**Paper title:** History of Hindi Literature

**Paper number** Paper - 1

**Maximum marks**

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**Syllabus details**

1. The philosophy of Literary History and History of Hindi literature; The relationship between History of Literature and society, religion, philosophy, culture; The philosophy of literary history; Different outlooks; History of Hindi Literature—Basic materials, Time division and Naming; A brief history of the histories of Hindi Literature.

2. The ancient period— The relationship of ancient period with politics, society, Economy, culture and literature; literary consciousness; trends and poetic tendencies; representative works and authors; artistic expression; genres and Styles.

3. Bhakti period - The political, social, economic, cultural conditions and Bhakti movement; Bhakti traditions and Bhakti literature; literary consciousness of the Bhakti period; Trends and poetic tendencies; Representative works and their authors; Artistic expression; Genres and styles; Prominent works of Bhakti period.

4. Reeti period- Different sources of Reeti poetry and poetics; Fine arts; Reeti poetry: Scholarship and nature of poetry; Relationship of Reeti period with politics, society, economy, culture and literature; Social consciousness of Reeti period; Poetic tendencies—Sensuous and non-sensuous; Artistic expression of Bravery, devotion and morals; Genres and style; Moral level of Reeti poetry.

5. Modern period: Background and poetry; Political, social, economic and cultural conditions; Indian renaissance and National movement; Progress of modern literary consciousness; New forms and style. Bharatendu age; Poetic stream of Dwivedi age (Nationalist-cultural poetry); Chhayawadi Kavita, Pratigavadi Kavita (progressive poetry), Prayogvadi Kavita (Experimental poetry), Nayee Kavita (new poetry), Samakalin Kavita (Contemporary poetry), & their social-cultural background and historical development; Prominent poets.

(b) Modern period: Prose Literature- Modern perception and trends in Hindi prose.

1. Hindi Essay and its historical development; Classification; Representative essayists and their essays.

2. Hindi Drama: Historical development and its new forms; Representative dramatists and their dramas.

3. Hindi novel: Historical development and classification; Representative novelists and their novels.

4. Short story: Historical development and classification; Representative short story writers and their short stories.

5. Other genres: One act play, radio plays, Sketches, memoirs etc. and their historical development and classification; important writers of this area; Contemporary social and cultural problems discussed in them.
TEXT BOOKS:

(1) Hindi Sahitya ka Itihas—Acharya Ramachandra Shukla, Nagari pracharini Sabha, Kasi.

(2) Hindi Sahitya ka Itihas—Ed. Dr. Nagendra, National publishing house, 23 Dariaganj, New Delhi -110002.

REFERENCE BOOKS

(1) Hindi Sahitya—Udbhav aur vikas, Dr. Hajari prasad Dwivedi, Rajkamal prakashan, Netaji Subhash Marg, New Delhi-110002.


(3) Hindi Sahitya ka Alochanatmak Itihas—Ramakumar Verma, Allahabad.


Syllabus details

(1) Indian theory of Literature:

(a) Rasa tradition - The history of Rasa, The concept of Rasa, Rasa sutra of Bharata and the Nishpatti (emergence) of Rasa, Sadharanikaran (identification), The form of Rasa, earthly or heavenly; Enjoyment of Rasa; Rasa, blissful or sorrowful.

(b) Dhwani Tradition: The History of Dhwani tradition: Origin of Dhwani; Different types of Dhwani; Different stages of Dhwani; Opinions opposed to Dhwani.

(c) Ouchitya (propriety)—The concept of Ouchitya and harmony among its parts.

(2)

(a) Alankara tradition—The concept of Alankara, The History of Alankara tradition, Classification; Alankara and Rasa.

(b) Reeti tradition— Reeti and Style; eeti and Guna; The nature of the poet and Reeti.

(c) Vakrokti tradition - The concept of Vakrokti; Vakrokti and its history; Different types; Swabhavokti and Vakrokti; word and meaning; Nature of the poet and poetic process; Vakrokti and Expression.

(3) Western theory of Literature (Ancient):

a) Plato—Doctrine of poetic inspiration and stress on Imitation.

b) Aristotle - New interpretation to Imitation; His concept of Trasadi in detail.

c) Longinus - Kavya men udatta (sublimation) tatva; The concept of udatta.

Western theory of Literature (Modern):

I.A. Richards – Mulya siddhanta (Value based theory); different uses of language; the qualities of a critic. Dr. T.S. Eliot - Parampara aur Vaiyaktic Pragna (tradition and individual talent); Vastunishta Samikaran (Objective correlative); Nirvaiyaktikata ka siddhanta (the principle of negative capability); Classical and the Romantic. A.R. Levis - Study of Value.

(4) Marxist criticism: Basis and the first book; Literature and class struggle; Literature and thought process; Critical realism and socialistic realism; Commitment in literary criticism. Existentialism; Formalism (Rupvad); Russian formalism; Prague Formalism; French formalism; American new criticism.

(6) Study of literary forms: Study of poetic forms- Mahakavya (Epic), Khanda kavya, (Narrative poetry) Mukta kavya (Free verse), Lyrical poetry. A study of the nature and form of other literary genres: Plays and one act plays; Novel and short story, essay, sketch, memoir, biography etc.

TEXT BOOKS


3. Pastatya Kavyashastra ke Siddhanta- Dr. Shantiswarup Gupta, Ashok Prakashan, Nayee Sadak, Delhi 6.

REFERENCES BOOKS

3. Pastatya Kavyashastra - Devendranath Sharma, National publishing House, Delhi.
**Paper title:** Old and Medieval Poetry

**Paper number**  
Paper - 3

**Maximum marks**

**Model Question Papers / Past Question Papers**

**Syllabus details**

1. **Old Poetry:** Ancient Poetry and its background- -An introduction to Jain, Nath, Siddha, Raso and Folk literatures.  
Medieval poetry and its background:- Bhakti movement and renaissance- - Bhakti (devotional) poetry; philosophy and traditions; Bhakti poetry; Social consciousness and human context.

2. **Nirguna Bhakti poetry:** Kabir and Jayasi- - Kabir: Poetic talent, Bhakti (devotion), Darshan (philosophy), Yoga; Mysticism, Social consciousness and the art of expression. Jaysi: poetic talent, philosophy, Sufi tradition and mysticism; Indian culture and features of social life in Padmavat; Craftsmanship in expression.

3. **Saguna Bhakti kavya:** Surdas: Poetic talent; Identifying the original contexts; Shuddhadvaita Philosophy; the Vrja culture; Artistic expression.

4. **Tulasidas:** Poetic talent, Philosophy and devotional element; Cultural consciousness of the age; Mass leadership; narrative skills and craftsmanship.

5. **Reeti kavya:** Medieval royal court-culture and Reeti kavya. Bihari: Poetic talent; Power of formation of compounds and compression; Mukta tradition and Bihari; sensuousness and craftsmanship. Ghananand: poetic talent; Boundless spirit; Feeling of love; pangs of separation and craftsmanship.

**TEXT BOOKS**

1. Abhinav rastra padya sangrah - -Ed. Dr. vasudev nandan prasad, Abhinavbharati, 42 Sammelan Marg, Allahabad-211003.  
(Vidyapati-17, Kabirdas- saakhi, sabad, Jayasi- Hansrodak)


4. Tulasidas- -Tulasi sanchayan (Ramcharit manas- -Balakand)-Ed. Dr. V.P. Singh, Vinod pustak mandir, Agra-2.


**REFERENCE BOOKS**

1. Hindi sahitya ka itihas- -Ramachanra Shukla, Nagari pracharini sabha, Kaashi.


3. Reetikal ki bhumika- -Dr.Nagendra, National publishing house, Delhi.


10. Surdas- Ramchandra Shukla, Nagari pracharini sabha, Kashi.


17. Reetikalin kavion ki prem Vyanjana- Dr. Bachchan singh, Nagari pracharini Sabha, Kashi.


Syllabus details
1. Introduction: A study of the nature of prose forms in Hindi literature. A detailed analytical study of prescribed texts - Novel, drama, essay, short story and other prose forms like Sketches, biographies, memoirs, travelogues etc.

TEXT BOOKS
1 (a) Nirmala- -Premchand.
   (b) Chandra gupta—Jaishankar prasad.
2. (a) Chintamani- Part 1 - -Ramachandra Shukla.
   (b) Gadya vividha- -??

REFERENCE BOOKS
1. Hindi upanyas: pravrittiyan aur Shilp- -Shashibhushan Simhal
2. Hindi upanyas sahitya ka adhyayan- -Dr.S.N.Ganeshan, Rajkamal & sons, Delhi.
5. Hindi natak: udbhav aur vikas- -Dr. Dashrath Ozha, Rajpal & sons, Delhi.
**Paper title:** Modern Poetry

**Paper number:** Paper - 5

**Maximum marks:**

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**Syllabus details**

1. The background of Modern Hindi Poetry and the study of important poets of this period.

2. The interpretation of the word modern; Medieval sensibility and modern sensibility; modern directions; the sources of modern poetry; the development of Hindi modern poetry from Bharatendu period to Nayee kavita period.

3. Chayavadi poetry: The historical background of Chayavad; Salient features of Chayavad; Representative poets; The pillars of Chayavadi poetry—Jaishankar Prasad, Suryakant Tripathi Nirla, Sumitranandan Pant and Mahadevi Verma.

4. Post-Chayavadi poetry: The historical background of Pragativad, prayogvad, nayee kavita and Satottari kavita; Representative poets—Ramdhari Singh Dinkar, Agneya, Dharmavir Bharati etc.

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**Text Books**

1a. Priyapravas: Ayodha Singh Upadayya Harioudh (Pratham sarga only)
1b. Kamayani : Jaishankar Prasad (Sraddha only)

2a. Apara: Suryakant Tripathi Nirla. (Ram ki Shaktipuja only)
2b. Rashmi bandh: Sumitranandan Pant (Nouka vihar, Taj, Bharatmata, Drit jharo only)
2c. Sandhini: Mahadevi Verma. (Dheere dheere utar kshitij se; Virah ka jaljat jeevan; Tum mujh men priya; Madhur madhur merre Deepak jal; my neer bhari dukh ki badali.)

3. Hunkar: Ramdhari Singh Dinkar. (Hahakar; Digambari, Anal kireet only)

4a. Nadi ke dweep; Asadhya Veena : Agney
4b. Andha yug: Dharmaveer Bharati

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**Reference Books**

3. Adhunik Hindi kavita ke mukhya pravrittiyan: Dr. Nagendra, National publishing house, Delhi.
7. Nirala ki Sahitya sadhana(Bhag do) : Ramvilas Sharma, Rajkamal prakashan, New Delhi.
Syllabus details
(a) Bhasha Vignan (Linguistics):

1. The definition of language - the structure of language; Basic reasons for language development; different forms of language; The definition of Bhasha Vignan (linguistics); different branches of linguistics; Munitraya—Panini, Katyayan and Patanjali.

2. Dwani Vignan (phonetics): The difference between dwani (sound) and bhasha dwani (phoneme); Dwaniyantra; classification of dwani based on different aspects; Reasons for dwani (sound) alteration and different directions of change in dwani; different features of dwani; the rules of dwani; dwani niyam; Berner niyam; Grassman niyam.

3. Roop vignan: The difference between roop (form) and Shabd (word); Reasons for change of form and its directions; Artha vigan (semantics); Reasons for Artha parivartan (semantic change) and different directions of Artha parivartan (semantic variation); Shabda vigan; The definition of Shabda; shabdon ka vargikaran (classification of words), Reasons for the change in shabda bhandar.

4. Vakya vignan; The definition of Vakya (sentence); different forms of vakyas; reasons for the change in the construction of vakya.

(b) History of Hindi language:

1. Historical classification (Ietihasik vargikaran) of world languages.

2. The origin and development of Hindi language—Sanskrit, Pali, Prakrit and Apabramsha.

3. Hindi and other Indian languages.

4. The form and shape of Hindi language and its (bliyan) dialects.

5. The classification of Indo-Aryan languages; The opinion of Grierson and Chattarji.

6. The historical development of Hindi Karakas.

7. The historical development of Hindi Sarvanams (pronouns).

8. Ancient Lipis (scripts) of India—Kharoshti and Brehmi; Historical development of Devanagari script.

TEXT BOOKS


REFERENCE BOOKS


Paper title: Official Language Hindi and Hindi Translation

Paper number Paper - 2
Maximum marks

Model Question Papers / Past Question Papers

Syllabus details
(a) Paribhashik Shabdavali (Technical terminology), Anuvad, Praroop lekhan and Tippan lekhan.

1. Study of Pribhashik shabdavali in Hindi:
   (1) The government policy regarding technical terminology (Paribhashik shabdavali) and the rules pertaining to the preparation of technical terminology (paribhashik shabdavali)
   (2) Standard institutional work done in the preparation of technical terminology.
   (3) Practical usage of technical terminology in Hindi.
   (4) Difficulties in the usage of technical terminology

2. Methodology of Translation:
   (1) The definition of Translation
   (2) The principles of Translation and necessary qualities of a translator.
   (3) Types of translation.
   (4) Applied and useful translation from English to Hindi or to a regional language.
   (5) The problems of translation in official work.

3. Praroop lekhan (drafting) and tippan lekhan (noting) in Hindi.
   (1) General principles and rules regarding official drafting and noting.
   (2) Drafting and noting basically.
   (3) Different types of correspondence and their drafting in Hindi—Sarkari patra (official letters), Artha sarkari patra, Anusmarak (reminder), Anter karyalaya Gnapan, pristakan avedan, Abhyavedan etc.
   (4) Drafting in Hindi of different official letters stipulated in the Dhara 3 (3) of Rajbhasha Adhiniyam (Aadesh, paripatra, niyam, adhisoochnayen, vivdh soochnayen, prativedan etc.).
   (b) Official journalism:
   (1) General principles of journalism, types and tendencies.
   (2) Medium of communication and journalism.
   (3) The language of journalism.
   (4) Writing of interviews and news collection.
   (5) Editing of news-papers and magazines.
   (6) Practical journalism in Hind.
   (7) The responsibilities of a journalist or correspondent.

TEXT BOOKS

1. Rajbhasha Hindi: Dr. Kailash chandra Bhatia, Vani prakashan, Delhi.
2. Vyavaharik rajbhasha— Noting & Drafting: Dr. Aalok kumar Rastogi, Jeevan jyoti prakashan, 3-14, 3014 Charakkewalan, Delhi-110 006.
3. Rajbhasha prabandhan: Govardhan Thakur, Maithili prakashan, Hyderabad.

REFERENCE BOOKS

Syllabus details

First part:
1. The form and content of Indian literature:
   i. The concept of Indian literature and its aim.
   ii. The social aspect of Indian literature.
2. The problems confronting the study of Indian literature:
3. Indian values and their depiction in Indian and Hindi literature.

Second part:
History of Bengali literature:
1. A general account of Bengali literature.
2. Pre-medieval Bengali literature.
3. Medieval Bengali literature.
5. The development of Bengali literature in 20th century:
   i. Origin and development of Bengali Drama.
   ii. Origin and development of Bengali novel.
   iii. Origin and development of Bengali short story.
   iv. Origin and development of Bengali prose.
v. The contribution of Ravindranath Tagore to Bengali literature.

Third part:
Comparative study of Hindi and Bengali literatures:
   i. Ancient Hindi and Bengali literatures.
   ii. Medieval Hindi and Bengali literatures.
   iii. Post-medieval Hindi and Bengali literatures.
   iv. Modern Hindi and Bengali literatures.

Forth part:
A detailed study of the following three text books:
1. Novel: Agnigarbhb by Mahasweta devi. (Bengali)
3. Drama: Hayavadan by Girish Karnad. (kannada)

TEXT BOOKS
1. Bharatiya Sahitya: Dr. Rajeswara prasad Chaturvedi aur Dr. Ashok tiwari, Harish prakashan mandir, 301, Golagna palace, 1st floor, Hospital Marg, Agra-282 003.

REFERENCE BOOKS
1. Tulanatmak Sahitya ki Bhumika: Dr. Inranath Choudhary, Dakshin Bharat Hindi Prachar Sabha, T.Nagar , Madras-17.
3. Tulanatmak Sahitya: Dr. Nagendra, National publishing house, New Delhi.
Paper title: Comparative Literature and Universal language: Hindi

First Part

(a)
1. The pravidhi (technique) of comparative studies: comparative literature, a study of its definition and scope – similarity and difference.
2. Comparative literature: study technique and its types.
3. The role of translation in Comparative literature.

(b)
1. The concept of Indian literature: Comparative Indian literature and scope for writing the history of Indian literature.
2. Comparative criticism and its new form: the study of the form of Antarvarthi alochana (internal criticism).
4. Comparative study of the literary tendencies of Hindi and Telugu literatures.
5. Comparative study of Hindi and Telugu literatures from the view point of their literary forms.

Second part

1. The study of Hindi as universal language: The position of Hindi as a world language; Hindi’s rapid progress in the international context:

3. A detailed study of some forms of Hindi literature written by foreign Hindi writers i.e. Poetry, short stories and essays under the heading “Text Books”

TEXT BOOKS

2. Hindi aur Telugu kavion ka tulanatmak adhyayan;Shiv Satynarayana, Narasapur.

Prescribed lessons—Poetry: 1) America, tujhe kya kahum—Dr.Anjana Sudhir.2) Newyork—Dr. Vijay kumar Mehta. 3) Ma- - Dr. Krishna Kumar.4) Madhe ki shikan- -Padmesh Gupta. 5) Lekhani kar unka jayagaan- -Dr.Suresh chand Shukla.6) Amar taru ke phool- - Kamalaprasad Misra. 7) kya my paradesi hum?- -Kamalaprasad Misra. 8) Paradeshi- - Abhimanyu Ananth.9) Saranami Devi- -Martin Haridamma Lachman.

Short story: 1) Pravsi ki ma- -Prof. Bhudev Sharma.2) Phir kabhi sahi- -Dia Mathur.3)Anjana Safar- -Ashwin Gandhi.4) Intajar- - Alka Bhatnagar.5) Ek lavaris ki mrityu- - Venimadhav Ramkhelavan.6) Lakshmi ka Desh- -Surya prasad Borae.

4. Vishva Hindi Sammelan, Newyork, 2007 ( Gagananchal Visheshank July-December 2007)

Prescribed essays: 1) Rastra Bhasha se Vishwabhasha-kuch smriti rekhayen- -Prof G. Gopinathan.2) Vishwa sammelanon ka Avadan- -Dr. Krishna Kumar.3) Vishwa Bhasha ki oar agrasar- -Dr. Hiralal bowchotia.4) Suchana prowdyogiki aur Hindi- - Dr.Girish Kashid.5) Sammelanon ki antardhara- - Lallan Prasad Vyas.6) Bhumandalikaran aur Rajbhasha- - Veerendra Yadav.
REFERENCE BOOKS

1. Tulanatmak Sahitya; Dr. Nagendra, National publishing house, New Delhi.

2. Tulanatmak sahitya ki bhumi- - Indranath Choudhary, national publishing house, New Delhi.


7. Adhunik Hindi-Telugu Kavyadharao ka Tulanatmak adyayan- - Dr. S. Surappadu, Vrishbh charan jain evam santati, Dariyaganj, Delhi.

8. Hindi aur Telugu ki pragatiwadi kavyadharao ka tulanatmak Adyayan- - Rama Naidu, Dakshinn Bharat Hindi Prachar Sabha, Madras.

9. Adhunikata bodh aur Telugu Kavya kavya dhara ke sandarbh- - Dr. R.S. Sarraju, sita bazaar, Haathras.


11. Hindi aur Telugu kahanion ka Tulanatmak Adyayan- -Dr. S.M. Ikbal, Vrishabh charan jain evam Santati, Dariaganj, Delhi.


13. Hindi sab sansar- Pravasi Bharatiya samaj Dwara prakashit smarika.
**Paper title:** Special study of an Author

**Syllabus details**
1. Background of Hindi novel: Origin and development of Hindi novel up to Premchand; A survey of novel literature of Premchand; The source of inspiration of his creativity; The problems of Hindi area; The subject matter of his novels and stories; A detailed study of Premchand's stories and their evaluation; Thought process.

**TEXT BOOKS**
- Novels:- Sevasadan: Premchand, Hams Prakashan, Allahabad.
- Premashram: Premchand, Hams Prakashan, Allahabad.

**REFERENCE BOOKS**
2. Premchand: Jeevani aur krititva- -Hansraj, Atmaram & sons, Delhi-1
7 Premchand: Ek Adhyayan- - Rajeswar Guru, S. Chand & co. Delhi.