** Introduction- Language and Grammar, Importance of Grammar in Language, Parts of Grammar- Varna Vichar, -Dhwaniyan-Swar aur Vyanjan Samyukt Vyanjan-lekhan aur vartani- Akshar- Vartaniki Samasya.

**Module 2 :** Sabda Rachana- Sandhi – Sandhi kebhed–samās – upsarg –pratyay- Sanskrit Hindi aur videshi pratyay – structure and usage

**Module 3 :** Vikari sabd- Sagya- Sarvanam- Visheshan- -Sagya mein Roopantar- Ling, Vachan and karak Sarvanam mein roopantar- Visheshan mein roopantar- Visheshan ke tulana

**Module 4 :** Kriya –Kriya ke bhed - Kriya mein roopantar – Kaal -vachya

**Module 5:** Avikari Sabd-Kriya visheshan, Sambandh Bodhak, Samuchchya Bodhak, Vismayadi Bodhak- Unkipadavyakhya.

**Module 6:** Vaakya- vaakya ke bhed –prayog -structure and usage

### **REFERENCE BOOKS**

1. Hindi Bhasha :Sanrachna aur Prayog- Dr.Bholanath Tiwari & Dr.Ravindranath Srivastav
2. Hindi Vyakaran– Kamta Prasad Guru
3. Vyavaharik Hindi VyakaranTatha Rachana – Hardev Bahari
4. Vyavaharik Hindi Vyakaran– Bholanath Tiwari

**QUESTION PATTERN****HL – CC 214 GRAMMAR AND STRUCTURE OF HINDI LANGUAGE****( VYAKARAN AUR HINDI BHASHAAYEE SANRACHANA )**

Time : 3 hrs

Maximum Marks : 75

- I. Answer the following ten objective questions  
Each question carries 1 mark (10 x 1 = 10 Marks)
- I. Answer any one essay out of two  
Each question carries 10 marks (1 x 10 = 10 Marks )
- II. Answer any four short answer questions out of six  
Each question carries 5 marks (4 x 5= 20 Marks)
- III. Answer any one essay out of two  
Each question carries 10 marks (1 x 10 = 10 Marks )
- IV. Answer any Three short answer questions out of five  
Each question carries 5 marks (3 x 5= 15 Marks )
- V. Answer any five out of Eight ( from Grammar practice )  
(5 x 2 = 10 marks )

**SEMESTER 2****Course: INDIAN AND WESTERN LITERARY THOUGHTS, PROSODY AND POETICS****(BHARATEEYA EVUM PASHCHATYA KAAVYASHASTRA AUR KAVYA PRADEEP )****COURSE CODE : HL – CC 221****CREDITS : 6**

**Hours/week : 7**

**Aim :**To familiarize the students with eastern and western literary thoughts . To familiarize the students with shabd shakti, selected Alankars, selected chands and nine rasas.

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

Course Outcome (Cos)

CO 1 :Familiarise the Indian literary thoughts and understand the various theories of aesthetic pleasures- theory of Rasa, Alankara, Guna, Riti, ,Vakrokti, Ouchitya and Dhvani and gain deep knowledge on definition, function, classification and various forms of poetry and prose. Achieve an overall idea of various theories of Aesthetic pleasures pertaining to the Indian literary thoughts. Understand in detail the multidimensional aspects of poetry and technical vividness of prose forms like shabdh shakti, riti etc.

CO 2 : Understand the history of western literary thoughts, theory and forms and poetic thoughts of western tradition and theoretical thoughts of western critics .

CO 3 : Gain better understanding of Plato and Aristotle and their concepts of art, reality and emotion concepts of drama plot, character and their inter relation and structure of plot in relation to tragedy, concept of tragic character. Able to sharpen their analysis of poetic thoughts through the detailed interpretation of poetic theories by western critics.

CO 4 : Acquiring knowledge on Catharsis and its interpretations, Concepts of Longinus on the sublime, classicism, neo classicism and romanticism. Differentiate the interpretations of various theories of art forms mainly in poetry and drama by western critics and able to explore the vivid contents inherent in their theories.

CO 5 : Familiarizing with the Poetic dictions of Coleridge, Wordsworth, Mathew Arnold, Richards and Eliot. Comprehend various scholarly critical approaches pertaining to the study of literature and able to set their point of view critically.

CO 6 : Able to achieve an outlook of Indian perspectives and and develop a schematic analysis on various western critical approaches like Marxism, Modernism, Psychological Analysis, Existentialism, Symbolism, Realism, Sur-realism, Formalism.

## COURSE CONTENT

**Module 1:** Ancient Indian Literary Thought- The theories of Aesthetic pleasures and different schools of literary theory –The Rasa theory of Bharatha and its interpretations.TheAlankara Schools of Bhamaha, Udbhata and Rudrata.TheGuna school of Dandi – the Riti school of Vamana – the Vakrokti school of Kuntaka – Ouchitya school of Kshemendra – the Dhvani school of Aanandavardhan.Definition of Poetry ,function of poetry, classification of poetry, various forms of poetry, Prabandh and Muktak Kavya, Mahakavya and various literary forms. Their techniques different forms of rasa, riti, guna and shabd Shakti.

**Module 2:** Prosody and poetics- Popular chands- Doha, Choupai, Rola, Soratta, Barvai, Indravajra, Upendravajra, Mandakranta. Popular Alankaras- Anupras, Yamak, Shlesh, Vakrokti, Upama, Roopak, Utpreksha, Vyatirek.

**Module 3:** History of western literary thoughts- theory and forms –poetic thoughts of western tradition-theoretical thoughts of western critics.

**Module 4:** Plato and Aristotle: art and reality, art and imitation, art and emotion, the plays of Art in society. Aristotle on drama plot, character and their inter-relation–structure of plot in relation to tragedy–the tragic character–the three unities–Catharsis and its interpretations– catharsis and rasa. Longinus on the sublime–classicism, neo-classicism

and romanticism– Coleridge on imagination–Coleridge and Wordsworth on poetic diction–Mathew Arnold– Richards – Eliot.

**Module 5:** Critic approaches: Marxism, Modernism, Psychological Analysis, Existentialism, Symbolism, Realism, Sur-realism, Formalism.

**Module 6 :**Hindi Sameeksha Paddhati – Interpretation of New-Criticism, Stylistics, Structuralism, Post-Structuralism, Post-Modernism, Discourses by modern critics Ramchandra Shukl, Nanddulare Vajpai, Shivdan Singh Chouhan, Ramvilas Sharma, Nagendr, Naamvar Singh, Mangal Pandey, Krishnadutt Palival, Indranath Madan

#### **REFERENCE TEXT FOR READING**

1. Pashchathya evam bharatheey kavyashastr – Tharaknath Bali
2. Kavya Pradeep – RambahoriMisra
3. Paschaty kavyashastr – Devendr Sharma
4. Kavy chintan ki paschimi parampara – Nirmala Jain
5. Paschaty kavya shastr: nayi pravruttiyan – Rajnath
6. Coleridge :aalochnasidhanth – Krishnadutt Sharma
7. Sanrachnavaad, uttarsanrachnavaad evam prachykavyashastr – Gopichand narang
8. Nayi sameeksha :naye sandarbh – Dr. Nagendr
9. Hindi alochna – Viswanath tripati
10. Hindi aalochna ke naye vaicharik sarokaar :Krishnadutt Palival
11. Hindi aalochna ka vikas – Nandkishore naval
12. Aalochna aur aalochna :Bachan Singh
13. Aalochna ke pragatisheel aayaam – ShivkumarMishr

**QUESTION PATTERN****HL-CC 221 INDIAN AND WESTERN LITERARY THOUGHTS, PROSODY AND POETICS****(BHARATEEYA EVUM PASHCHATYA KAAVYASHASTRA AUR KAVYA PRADEEP )**

Time :3 hrs

Maximum Marks :75

- I. Answer the following ten objective questions  
Each question carries 1 mark (10x1 =10 Marks )
- II. Answer one essay out of two  
Each question carries 8 marks (1 x 8 = 8 Marks)
- III. Answer any three out of six short answer questions  
Each question carries three marks (3 x 3 = 9 Marks )
- IV. Answer two definitions out of four  
Each question carries two marks (Alankaras )  
(2 x 2= 4 Marks )
- V. Answer two definitions out of four  
Each question carries two marks ( Chands )  
(2 x 2= 4 Marks )
- VI. Answer one essay out of two  
Each question carries ten marks (1 x 10 = 10 Marks)
- VII. Answer any six out of nine short answer questions  
Each question carries 5 marks (6 x 5 = 30 Marks )

**SEMESTER 2****COURSE : HISTORY OF HINDI LANGUAGE AND LINGUISTICS**

## ( HINDI BHASHA KAA ITIHAAS AUR BHASHAVIGYAAN )

**COURSE CODE : HL - CC 222**

Credits : 4

Hours /week : 6

Aim :To familiarize the students with the concepts of Hindi language and the linguistics of Hindi language.

Course Objectives :This course covers History of Hindi Language ,the Indo, European family of Language ,the term Hindi : its etymology and semantic evaluation, ancient Hindi, Classification of languages morphological and genealogical – the parameters of morphological classification. This course covers the Linguistics of Hindi Language ,Phoneticsarticulatory,acoustic and auditory ,Phonology , morphophonemics graphology ,Morphology, formation compounding and affixation.Syntax – structure,endo – centric and exocentric construction –immediate constituent analysis.

Course Outcomes ( Cos)

CO 1 : Gain deep knowledge about Hindi and its origin, features, scripts, families and classification of languages as morphological and genealogical. Achieve a detailed study of the language classification and of the language families in India.

CO2: Comprehend the detailed study of Indo Aryan ,Indo European family of languages and Modern Indo-Aryan language and its broad classification and understand the Hindi outside India .Imbibe the various dialects of Hindi language and its grammatical aspects.

State the importance of Hindi as official language and adoption to suit modern technological demands. The learner will be able to trace out the source of Khadiboli and its flourishing as official language and understand about the transition of early Indian Script towards Devanagri script. Will be able to know more about the nature and technological adaptation of the language.



CO 3 :Understand the Meaning and definition of philology ,its nature and development .  
 Able to Remember and understand Phonetics articulatory, Acoustic and auditory – organs of speech the mechanism of sound production classification of speech – sounds: vowel and consonant – cardinal vowels – supra – segmental features, stress, pitch : tone and juncture – syllable writing systems; pictogram; ideogram syllable script – the phonetic script broad and narrow transcription. Acquire a thorough knowledge about the distribution and acoustic qualities of the speech sounds through their physiological manner and understand about syllabic structure and phonetic transcription.

CO 4 : Able to understand and analyse Phonology–types of phonemes, segmental and non-segmental- morphophonemic graphology. Accomplish the linguistic study of speech that includes the phonological and morphophonemic analysis of language.

CO 5 : Understands Morphology-Morpheme and Allomorph- Types of Morphemes- free and bound ; Root stem and Affix ; derivational & grammatical; prefix,suffix and infix ; segmental & non segmental ;paradigmatic relations and morpheme classes,parts of speech:word formation compounding and affixation.

CO 6 : Understands Syntax –structure,syntagmatic relation,co-ordination & sub-ordination ; Embedding & Rank –shift –structure of phrases –Non phrase and its elements –verb ,phrase and its elements –clause structure –subject and predicate;theme and schemes given & new formation focus the sentence –endo centric and extro centric construction –immediate constituent analysis .Understands Semantics-Meaning – reference-synonymy-antonymy-hyponymy-polysemy-hyponymy-componential analysis-semantic changes-direction and reasons

### **Course Content :**

Module 1:Classification of languages- morphological and genealogical -- The main language families -- Indo-European, Centum-Satam, Indo-Iranian --The three periods of its history Pali-Prakrit-Apabhramsa-- Modern Indo-Aryan language and their classification- Grierson and Chatterjee.

Module 2: The term Hindi :its etymology and semantic evaluation ,importance of Hindi, Urdu, Hindustani, the Dialects of Hindi and their classification, Hindi outside India.

Module 3: Modern standard Hindi :Khariboli–its vocabulary emergences, Hindi as Official Language of India, development of Devnagari script -its origin ,nature, adoption to suit modern technological demands

Module 3 :Language –Meaning and Definition ,Philology-Introduction -Development-Nature-Types and Branches of Philology Phonetics: articulatory, Acoustic and auditory – organs of speech the mechanism of sound production classification of speech – sounds: vowel and consonant – cardinal vowels – supra – segmental features, stress, pitch: tone and juncture – syllable writing systems; pictogram; ideogram syllable script – the phonetic script broad and narrow transcription.

Module 4 : Phonology – Phoneme and allophone – types of phonemes segmental and non- segmental – morphophonemic graphology.

Module 5 : Morphology-Morpheme & Allomorph- Types of Morphemes- free and bound ; Root stem and Affix :derivational & grammatical; prefix,suffix& infix ; segmental & non segmental ;paradigmatic relations & morpheme classes;parts of speech : word formation – compounding and affixation

Module 6 : Syntax –structure,syntagmatic relation,co-ordination & sub-ordination ; Embedding & Rank –shift –structure of phrases –Non phrase and its elements –verb phrase and its elements –clause structure –subject and predicate;theme and schemes given & new formation focus the sentence –endo centric and extro centric construction – immediate constituent analysis .Semantics-Meaning –reference-synonymy-antonymy-hyponymy-polysemy-hyponymy-componential analysis-semantic changes-direction and reasons

### **Prescribed Texts**

- 1) Hindi Bhasha Ka Udgamaur Vikas - Dr.Udayanarayan Tiwari
- 2) Bhasha Vigyan – Dr.Bholanath Tiwari

**REFERENCES (TEXT BOOK)**

- 1) Bhashiki ke prarambhik siddhaanth – H.Parameswaran
- 2) **Hindi Bhasha Ka Itihas- Dr.Dheerendra Varma**
- 3) Hindi Bhasha Ka Itihas- Dr.Bholanath Tiwari
- 4) **Bhasha vigyan -Shyamsundardas ,Harish prakashan mandir**
- 5) AadhunikBhashavigyan - Dr.Bholanath Tiwari
- 6) Samasaamayik Bhasha vigyan – Dr.Kavita Rastogi
- 7) **Bhasha vigyankee Bhoomika – Devendrnaath Sharma**
- 8) Samkshipta Bhasha vigyan – Dr.S C Trivedi ,Surya Prakasan
- 9) Bhasha vigyan – Rajmal Bora
- 10) AadhunikBhashavigyan –Dr.Chaturbhuj Sahay

**QUESTION PATTERN****HL – CC 222 HISTORY OF HINDI LANGUAGE AND LINGUISTICS****(HINDI BHASHA KAA ITIHAAS AUR BHASHAVIGYAAN)**

Time : 3 hrs

Maximum Marks : 75

I. Answer the following ten objective questions

Each question carries 1 mark

(10 x 1 = 10 Marks)

II. Answer any Two essay out of four . (from Linguistics)

Each question carries 10 marks

(2 x 10 = 20 Marks )

III. Answer any Four short answer questions out of seven (from Linguistics)

Each question carries 5 marks

(4 x 5= 20 Marks)

IV. Answer any one essay out of two. ( from History of Hindi Language )

Each question carries 10 marks

(1 x 10 = 10 Marks)

- V. Answer any Three short answer questions out of five .(from History of Hindi Language)Each question carries 5 marks (3 x 5= 15 Marks )

**SEMESTER 2**

**COURSE NAME: HISTORY OF HINDI LITERATURE : MODERN PERIOD**

**(HINDI SAAHITYA KAA ITIHAAS: AADHUNIKKAAL)**

**COURSE CODE : HL – CC 223**

**CREDITS 4**

**Hours/week 6**

Aim : To Familiarize the students with the concepts of Modern Hindi Literature from post independent era.

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

**Course Outcome (Cos)**

CO 1 : Understand the Modern period – Development of Hindi Literature. Acquire a deep comprehension of the period entering the post modern era and development of Hindi Literature since 1960 that enhances their zone of knowledge on modern Hindi literature and generate an evaluating ability regarding the various post sixty literary experiments and movements.

CO 2 : Imbibe the development of various prose forms and prominent writers – their contribution to the modern writing. Acquire knowledge on the developments pertaining to

various streams of prose forms and the contributions extended by the writers in the field of Hindi prose.

CO 3 : Understand the Salient features of Hindi fiction–emergence of modern female writers–vivid thematic distribution based on contemporary social aspects. Accomplish with the emergence of modern female writers along with the vivid thematic distribution in Hindi fiction based on contemporary social aspects. Understand the feministic approach of literature and their stylistic aspects towards the Hindi fiction. Familiarize with the modern concepts that builds the themes relevant to the contemporary situations.

CO 4 : Comprehend the emergence of new poetry and its various streams – new poetry-anti poetry- contemporary poetry and poets. Perceive the various dimensions and streams of modern poetry and familiarize with the contributions of modern poets in each stream.

CO 5 : Acquire a deep idea on the contribution of Hindi Drama – theatrical aspects of new drama – prominent dramatists of the age – various features and types of drama – problems faced by this literary stream in the post modern age. Understand the range of theatre conventions, its stylistic variations and the crisis developed in the modern drama along with the contributions given to Hindi drama by prominent dramatists and also will be able to acquire skill to demonstrate various dramatic features inherent in the plays too.

CO 6 : Develop a critical approach towards various streams of criticism in literature- psychological criticism, Existentialism- Formalism, New criticism, stylistics, Structuralism, Post- structuralism (Theory of Deconstruction). Understand the various streams of criticism in literature that enhances the learner to view literature in different perspective through the theories interpreted by eminent critics.

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

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

**Module 3:** Salient features of modern Hindi fiction–emergence of modern female writers–vivid thematic distribution and stylistic aspects relevant to contemporary social aspects

**Module 4:** Emergence of new poetry and its various streams – new poetry-anti poetry-contemporary poetry and contributions towards modern poetry by the poets.

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

**Module 6:** Various streams of criticism in literature- psychological criticism, Existentialism- Formalism, New criticism, stylistics, Structuralism, Post- structuralism (Theory of Deconstruction)

#### **REFERENCE (TEXT FOR READING )**

1. Hindi Sahitya Ka Itihas – Dr.Nagendra&Dr.Hardayal
2. Hindi Sahitya Ka Doosra Itihas – Dr.Bachan Singh
3. Hindi sahithy ka itihaas – Ramchandr Shukla
4. Adhunik Hindi sahithy ka itihaas – Bachan Singh
5. Adhunik Hindi sahithy ki pravruttiyan :Naamvar Singh
6. Hindi sahithy aur sanvedna ka vikas :Ramswaroop Chaturvedi

#### **QUESTION PATTERN**

**HL – CC 223 HISTORY OF HINDI LITERATURE : MODERN PERIOD**

**(HINDI SAAHITYA KAA ITIHAAS: AADHUNIKKAAL )**

Time :3 hrs

Maximum Marks :75

I. Answer the following ten objective questions

Each question carries 1 mark

(10X1 =10 Marks )

II. Answer three essays out of five

Each question carries 10 marks

( 3 x 10 = 30 Marks )

III. Answer any seven out of Ten short answer questions

Each question carries 5 marks

(7 x 5 = 35 Marks )

## **SEMESTER 2**

**Course: DRAMA AND ONE ACT PLAYS**

(NAATAK AUR EKAANKI )

**Course Code: HL – CC 224**

**Credits: 4**

**Hours/week: 6**

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

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

### **Course Outcome (Cos)**

CO 1 : Understand Hindi Drama and imbibe the emergence of drama in Hindi literature through different schools and types of Drama and know the History and Influence of theatre in Hindi literature through various structural aspects and stylistics features of drama such as mythical plays, symbolic plays ballads etc.

CO 2 : Acquire a deep idea on One act plays and understand the features and forms of one act plays through its origin and development and also achieve a good idea on the contributions of eminent playwrights.

CO 3 : Understand the Emergence of modern Hindi Drama and the role of dramatist Bharatendu Harischandra. Gain more knowledge about the emergence of modern Hindi Drama paved by the versatile writer and dramatist Bharatendu Harischandra. Attain a strong idea about the Father of modern Hindi literature Bharatendu Harischandra, who the pioneer of Hindi drama evoked consciousness in people rather than aiming mere entertainment. Initial achievements of modern Hindi drama and its influence to the later developments of drama in literature is sourced through this part.

CO 4 : Understand the Contribution of Mohan Rakesh in Hindi Drama through the Analysis and evaluation of the works and contributions of the eminent dramatist and playwright Mohan Rakesh who triumphantly depicted deep human emotions in his dramas thus enabling the directors to expose the feelings and emotions inherent in his dramatic script and acquire an overall idea in the emergence and development of modern Hindi drama.

CO 5 : Gain deep idea on the Historical and social plays of Jayasankar Prasad- impact of various aspects of his drama in the Hindi dramatic field. Develop an assessment strategy on Hindi drama in view of Jayasankar Prasad's historical and social plays that played a significant role in moulding a new stage craft, plot construction of Hindi drama and theatre and understand the impact of various aspects of his drama in the Hindi dramatic field and implication of these new trends in modern drama.

CO 6 : Acquaint with the prominent dramatist Sankar Shesh-his contribution in the post sixty Hindi Drama. Analyse the plays of prominent dramatist Dr.SankerShesh through his contributions in the post-sixty Hindi Drama and familiarize with different aspects of theatre arts in the eighties through evaluating the vivid manifestation of urban, folk and rural aspects in his plays.



## **COURSE CONTENT**

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

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

**Module 3:** Emergence of modern Hindi Drama and the role of dramatist BharatenduHarischandra.

**Module 4:** Contribution of Mohan Rakesh in Hindi Drama.

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

**Module 6:** The prominent dramatist Sankar Shesh , Habeeb Tanveer etc and their contribution in the post-sixty Hindi Drama.

## **REFERENCES TEXT FOR READING**

For detailed Study

1. AadheAdhoore – Mohan Rakesh
2. ‘AathEkanki’- Ed.Devendra Raj Ankur,Mahesh Anand ,Vani Prakashan,New Delhi-one act plays ( Only four Ekankis has to be studied )
3. Dhruvaswamini – Jayshankar Prasad
4. EkAurDronacharya – Shankar Shesh

## **TEXT BOOKS FOR GENERAL STUDY**

1. Andher Nagari- Bharatendu Harischandra
2. Charandaschorhai – Habeeb Tanveer

**REFERENCES (GENERAL)**

- Adhunik Bharatheeya Natya Vimarsh - Jaidev Taneja, Radhakrishna Prakashan, N.Delhi.
- Bharatendu ka Natya Sahitya – Virendra Kumar Shukla
- Ekanki aur Ekankikar – Ramachandra Mahendra

Hindi Ekanki : Swaroop aur Vikas

**QUESTION PATTERN****HL – CC 224 DRAMA AND ONE- ACT PLAYS**

(NAATAK AUR EKAANKI )

Time: 3 hrs

Maximum Marks: 75

I .Answer the following 10 objective questions

Each question carries 1 marks

(10 x 1 = 10 Marks )

II. Answer any four annotations out of six questions

Each question carries 5 marks

( 4 x 5 = 20 Marks )

III. Answer any two essays out of four

Each question carries 10 marks

(2 x 10 = 20 Marks )

IV. Answer any one essay out of two

Each question carries 10 marks

(1 x 10 = 10 Marks )

V. Answer three short questions out of six

Each question carries 4 marks

(3 x 5= 15 Marks )

**SEMESTER 3****COURSE NAME : MODERN POETRY UP TO PRAGATIVAD****( AADHUNIK KAVITHA : PRAGATI VAAD TAK )****COURSE CODE : HL – CC 231****CREDITS :6****Hours/week :7**

**AIM:** To Familiarize the students with the concepts of Hindi Modern Poetry especially from 20<sup>th</sup> Century. And provide students with best specimens of modern poetry representing different styles.

**COURSE OBJECTIVES :**This course covers the Poetry writing from the modern period ,ie: from 20<sup>th</sup> century till 1943. Representative poems have been prescribed for study. Romantic poems and pillars of the Romanticism in Hindi, and progressive literature is on the emphasis. Learners will be able to understand how the trend has been set for the literature and how the writing trends have been formed.

CO 1 : Gain deep knowledge about the concept of Nationalism. Understand the origin of Khadiboli as poetic Language and access the detailed development of khadiboli as poetic language. Acquire a new perspective about woman and knowledge about the accepted prominent writers of Dwivediyug like Maithilisarangupt, HariAudhetc who made a dynamic movement in bringing the modern Hindi poetry to the threshold of free verse.

CO 2 : Understand the entire trends of romantic poetry and the role of four pillars of the era. Understand the significant work of major poet Jayashankar Prasad. Acquire knowledge on the emergence of Romanticism in Hindi poetry and about the four strong romantic pillars of the era – Prasad, Pant, Nirala, Mahadevi Verma. Able to see into the romantic era of Hindi poetry and deeply understand the contributions of four major romantic poets that later led to the transition of modern poetry. Imbibe the works contributed by the poets of the romantic era and progressive era

CO 3 : Gain knowledge about various features of Nirala's poetic works. Understand the idea of free-verse. Develop a view in regard to the Progressive aspects and its impact in

Hindi modern poetry by Nirala. Understand the features of Hindi poetry during its transition towards the progressive era through the works of the prominent writer Nirala.

CO 4 : Understand the significant role of nature in romantic poetry with special reference to poet Pant. Familiarize with the stylistic aspects and features that demarcates his poetry from the traditional ones.

CO 5 : Achieve great outlook about the concept of mysticism in romantic poetry, through the works of Mahadevi Verma. Understand various philosophical aspects of Mahadevi Verma's poems.

CO 6 : Able to know about the idea of Marxism through pragativadi Hindi Kavita and poets. Understand the major trends of Pragativadikavita. Features of pragativaad. Gain knowledge about the concept of Halavad and its representative poet Bachan. Permeate deeply into the eccentricity of Harivamshrai Bachan's work and acquire a detailed criticism of Haalavaad thus gaining stylistic concepts of Bachan in the streams of haalavadi poetry.

## **COURSE CONTENT**

**Module 1:** Poetry – Dwivedi Yug and Its Prominent Poets –Major trends, Concept of Nationalism. Cultural and Political aspects of Dwivedi yugeen poetry. Development of khadiboli Hindi as Poetic Language, Prominent Poets, Maithilisarangupt, Hariaudh etc.

**Module 2:** Romanticism in Hindi poetry – the romantic pillars of the era – Prasad, Pant, Nirala, Mahadevi and their major works. . Romanticism in Modern Hindi poetry, Main trends of romanticism, National-cultural and Political aspects of Modern Hindi romantic poetry.

**Module 3:** Progressive aspects and its impact in Hindi modern poetry- Nirala and his poetry Major features of poems of Nirala. Cultural aspects, Concept of free-verse, mysticism, Revolutionary aspects.

**Module 4:** Poems of Pant--Major features. Nature in Pant's poems. Philosophical aspects in Pant's poem

**Module 5:** Major features of Mahadevi Verma's poetry, Mysticism, Impact of various Philosophical thoughts in Mahadevi Verma's poetry.

**Module 6:** Concept of Marxism and Pragativad, Pragativad -Major features, prominent poets, Nagarjun, Kedaranath Agrawal, Balakrishna Sharma Naveen.Detailed criticism ofHalavad and Dr.HarivansharaiBachan.

### **REFERENCES (TEXT FOR READING )**

#### **For Detailed Study**

1. Kamayani – Jayshankar Prasad – Only Chinta and Shradhha
2. Rag-Virag – Nirala – Only the Poem Juheekee kale

RaamkeeShaktipooja

- 3.Saket – Maithili Sharangupta – Only NavamSarg.
- 4.Sandhini – Mahadevi Verma – Only pems

Ve murjhaaye phool nahin  
Main nee rbharee dukh kee badlee

- 5.Sumitranantan Pant – Pratham Rashmi (A Text book to be Edited )

#### **Pragativadikavi (Text to be edited)**

1. Jaago phir ek baar :Bhag 1 - Niralaa
2. Badal ko Ghirte dekha hai- Nagarjun
3. Yugpanthee se - Suman
4. Bat bolegi -

ShamsherBahadur Singh

5. Viplavgaan-

Balakrishnasharma Naveen'

6. Madhushaalaa –  
HarivanshRay Bachchan (20  
lines to be edited )

For Non detailed :

Kurukshetr :Dinkar

Sarojasmriti - Nirala

### **REFERENCES (GENERAL)**

1. Adhunik Sahitya – NandadulareVajpayi
2. Adhunik Sahitya kiPravartiyani – Dr.Namvar Singh
3. Chhayavaad – Namvar Singh
4. Hindi Kavita meinYugaantar – Satyendra
5. Hindi Sahitya :Beesvi Shatabdi – NandadulareVajpayi

### **QUESTION PATTERN**

#### **HL- CC 231 MODERN POETRY UP TO PRAGATIVAD**

( AADHUNIK KAVITHA :PRAGATHI VAAD TAK )

Time :3 hrs

Maximum Marks :

75

- I. Answer the following ten objective questions  
Each question carries 1 mark (10 x 1 =10 Marks )
- II. Answer five annotations out of seven  
Each question carries 4 marks (5 x 4 = 20Marks )
- I. Answer two essays out of four  
Each question carries 10 marks (2 x 10 = 20 Marks)
- II. Answer any five out of seven short answer questions

Each question carries 5 marks

(5 x 5 = 25 Marks )

**SEMESTER 3**

**COURSE :** **FUNCTIONAL HINDI**  
(PRAYOJANMOOLAK HINDI )

**COURSE CODE :** HL - CC 232

**CREDITS :** 4

**Hours/week :** 6

**AIM:** To familiarize the students with the concepts of Hindi as Official Language and its functions in administration. To impart the knowledge about various job opportunities in Hindi field. This will enable the students to have higher education and job.

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

**COURSE OUTCOME (COS)**

CO1: Comprehend the Different forms of Hindi like Creative Language- Language of Media and Communication and Understand the spread of the Mughal period Style of Khadiboli to its present form through its use in the contemporary period and able to identify its concepts and functional applicability in administration.

CO2: Locating the Inevitability of Hindi as an official language in India through imbibing the Indian constitutional provisions. Identify the Problems of translation of office matters from English to Hindi. Understand in deep the conceptual facts of the OL policies, resolutions, Acts and the necessity of problem free translation.

CO3: Achieve a theoretical training in Secretarial Practice regarding the Official procedures in administration like Registration, noting, drafting etc and develop the efficiency in the official procedures and execution of technical terms in English-Hindi and vice-versa through practice is aimed.

CO4: Understand the Technical terminology in Hindi and understand the sources and principles of coining the technical terms and adhere to different opinions of Central Hindi Directorate and scientific and technical terminology Commission for accuracy in coining the technical terms and comprehend the source, importance and necessity of technical terminology used in the different sectors such as commerce, banking, administration, law, Journalism, techniques etc for the language development.

CO5: Understand the importance of Functional Hindi-.Realizing the relevance of Functional Hindi in the management of official language implementation both in the fields of Academic and Administration. Differentiate between common language and Functional language. Understand and get imbued with the specialties and different forms of Functional Hindi applied in sectors like trade, commerce, banking and insurance, media of communication, law, administration, literature, Science and techniques.

CO6: Develop knowledge in Hindi Computing through the Language Technology. Acquaint with various Hindi software packages and about the online learning and technological aspects of language development.

### **COURSE CONTENT**

**Module 1:** Different forms of Hindi - Creative Language, Language of Media and Communication, National Language and Link language, localized form of Hindi, Hindi in the International Scenario.

**Module 2:** Hindi as an official language- Different official languages in India. Inevitability of official language in a nation. Hindi as an official language. Indian constitutional provisions – Articles 343 to 351.OL parliamentary 1955, Official Language committee 1955.OL Act 1963 and



revised 1967, resolution 1968, Rule OL 1976 and revised 1987, OL policy and implementation. Need for large scale translation from English to Hindi consequent on the bilingual transitional stage.-Problems of translation of office matters from English to Hindi.

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

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

**Module 5:** Difference between common language and Functional language. Different forms of functional Hindi - Hindi in trade, commerce, banking and insurance, Hindi in the media of communication such as newspapers and periodicals, television and radio, Hindi in law-administration and science.

**Module 6:** Computerization in Hindi (Progress and prospects, bilingual and multilingual computers).

### **PRESCRIBED TEXT**

1. Prayojanmoolak Hindi Sidhant aur Prayog- Dangal Jhalte, Vani Prakashan, New Delhi.

**REFERENCES TEXT FOR READING**

1. Adhunik Patrakarita – Dr. Arjun Tiwari, Vishwavidyalaya Prakashan, Varanasi
2. Computer Samanya Gyan Evam Guide – Ram Bansal Vigyacharya, chapters 1 & 6 to be studied, Vani Prakashan, New Delhi.
3. Prayojanmoolak Hindi – Dungal Jhalte, Prabhat Prakashan
4. Prayojanmoolak Hindi – Dr. R.N. Sreevastav, Kendriya Hindi Sansthan (Agra 5. Rajabhasha Hindi ke Ayam – Dr. Malik Mohammed, Rajpal Sons, New Delhi.

**REFERENCES (GENERAL)**

- Anuvadtraimasik' Patrikake Aank, Anuvad Parishad, New Delhi
- Bhasha aur Proudhyogiki- Vinodkumar Prasad, Vani Prakashan, New Delhi
- Bhasha' Patrikake Aank
- Hindi Vigyan : Parakh Aur Pehchan - Dr. R. Jayachandran, Abhay Prakashan, Kanpur
- Hindi vividhyavaharonki Bhasha - Dr. Suvas Kumar, Vani Prakashan, New Delhi
- Karyalay Sahayika – Haribabu Kamsal, Kendriya Sachivalay Hindi Parishad, New Delhi
- Paribhashik Shabdavaliki Vikas Yatra – Dr. Gargi Gupta, Hindi Anuvad Parishad
- Prayojanmoolak Hindi aur Patrakarita - Dinesh Prasad Singh Praroopan Tippan aur Proofshodhan – Bholanath Tiwari.
- Prayojanmoolak Hindi - Vinod Godre
- Rajabhasha Bharati' traimasik Patrikake Aank (Rajabhasha Vibhag Grihamantralay Rajabhasha Hindi aur Kamkaji Hindi – Prakash Chandra Bhari.
- Rajabhasha Sahayika – Avadhesh Mohan Gupta.
- Sarkari Karyalayom mem Hindi ka Prayog – R.N. Sreevastav, Lok Bharati
- Sampadan Kala – K.V. Narayan, Madhya Pradesh Hindi Academy

**QUESTION PATTERN****HL -CC 232 FUNCTIONAL HINDI****(PRAYOJANMOOLAK HINDI )**

Time: 3 hrs

Maximum Marks: 75

1. Answer the following ten objective questions. Each question carries 1 mark  
(10x 1 = 10) marks

- II. Answer any seven questions out of 10. Each question carries 3 marks.  
(7x3 = 21) marks
- III. Answer one question out of two. Each question carries 7 marks.  
(1x7 = 7) marks
- IV. Answer one question out of two. Each question carries 7 marks.  
(1x7 = 7) marks
- V. Answer one question out of two. Each question carries 10 marks.  
(1x10 = 10) marks
- VI. Answer one question out of two. Each question carries 10 marks.  
(1x10 = 10) marks
- VII. A. Translate 3 words into Hindi out of 5 English words given (3x1= 3) marks  
B. Translate 3 words into English out of 5 Hindi words given (3x1 = 3) marks  
C. Translate 4 words into Hindi out of 6 English words given (4x1 = 4) marks

### SEMESTER 3

**COURSE :** INDIAN LITERATURE  
(BHARATEEYA SAHITYA )

**COURSE CODE :** HL – CC 233

**CREDITS :** 4

**Hours/week :** 6

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

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

Course Outcomes (Cos)

CO 1 :Aquire deep knowledge on Indian Literature and understand the Indian values and morals reflected on Indian literature. Achieve a thorough study on various environment and features of Indian literature through the understanding of the influence of Sanskrit and socio, cultural, political, regional impact on Indian literature apart from the linguistic barriers.

CO 2 : Understand about Concept and scope of Comparative Studies. Relevance of comparative studies in modern literature. Comprehend the concepts, trends and themes of comparative literature and its significance in modern literature thereby arriving to its

significance and scope in modern literature. Deep comparative study of Hindi literature and other Indian literature helps to broaden the literary perspective towards literature

CO 3 : Acquire a broad idea on the reputation of native languages in Indian literature and identify the problems in the study of Indian literature. Imbibe the dignity of each Indian language towards its finest attributes to literary works thus enhance more knowledge about Indian culture through these literary creations.

CO 4 : Understand the benefits of Translation in multi-lingual society .Learn about the wide scope and state the importance and utility of translation in a multi- lingual society. Comprehend the inevitability of translation that developed a new perspective and outlook to literature.

CO 5 : Evaluate Comparative Indian Literature through the Analysis of Indian Drama highlighting the contribution of Vijay Tendulkar and Sharan kumarLimbale's Novels – Indian poems and its prominent features. Acquire deep knowledge into the vivid perspectives of comparative Indian literature by analyzing the highlighting features of Indian drama, fiction and poetry and thoroughly comprehend the contributions of the eminent Indian writers.

CO 6 : Achieve an outlook of the concepts of Indian writers and ideologies of Mahatma Gandhi .Comprehend the works of Indian writers and also able to imbibe the Gandian thoughts inherent in their writings.

## **COURSE CONTENT**

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

**Module 2:** Comparative Studies – Concept and scope- Comparative Studies of Hindi and Indian literature in various prose forms – trends and theme. Relevance of comparative studies in modern literature

**Module 3:** Sahitya Mein DeshiBhashaom Ki Prathishta, Bharatiya Sahitya ke Adhyayan Ki Samasyayein, Bharathiya Sahitya Mein Bharath Ka Bimb.

**Module 4:** Bahu BhasheeyaSamaj Mein Anuvad, Impact of regional languages.

**Module 5:** TulnatmakBharathiya Sahitya- Analysis of Indian Drama highlighting the contribution of Girish karnad –salient features of Indian fiction with comparison to V.S.Khandelkar’s Novels – Indian poems and its prominent features.

**Module 6 :** Mahatma Gandhi keVicharaurBharatiyaLekhak. Influence of Gandhian thoughts in Indian writings.

### REFERENCES (TEXT FOR READING)

1. Anthology of Selected Indian Poems as follows:

1. **Kashmiri** - Chandrakantha -Nishkasitom Ki Basti Mein
2. **Punjabi**– AmritaPreetham - merapata
3. **Marathi** – Naam dev dhasal - manav vaad
4. **Gujarati** – YosephMekwan - Sarpdamsh
5. **Bengali** – ThaslimaNasreen -PreritNaree
6. **Oriya** – Jagnath Prasad Das - Kalahandi
7. **Assamese** –NeelamaniFukkan -Yahim Se Pani
8. **Kannada** - Gopalkrishna Adiga - Kuch Karo Bhai
9. **Telugu** - Varvar Rao - Vasant Kabhi AlagHokarNahinAata Hai
10. **Tamil** - SubrahmanyaBharatee –VandeMataram
11. **Malayalam** O.N.V.Kurupp – Thode se Pyarkeakshar

2. Yayathi ( Novel ) -V.S.Khandekar

3. Hayavadana ( Naatak ) – GireeshKarnad

### General Study

1. Gora -Rabinranath Tagore

## 2. Sanskar -U.RAnanthamoorthi

3.Five Stories– BharathiyKahaniyam. Ed.Dr. K.Vanaja. Published by Rajpal and Sons

- BheeshanYudh Ke Bad – Mahasweta Devi (Bangali)
- Dhah Gaya – LanchenbaMeetai (Manipuri)
- Bees Rupaye – DayaPawar (Marati)
- Nagar – Sujatha (Tamil)
- Sampraday – Jagannath Prasad Das (Oriya)

### REFERENCES (GENERAL)

- Aaj ka Bharatiya Sahitya – Eds.PrabhakarMachve&S.H.Vatsyayan
- Anuseelan – Journal CUSAT, KathasahithyameinBharateeyata, Kavita meinBharateeyata,Natak Mein Bharateeyata, Alochana Mein Bharateeyata
- BharatiyaBhashayemaur Hindi Anuvad :SamasyaSamadhan – Ed.Dr.Kailas Chandra Bhatia, Vani Prakashan
- Bharatiya Sahitya ki Bhoomika – Ramvilas Sharma, RajkamalPrakashan.Bharathiya Sahitya - Dr. Ram Chabila Tripathi, Vani Prakashan, Delhi
- Bharaathiya Sahitya Darshan- Dr. Krishnalal Hans, Grantham Kanpur
- Bharatiya Sahitya – Dr.NagendraBharathiya Sahitya vividhParidrishya- Dr. Vijaya Raghava Reddy.Sahityasahakar, N.Delhi
- Bharathiyatha Soundarya Sastra kiBhoomika – Dr. Nagendra, National PublishingHouse, New Delhi

### QUESTION PATTERN

**HL - CC 233 INDIAN LITERATURE**  
(BHARATEEYA SAHITYA )

Time :3 hrs

Maximum Marks :75

- I. Answer the following ten objective questions  
Each question carries 1 mark (10X1 =10 Marks)
- II. Answer four essays out of six  
Each question carries 10 marks (4 x 10 = 40 Marks )
- III. Answer any five out of seven short answer questions  
Each question carries 5 marks (5 x 5 = 25 Marks )

**SEMESTER 3**

**COURSE: FILM STUDIES (SPECIAL REFERENCE TO HINDI FILMS)**

(FILMEE ADHYAYAN (HINDI FILMON KE VISHESH SANDARBH MEIN)

**COURSE CODE: HL- DSE 234**

**CREDITS: 4**

**Hours /week : 6**

Aim : To provide basic knowledge on history, genre, personalities of films. and help them to analyze and appreciate films. Andalso provideexperiment knowledge on Adaptation.

Course Objectives: This course covers the History of world and Indian cinema , Critically evaluates personage and their contributions to the film industry , concept of different types of adaptations, Compare Movies historically and structurally.

Course Outcomes :

CO 1 : Get knowledge about the beginnings and growth of Hindi cinema.. Evaluates filmmakers and their contributions. Search and find important movies. Organizing exhibitions. Film trends and themes of different eras are critically evaluated in the light of historical, political and cultural events.

CO 2 : The relationship between Hindi films and Hindi literature can be explained. Refers to the writers who contributed to the film. Understand the concept of different types of adaptations. The original can be compared to an adaptation. The screenplay is evaluated as a literary form. Makes reviews.

CO 3: Gain ability to compare movies historically and structurally. Examines films both cinematically and aesthetically. Investigates and finds study models. Utilizes technology (e.g. mobile phone) to exploit the media potential of film. Gains the confidence to find the right structure and organize script writing and directing efforts.

CO 4 :. Gain ability to Compare Movies historically and structurally. Gain the ability to appreciate and evaluate films critically.

CO 5 : Gain the ability to appreciate and evaluate films critically. Broaden their awareness of different categories of films.

CO 6 : Be familiar with the important film personalities in the film industry and their contributions.

## COURSE CONTENT

### Module I

What is Cinema? - Brief history of World Cinema – Brief history of Indian Cinema - Hindi Film - Beginnings – Silent Era – The talkie - Studio system – New Waves in Indian Cinema – Parallel Cinema – Liberalization and Indian Cinema – Rise of Multiplex Cinema – Evolution of Censorship

### Module 2



Film Industry - Film Festivals - Milestones - Individuals - Movements – Theaters - - Directors  
Scriptwriting - Screenplay - Government and Non-Government Initiatives – Awards.

### Module 3

Film Adaptations - Hindi Literature and Cinema - Adaptation in Hindi - Intermedia Translation

#### Film Adaptations

1. Fiction to Film  
3 Idiots  
Chemmen  
Sara Aakash – Basu Chatterjee
2. Short fiction to Film  
Shatranj ke Khiladi – Satyajit Ray  
Sadgati
3. Short fiction to Tele- serials  
Tahreer – Gulzar
4. Cross – Fiction adaptations  
Haidar (Hamlet) – Vishal Bharadwaj  
Devadas,
5. Retelling of Folklore / Mythology / Fairy tales  
Raavan – Mani Ratnam  
Rajneeti – Prakash Jha.  
Oru Vadakkan Veeragadha

### Module 4

Comparative Study of Original text and Adaptation - Relation to Adaptive Films and Originals -  
Compare Films - In Theoretical and Practical Levels.

1. Sara Aakash by Rajendra Yadav and its adaptation by Basu Chatterjee.
2. Shatranj Ke Khiladi by Premchand and its adaptation by Satyajit Ray.

### Module 5

Content - Form - Categories - Feature Film - Short Film - Documentary - Animation – Detective -  
Horror - Musical - Comedy - Political Cinema – Women centered Film - Family Cinema

#### Film screening

Feature Film – Suraj ka SaatvanGhoda – SyamBenegal  
Women Oriented – Dhappad – Anubhav Sinha  
Animation Film - Manpasand – The Perfect Match – Dhvani Desai.  
Short Film – Afterglow – Kaushal Oza  
Documentary –KagazkiKashti – Brahmanand S Singh

## Module 6

Study Tour - Studio Visit (Tour Report to be submitted along with the Dissertation )

## Reference

## Movies

1. Godaan
2. Tare zameen par
3. Queen
4. Dhappad
5. Paa
6. Padmavath
7. Aligadh
8. Lipsick under my Burkha
9. c u soon
10. Malgudi days –
11. Vellapokkathil – Jayraj
12. Omkara (Othello)– Vishal Bharadwaj
13. Maqbool (Macbeth)– Vishal Bharadwaj
14. Guide (R. K. Narayan)
15. Aisha (Emma )

## Original Books

1. Lekhak ka Cinema – Kunvar Narayan, RajkamalPrakashan, Illahabad
2. Cinema aur Sahitya – Vani Prakashan, New Delhi
3. Khuli Kitab – AnujaGarga, Vani Prakashan, New Delhi
4. Bharatheeya Cinema ka Safarnama – Jaysingh, PrakashanVibhag
5. Hindi Cinema Sadi ka Safar – Anil Bhargav
6. Cinema Samakaleen Cinema – Ajay Brahmatmaj, Vani Prakashan
7. Film Kshetre – Rangkshetre – Amritlal Nagar, Vani Prakashan
8. Katha- Patkatha – Mannu Bhandari, Vani Prakashan
9. Cinema Ki Soch – Ajay Brahmatmaj
10. Bazar KeBazeegar – PrahladAgraval, RajkamalPrakashan
11. Film Nirदेशan – Kuldeep Singh, RadhakrishnPrakashan
12. Hindi Filmon ka SankshiptIthihas – Dilchasp, SaamayikPrakashan
13. Achanak – Gulzar, RadhakrishnPrakashan
14. Bharatheeya Sine-Siddhanth – Anupam Ojha, Radhakrishna Prakashan
15. Hindi Cinema ke Sau Varsh – Dilchasp, BharatheeyaPusthak Parishad
16. Dhunonki Yatra-Hindi Filmon keSangeetkar 1931–2005 by Pankaj Rag

**QUESTION PATTERN**

**HL-DSE 234: FILM STUDIES (SPECIAL REFERENCE TO HINDI FILMS)**

(FILMEE ADHYAYAN (HINDI FILMON KE VISHESH SANDARBH MEIN )

Time: 3 hrs

Maximum Marks: 75

I .Answer the following 10 objective questions

Each question carries 1 marks

(10 x 1 = 10 Marks )

II. Answer any seven short questions out of Ten

Each question carries 5 marks

(7 x 5 = 35 Marks )

III. Answer any Three essays out of five

Each question carries 10 marks

(3 x 10 = 30 Marks )

**SEMESTER 3**

COURSE : SANSKRIT

COURSE CODE : SG – GC 234 A

CREDITS : 4

Hours/Week : 6

**SEMESTER 3**

**COURSE: BEGINNERS' HINDI**

**COURSE CODE: HL- GC 235**

**CREDITS: 4**

**Hours /week : 6**

**Aim :** This course aims to familiarize the students with the Pronunciation, Script and Spelling , Spoken Skills, Comprehension of Hindi Language.

**Course Objectives :** This course covers Structure of Hindi, Communicative Contexts of Hindi, Development of Vocabulary , Syntax and Discourse, Indian Language Computing, Technological Contexts of Hindi Computing ,Translation of Simple Sentences from English to Hindi, Origin and Development of Hindi language , Introduction to Hindi Poetry, Introduction to Hindi Prose, Hindi in the International Scene.

**Course Outcome**

**CO 1 :** Acquire capability in spoken and written Hindi- Pronunciation, Script and Spelling, Spoken Skills, Comprehension. Understand the basics of Hindi Script and spelling and will be able to develop the right pronunciation and speaking skills of the language. Develop the writing and speaking skill through acquiring a thorough knowledge of the language that aims in attaining the language proficiency.

**CO 2 :** Comprehend applied Hindi grammar- Structure of Hindi- Communicative Contexts of Hindi- Parts of Speech. Acquire the basics of grammatical structure of Hindi comprising of parts of speech and other communicative contexts offered through applied Hindi grammar that promotes their communicative skill thus emphasizing the accountability of the language.

**CO 3 :** Develop the Vocabulary, Syntax and Discourse and Hindi Computing- Indian Language Computing- Technological Contexts of Hindi- Computing. Understand and acquire progress in the language through the enrichment of the vocabulary, Syntax and Discourse development and comprehend the dimensions of Hindi Computing and its reliability with technological aspects.

**CO 4 :** To familiarize the translation of Simple Sentences from English to Hindi and vice versa.

**CO 5 :** Understand Hindi Literature- Origin and Development of Hindi Language. Introduction to Hindi Poetry, Introduction to Hindi Prose. Acquire the basics of Hindi literature mainly in poetry and prose and get accustomed to it by recognizing its relevance in the development of Hindi language.

**CO 6 :** Understand Hindi in the International Scene- Technology and Hindi- Hindi in the field of advertisement – Usage of Hindi in various scenarios. Explore the benefits of Hindi language in the field of technology, advertisement and usage of Hindi in various

scenarios thereby attaining a clear idea of relevance of Hindi in vivid fields taking into account its International acceptance too.

### **Course Content**

**Module 1 :** Spoken and Written Hindi – Pronunciation, Script and Spelling, Spoken Skills, Comprehension.

**Module 2 :** Applied Hindi Grammar – Structure of Hindi, Communicative Contexts of Hindi , Parts of Speech.

**Module 3 :** Development of Vocabulary, Syntax and Discourse and Hindi Computing – Indian Language Computing , Technological Contexts of Hindi Computing.

**Module 4 :** Translation of Simple Sentences from English to Hindi and vice versa.

**Module 5 :** Hindi Literature – Origin and Development of Hindi Language, Introduction to Hindi Poetry, Introduction to Hindi Prose.

**Module 6 :** Hindi in the International Scene, Technology and Hindi, Hindi in the field of Advertisement , Usage of Hindi in various scenarios.

### **References**

- 1) Vyavaharik Hindi Vyakaran Anuvad Tatha Rachna – Dr.H. Parameswaran
- 2) Bhasha Aur Proudyogiki – Vinod Kumar Prasad, Vani Prakashan, New Delhi
- 3) Bhasha Aur Vyavahar – Brajmohan, Vani Prakashan, New Delhi.

### **QUESTION PATTERN**

#### **HL- GC 235 BEGINNERS' HINDI**

Time: 3 hrs

Maximum Marks: 75

- |  |                      |
|--|----------------------|
| I .Answer the following 10 objective questions<br>Each question carries 1 marks  | (10 x 1 = 10 Marks ) |
| II. Answer any seven short questions out of Ten<br>Each question carries 5 marks | (7 x 5 = 35 Marks )  |
| III. Answer any Three essays out of five<br>Each question carries 10 marks       | (3 x 10 = 30 Marks ) |

#### **SEMESTER 4**

**COURSE : MODERN POETRY SINCE PRAYOGVAD**

(AADHUNIK KAVITA: PRAYOG SE SAMAKAALEEN TAK )

**COURSE CODE : HL- CC 241****CREDITS :6****Hours/week :7****AIM:** To Familiarize the students with the concepts of Modern Poetry Post independence.**COURSE OBJECTIVES :**This course covers Development of modern poetry in Hindi literature and it covers some representative modern poetry and also two non detailed study of : poetry post-independence to till.

CO 1 : Understand the concept of Prayogavad and the significant role of Agey in its development. To be familiar with the major works of other poets of Prayogavad

CO 2 : Understand the features of Nayi Kavita as a literary movement. To know about the Fantasy and its elements in Hindi poetry with special reference to Muktibodh.Gain deep knowledge about the major poets and poems of NayiKavita

CO 3 : Gain knowledge about Sattothari Kavita, Akavita, Naxal vaadikavita and its major poems and poets.

CO4 : Achieve complete outlook of Samakalin Kavita and its Major trends .

CO 5 : Understand various discourses discussed in Samakalin Kavita like Feminism, Dalit, Trans-gender. Eco-criticism, etc.

CO 6 :Gain knowledge about Agyey and his contribution to Hindi poetry.

## **COURSE CONTENT**

**Module 1 :**Origin of Prayogavad and Agyey , Major features of Prayogavad. Symbolic nature of poetry. Prominent poets of Prayogavad- Girijakumar Mathur, Bharat Bhooshan Agrawal.

**Module 2:** Nayikavita, Concept of nayi Kavita, Muktibodh and Fantasy. Prominent poets- SarveshwardayalSaksena, Dharma veer Bharati, Bhavaniprasadmishr, Kunvar Narayan.

**Module 3:** Sattotari Kavita, Concept of akavita, PratibaddhKavita, naxalbadi Kavita. Prominent writers- Dhoomil, Kedarnathsingh, Jagadish Chaturvedi, Rajkamal Chaudhari, RajeshJoshi .

**Module 4:** Major concepts of Samakaleen Kavita, trends, Prominent poets- Leeladharjagudi, Anamika, Arunkamal ,KunvarNarayan,Katyayani ,Madan Kashyap ,Kumar Ambuj,.

**Module5:** Samakalin Kavita and various Discourses - Feminism, Dalit, Transgender, Ecocriticism, Deconstruction, Structuralism and Post Structuralism, Impact of Globalization and neo colonialism.

**Module6:** Contribution of Agyey with special reference to ‘Asadhyaveena’

### **REFERENCES TEXT FOR READING (edited by Dept. of Hindi)**

#### **For Detailed Study**

1. Agyeya- Kalgibajareki, Asadhyaveena, Kitnina vonmeinkitani bar
2. Muktibodh- Brahmarakshas
3. Dharmavir Bharati- Kavita keemaut
4. Rajkamal Chaudhari- is akalbelamein
5. BhavaniprasadMishr- Geetfarosh

6. SarveswarDayalSaksena- Mainekabkaha
7. Raghuveer Sahay- Swadheenvyakti
8. Dhumil-Mochiram,
9. KedarnathSingh- Akal meinSaras
10. LeeladharJagudi-VigyapanSundari
11. Arunkamal- Mukti
12. Kumar Ambuj -Bahuroopiya
13. Anamika-Bejagah
14. Madan Kashyap – Bhookhkaa koras
15. Rajesh joshi-Nepathyameinhasi
16. Katyayani- Kiranonke beech Bhoomigat
17. MangaleshDabaral- Pahaad par lalten
18. Pawan Karan – Gullak

#### **REFERENCES(GENERAL)**

- AgyeyaAurAdhunik Rachana ki Samasyayein – Ramwsaroop Chaturvedi
- AgyeyaMuktibodh: EkVishleshan – Ramesh Sharma
- Kavita kenayePratiman – Dr.Namvar Singh
- Nagarjun,Muktibodh :EkVishleshan – RameshSharma
- Naya Hindi Kavya – Dr.ShivkumarMishra
- NayiKavita Ka Aatmasangharsh –Muktibodh
- Nayi Kavita keSathAdhyay – Dr.KantiKumar
- NayaPratimanPuraneNikash – LakshmikantVarma
- Naya SrijanNaya Bodh – Dr.KrishnanathPalival

#### **QUESTION PATTERN**

#### **HL – CC 241 MODERN POETRY SINCE PRAYOGVAD**

(AADHUNIK KAVITA: PRAYOG SE SAMAKAALEEN TAK )

Time :3 hrs.

Maximum Marks :75



- I. Answer the following ten objective questions  
Each question carries 1 mark (10 x1 =10 Marks)
- II. Answer three essays out of six  
Each question carries 10 marks (3 x 10 = 30 Marks)
- III. Answer three short questions out of six  
Each question carries 5 marks ( 3 x 5 =15 Marks )
- IV. Answer any four out of six annotation passage  
Each question carries 5 marks (4 x 5 =20 Marks )

**SEMESTER :4**

**COURSE : HINDI LITERATURE : MODERN DISCOURSES**

( HINDI SAAHITY MEIN NAYE VIMARSH )

**COURSE CODE : HL – CC 242**

**CREDITS :4**

**Hours/week :6**

**AIM:** To Familiarize the students with the concepts of Contemporary discourses and boom in literature in terms of Women ,Dalit ,Aadivaasi,Gender ,Media,Cyber and other discourses

**COURSE OBJECTIVES:** This course covers the development of discourses and its interpretation in literature, last decades of twentieth century literary experiments, movements etc

**Course Outcome (Cos)**

CO 1 : Acquire awareness of the various kinds of literary representations from various sections of the society. understand the major social concerns and issues prevalent in our society

CO 2 : Comprehend the literary works that would portray the real life narratives. Critically examine the narratives and thus shape a critique of our contemporary society

CO 3 : Develop an approach of critical pedagogy to have a self- reflexive reading of the texts.

CO 4 : Understand the varied ways of dominance inherent in the society and how they are manifested in art and literature. Acquire the efficiency to become a constant reminder about the need to resist all kinds of power.

CO 5 : Gain the ability to analysis and interpret the literary forms of Hindi literature.

CO 6 : Gain the insight into the major issues related to the sociocultural context of India in this era.

### **COURSE CONTENT**

Module 1:

Dalit writing- History and Devolpment- Auto Biographies- Poetry, Prose, Fiction, Drama, Criticism

Module 2 :

Aadivaasi, - Adivasi Writing History and Devolpment- Depiction of Aadivaasi life in Literature

Module 3:

Women Discourse –Politics of Women Writing , women and resistance movements , Patriarchy, Major writers through history, their themes and concerns, contemporary writers, women and environment.

Module 4:

Gender Discourse, Performativity, Queer theory – Sexuaities, Transgender Pshyco analysis, Vridhhvimarsh, krishakvimarsh and other discourses

Module 5: Environment Discourses, Eco Literature, Eco Criticism, Eco

Aesthetics, Eco Feminism : Media and Cyber Discourse in Hindi literature- Cyber theory, Media Technique, Cyber bullying

Module 6: Hindi Stories and poems related to these discourses

**REFERENCE (TEXT FOR READING )**

Edited Textbook for stories and poems and the following lessons to be studied

**Poems:**

- 1.Naye yugmeinShatru –MangaleshDabarval
- 2.Ithna door mathbyahna baba- Nirmala Puthul
3. Pyasakunvaa–Gyanendrapathi
4. HamareeArtheeshaaheenahin ho saktee – Anuj Lugun
5. mere prati - kranti –Asang Ghosh
6. Dastakein -Agnishekhar

**Stories**

- 1.Salam :Om PrakashVatmееkee
2. File - Madhu Kankariya
- 3.Pitaa – Gyan Ranjan
- 4.Ibne Mariyam – Nasira Sharma
5. emdot.kom – Harnot

**Novel**

Post Box No.202 Nala sopara – Chitra Mudgal

REFERENCE for Module 1 to 5

1. Aadivasisahithy: vivid aayam – Ed. Dr. Ramesh Sambhajikure
2. Dalit sahytvisheshank –Hans patrika
3. Hindi Mein AaadivaasiSahity- Ispak Ali
4. Samakaaleen Hindi saahitya :vividhvimarsh Edited by  
Prof.ShreeraamSharma, Vaneepublishan ,New Delhi
5. Hindi sahyta meinasmitaamoolakvimarsh ,[www.streekaal.com](http://www.streekaal.com)
6. Samakaaleenasmitaamoolakvimarsh , online course by [www.swayam.gov.in](http://www.swayam.gov.in)

**QUESTION PATTERN****HL – CC 242 HINDI LITERATURE : MODERN DISCOURSES**

( HINDI SAAHITY MEIN NAYE VIMARSH )

Time :3 hrs

Maximum Marks :75

I. Answer the following ten objective questions

Each question carries 1 mark

(10x1 = 10 Marks )

III. Answer two essays out of four

Each question carries 10 marks

( 2 x 10 = 20 Marks )

III,Answer one essay out of four

Each question carries 10 marks

(1 x 10 = 10 Marks )

IV,Answer any seven out of Ten short answer questions

Each question carries 5 marks

(7 x 5 = 35Marks )

SEMESTER 4

**COURSE : TRANSLATION : THEORY AND PRACTICE**  
( ANUVAD : SIDHHAANT EVUM PRAYOG )

**COURSE CODE : HL-CC 243**

**CREDITS :4**

**Hours/week :6**

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

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

**Course Outcome (Cos)**

CO 1 : Acquire a deep study and knowledge on the theory of Translation including the term ‘translation’ and its equivalents in Hindi and Malayalam. Understand The need for translation its importance in the present world that in turn helps in the development of the qualities required for a translator and an interpreter and helps in tracking the necessity of translation in modern contexts.

CO 2 : Understand the notion of equivalent in translation as Analysis – transfer and structuring etc. that helps to intrude into the practicality of translation through the comprehension and

analysis of the vivid perspectives of translation such as the time gap procured for a translation, translation types and its multidimensional features.

CO 3 : Develop keen observation of Linguistics in translation thus imbibing the linguistic elements in translation and transliteration and the linguistic models of translation pertaining to the text–lexical formation

CO 4 : Differentiate the Translation of creative works and noncreative works. This can enable to challenge the incompatibility in translation of stylistic elements and terminological translation respectively in the creative and non-creative translation and thereby rectify the problems to overcome the difficulties arising in such translation of creative works and non-creative works.

CO 5 : Trace the Problems for translation - Hindi, English and Malayalam. Identify the Phonological problems in transliteration and the problem of conveying it in translation. Develops the implication of loan words in translation.

CO 6 : Generate the Practice of commentation and translation i.e., Translating from Hindi to Malayalam and English, from Malayalam to Hindi and from English to Hindi. The candidate is required to comment and evaluate his own translation. Passages for translation will be of about 100 words related to creative and non-creative writings. This enhances an analytical and evaluative criterion in the self translation of creative and non creative writings and build up a strong commentation practice in the bilingual translation.

## **COURSE CONTENT**

**Module 1:** Theory of Translation- The term ‘translation’ and its equivalents in Hindi and Malayalam. Definition of translation–qualities of a good translation–translation and interpretation qualities of a translator and of an interpreter–translation and original writing. The need for translation–importance of translation in the present world.

**Module 2:** The notion of equivalent in translation-Analysis – transfer and structuring – revision and evaluation – translation an art or a science – intrusion of the translate – the problem of style and diction, the time gap between the original and a translation. Types of Translation – inter semiotic, inter-language and intra language–types of inter-language

translation, the parameter, employed, totality, completeness, literalness, freedom, irectness, function, medium, machine translation.

**Module 3:** Linguistics in translation – linguistic models of translation – Nida, Catford and Bathgate – a translator’s awareness of language and linguistics – bilingualism- Text, the unit of translation – means of text formation, text and sentences, inter-sentence Cohesion – order of elements of sentences, significance of marked order – lexical items Formation of words – technical items – loan words : different types – the question of synonymy, pronouns and terms of address – idioms, phrases and pro-verbs – transliteration.

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

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

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

**REFERENCES (TEXT FOR READING )**

1.Anuvad Vigyan-Dr.Bholanath Tiwari

**REFERENCE (GENERAL)**

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

**QUESTION PATTERN**

**HL - CC 243 TRANSLATION : THEORY AND PRACTICE**

( ANUVAD : SIDHHAANT EVAM PRAYOG )

Time :3 hrs

Maximum Marks :75

I. Answer Two essays out of four

Each question carries 10 marks

(2x 10 = 20 Marks )

II. Answer any five out of eight short answer questions

Each question carries 5 marks

(5 x 5 = 25 Marks)

III. Translate the given passage from Hindi to English (1x8= 8 Marks)

IV. Write a note on the problems occurred in the translation of the given passage (1x 2 = 2 Marks )

V.Translate the given passage from English to Hindi (1x8= 8 Marks)



VI. Write a note on the problems occurred in the translation of the given passage  
(1x 2 = 2 Marks )

VII. Translate the given passage from Malayalam to Hindi (1x8= 8 Marks)

VIII. Write a note on the problems occurred in the translation of the given passage  
(1 x 2 = 2 Marks )

#### **SEMESTER 4**

**COURSE : COMPARITIVE LITERATURE : HINDI AND MALAYALAM**  
( TULANATMAK SAAHITYA : HINDI -MALAYALAM )

**COURSE CODE : HL - DSE 244**

**Credits : 4**

**Hours /week: 6**

**Aim:** To acquaint students with how comparison of literature of two languages is done .  
To familiarize students with fiction of Malayalam & Hindi

**Objectives :** This course covers the theory of comparison and the nature and techniques of comparative literary study with special reference of Hindi and Malayalam

Course outcomes

CO 1 : Understands the nature and techniques of comparative study and the difference between the comparison in western and Indian literature

CO 2 : Understands the early poetical trends in Malayalam and Hindi

CO 3 : Understands the modern trends of Malayalam and Hindi poetry

CO 4 : Understands the trends in Hindi Malayalam fiction and Novels

CO 5 : Understands the trends in Hindi Malayalam drama

CO 6 : Understands the women and Dalit writing in Hindi and Malayalam and compare both literature

Module 1 :

Introduction to comparative studies The nature and Techniques of comparative literary study . The difference between comparison in western literature & Indian literature

Module 2 :

Early poetical trends in Malayalam and Hindi ,devotional literature in Hindi and Malayalam .comparison of Ezhuthachan and Thulsi : Soordas and Cherusseri  
Manipravala kavyas of Malayalam

Module 3:

National spirit in Hindi and Malayalam poetry ,Romanticism,progressivism,new poetry in both Hindi and Malayalam

Module 4 :

comparison of Hindi Malayalam short stories and Novel , Prominent authors and their works

Module 5 :

comparison of drama in Hindi and Malayalam

Module 6 :

women and Dalit writings in Hindi and Malayalam

Reference : Edited Text Book

Malayalam sahithy ka ithihas : Parameswaran Nair ,sahithya academy

Malayalam sahithy ka ithihas :Dr.Bhaskaran Nair

VallatholaurMaithileesharanGupt :Dr.Mani,NPH Delhi

Malayalam keenayeeekavithayein :Rjanprakasan

Hindi aur Malayalam keadhuniknatak : N I Nrayanan

Malayalam sahithy : Dr Ramachandr Dev

Hindi aur Malayalam ka Krishna bhakti kavy :Dr.Bhaskaran Nair

History of Malayalam Literature :Ulloor s ParameswarIyer

Hindi aur Malayalam ka adhunik khanda kavy ka adhyayan  
:Dr.K.KunjiramanD B H P Sabha ,Madras

### **QUESTION PATTERN**

#### **HL –DSE 244 :COMPARATIVE LITERATURE: HINDI AND MALAYALAM**

( TULANATMAK SAAHITYA : HINDI -MALAYALAM )

Time: 3 hrs

Maximum Marks: 75

I .Answer the following 10 objective questions

Each question carries 1 marks

(10 x 1 = 10 Marks )

II.Answer any two essays out of four

Each question carries 10 marks

(2 x 10 = 20 Marks )

III..Answer any two essays out of two

Each question carries 10 marks

(2 x 10 = 20 Marks )

IV. Answer five short questions out of seven

Each question carries 4 marks

(5 x 5 = 25 Marks)

**SEMESTER 4**

**COURSE : SANSKRIT**

**COURSE CODE : SG-GC 244 A**

**CREDITS : 4**

**Hours /week: 6**

**SEMESTER 4**

**COURSE : SPOKEN HINDI**

**COURSE CODE : HL – GC 245**

**Credits : 4**

**Hours /week: 6**

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

**Course Objectives :** This course includes pronunciation, script and spelling, syntax and discourse, spoken skills, communicative contexts of Hindi and building up the basic structure of language.

**Course Outcome**

**CO 1 :** Acquire a strong knowledge on Pronunciation, Script and Spelling. Introduction and practice of pronunciation of Hindi alphabets with pitch intonation etc. Create a strong practice in spelling and clear pronunciation of Hindi alphabets thus building up the basic structure of language.

**CO 2 :** Understand the detailed study of Hindi alphabets comprising of vowels, consonants with mode of writing. Achieve the verbal and writing efficiency through a broad study of Hindi alphabets.

**CO 3 :** Practice of sufficient and appropriate vocabulary used in various situations at different places that promotes their vocabulary enrichment. Acquire the skill of vocabulary building pertaining to the respective situations through the ample practice.

**CO 4 :** Comprehend the introductory concepts of grammar in Syntax and Discourse. Develop the writing skills through the usage of sentences in various tense forms.

**CO 5 :** Achieve the spoken skills through moods and tenses that focuses on the usage of imperative, interrogative sentences and also deals with the applicability of present, future and past tense with 'Ne' construction. Streamline the importance of the language in spoken mode through the idea of sentence structure.

**CO 6 :** Enrich the communicative contexts of Hindi that involves the situation based conversation in Hindi and practicing the communication skill to develop the proficiency of the language. Achieve a good communication skill through the practice of communicative contexts of Hindi.

### **Course Content**

**Module 1 :** Pronunciation, Script and Spelling. Practice of pronunciation of Hindi alphabets with pitch, intonation etc.

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

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

**Module 4 :** Syntax and Discourse Simple Hindi Sentence, Imperative, Interrogative with present, future and past tense.

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

**Module 6 :** Communicative contexts of Hindi that involves the situation based conversation in Hindi and practicing the communication skill to develop the proficiency of the language.

### **References**

- 1) Bolchal Ki Hindi – Dr. Suseela Gupta, Lokbharati Prakashan, Allahabad.
- 2) Vyavaharik Hindi Vyakaran Anuvad Tatha Rachna – Dr.H.Parameswaran

### **QUESTION PATTERN**

**HL – GC 245 SPOKEN HINDI**

Time: 3 hrs

Maximum Marks: 75

I .Answer the following 10 objective questions

Each question carries 1 marks

(10 x 1 = 10 Marks )

II.Answer any seven short questions out of Ten

Each question carries 5 marks

(7 x 5 = 35 Marks )

III.Answer any Three essays out of five

Each question carries 10 marks

(3 x 10 = 30 Marks)