

**ASSAMESE****PAPER I**

[Answers must be written in Assamese]

**Section A****Language**

- (a) History of the origin and development of the Assamese Language—its position among the Indo-Aryan language—periods in its history.
- (b) Development of Assamese prose.
- (c) Vowels and consonants of the Assamese Language—Rules of phonetic changes with stress on Assamese coming down from Old Indo-Aryan.
- (d) Assamese vocabulary—and its sources.
- (e) Morphology of the language—conjugation—enclitic definitives and pleonastic suffixes.
- (f) Dialectal divergences—the Standard colloquial and the Kamrupi dialect in particular.
- (g) Assamese script—its evolution through the ages till 19th century A.D.

**Section B****Literary Criticism and Literary History**

- (a) Principles of literary criticism up to New criticism.
- (b) Different literary genres.
- (c) Development of literary forms in Assamese.

- (d) Development of literary criticism in Assamese.
- (e) Periods of the literary history of Assam from the earliest beginnings, i.e. from the period of the charyageeta with their socio-cultural background : the proto Assamese Pre-Sankaradeva—Sankaradeva—Post-Sankaradeva—Modern period (from the coming of the Britishers)—Post-Independence period. Special emphasis is to be given on the Vaisnavite period, the gonaki and the post-independence periods.

### PAPER II

This paper will require first-hand reading of the texts prescribed and will be designed to test the candidate's critical ability.

[Answers must be written in Assamese]

#### Section A

Râmâyana (Ayodhyâ Kânda —by Madhava Kandali only)	
Pârijât-Harana	—by Sankaradeva.
Râsakrîdâ	—by Sankaradeva (From Kirtana Ghosa)
Bârgeet	—by Madhavadeva.
Râjasûya	—by Madhavadeva.
Kathâ-Bhâgavata (Books I and II)	—by Baikurthanath Bhattacharyya.
Gurucarit-Kathâ (Sankaradeva's Part only)	—ed. by Maheswar Neog.

#### SECTION B

Mor Jeevan Soñwaran	—by Lakshminath Bezbaroa.
Kripâbar Borbaruâr	—by Lakshminath Bezbaroa.
Kakatar Topola	—by Chandra Kumar Agarwalla.
Pratimâ	—by Padmanath Gohain Barua.
Manomatî	—by Rajanikanta Bordoloi.
Purani Asamîyâ Sâhitya	—by Banikanta Kakati.
Kârengar Ligiñ	—by Jyotiprasad Agarwalla
Jeevanar Bâtat	—by Bina Barva (Birinchi Kumar Barua)
Mriyujoy	—by Birendrakumar Bhattacharyya
Samrât	—by Navakanta Barua

### BENGALI

#### PAPER 1

##### History of Language and Literature.

[Answers must be written in Bengali]

##### Section A : Topics from the History of Bangla language

1. The chronological track from Proto Indo-European to Bangla (Family tree with branches and approximate dates).
2. Historical stages of Bangla (Old, Middle, New) and their linguistic features.
3. Dialects of Bangla and their distinguishing characteristics.
4. Elements of Bangla Vocabulary.
5. Forms of Bangla Literary Prose—Sadhu and Chalit.
6. Processes of language change relevant for Bangla : Apinihiti (Anaptyxis), Abhishruti (umlaut), Murdhanyibhavan (cerebralization), Nasikyibhavan (Nasalization), Samibhavan (Assimilation), Sadrishya (Analogy), Svaragama (Vowel insertion) —Adi Svaragama, Madhya Svaragama or Svarabhakti, Antya Svaragama, Svarasangati (Vowel harmony), y—shruti and w—shruti.
7. Problems of standardization and reform of alphabet and spelling, and those of transliteration and Romanization.
8. Phonology, Morphology and Syntax of Modern Bangla. (Sounds of Modern Bangla, Conjuncts; word formations, compounds; basic sentence patterns.)

##### Section B : Topics from the History of Bangla Literature.

1. Periodization of Bangla Literature : Old Bangla and Middle Bangla.
2. Points of difference between modern and pre-modern Bangla Literature.
3. Roots and reasons behind the emergence of modernity in Bangla Literature.
4. Evolution of various Middle Bangla forms ; Mangal Kavyas, Vaishnava lyrics, Adapted narratives (Ramayana, Mahabharata, Bhagavata) and religious biographies.
5. Secular forms in middle Bangla literature.
6. Narrative and lyric trends in the nineteenth century Bangla poetry.
7. Development of prose.
8. Bangla dramatic literature (nineteenth century, Tagore, Post-1944 Bangla drama).
9. Tagore and post-Tagoreans.
10. Fiction, major authors : Bankimchandra, Tagore, Saratchandra, Bibhutibhusan, Tarasankar, Manik ).
11. Women and Bangla literature : creators and created.

### PAPER II

Prescribed texts for close study

[Answers must be written in Bengali]

#### Section A

1. **Vaishnava Padavali** (Calcutta University) Poems of Vidyapati, Chandidas, Jnanadas, Govindadas and Balaramdas.
2. **Chandimangal** Kalketu episode by Mukunda (Sahitya Akademi).

3. **Chaitanya Charitamrita**, Madhya Lila by Krishnadas Kaviraj (Sahitya Akademi).
4. **Meghnadbadh Kavya** by Madhusudan Dutta.
5. **Kapalkundala** by Bankimchandra Chatterjee.
6. **Samya and Bangadesher Krishak** by Bankimchandra Chatterjee.
7. **Sonar Tari** by Rabindranath Tagore.
8. **Chhinnapatravali** by Rabindranath Tagore.

### Section B

9. **Raktakarabi** by Rabindranath Tagore.
10. **Nabajatak** by Rabindranath Tagore.
11. **Grihadaha** by Saratchandra Chatterjee.
12. **Prabandha Samgraha**, Vol. 1, by Pramatha Choudhuri.
13. **Aranyak** by Bibhutibhusan Banerjee.
14. **Short stories** by Manik Bandyopadhyay : Atashi Mami, Pragaitihasik, Holud-Pora, Sarisrip, Haraner Natjamai, Chhoto-Bokulpurer Jatri, Kustharogir Bou, Jakey Ghush Ditey Hoy.
15. **Shrestha Kavita** by Jibanananda Das.
16. **Jagori** by Satinath Bhaduri.
17. **Ebam Indrajit** by Badal Sircar.

### PAPER I

History of Bodo Language and Literature

[Answers must be written in Bodo]

### Section A

#### History of Bodo Language

1. Homeland, language family, its present status and its mutual contact with Assamese.
2. (a) phonemes : Vowel and Consonant Phonemes  
(b) Tones.
3. Morphology : Gender, Case and Case endings, Plural suffix, Definitives, Verbal suffix.
4. Vocabulary and its sources.
5. Syntax : Types of sentences, Word Order
6. History of scripts used in writing Bodo Language since inception.

### Section B

#### History of Bodo Literature

1. General introduction of Bodo folk Literature.
2. Contribution of the Missionaries.
3. Periodization of Bodo Literature.
4. Critical analysis of different genre (Poetry, Novel, Short Story and Drama)
5. Translation Literature.

### Paper II

The paper will require first-hand reading of the texts prescribed and will be designed to test the critical ability of the candidates.

(Answers must be written in Bodo)

### Section A

- (a) Khonthai-Methai  
(Edited by Madaram Brahma & Rupnath Brahma.)
- (b) Hathorkhi-Hala  
(Edited by Pramod Chandra Brahma)
- (c) Boroni Gudi Sibsa Arw Aroz : Madaram Brahma
- (d) Raja Nilambar : Dwarendra Nath Basumatary
- (e) Bibar (prose section)  
(Edited by Satish Chandra Basumatary).

### Section B

- (a) Bibi Bithai (Aida Nwi) : Bihuram Boro
- (b) Radab : Samar Brahma Chaudhury
- (c) Okhrang Gongse Nangou : Brajendra Kumar Brahma
- (d) Baisagu Arw Harimu : Laksheswar Brahma
- (e) Gwdan Boro : Manoranjan Lahary
- (f) Jujaini Or : Chittaranjan Muchahary
- (g) Mwihoor : Dharanidhar Wary
- (h) Hor Badi Khwmsi : Kamal Kumar Brahma
- (i) Jaolia Dewan : Mangal Singh Hozowary
- (j) Hagra Guduni Mwi : Nilkamal Brahma

### DOGRI

### PAPER I

#### HISTORY OF DOGRI LANGUAGE AND LITERATURE

(Answers must be written in Dogri)

### Section A

#### History of Dogri Language

1. Dogri language: Origin and development through different stages.
2. Linguistic boundaries of Dogri and its dialects.
3. Characteristic features of Dogri Language.
4. Structure of Dogri Language:
  - (a) Sound Structure:
    - Segmental : Vowels and Consonants
    - Non-segmental : Length, Stress, Nasalization, Tone and Juncture.
  - (b) Morphology of Dogri:
    - (i) Inflection Categories: Gender, Number, Case, Person, Tense and Voice.
    - (ii) Word Formation; use of prefixes, infixes and suffixes.
    - (iii) Vocabulary: tatsam, tadbhav, foreign and regional.
  - (c) Sentence Structure; Major Sentence-types and their constituents, agreement and concord in Dogri syntax.
5. Dogri Language and Scripts: Dogre/Dogra Akkhar, Devanagari and Persia.

**Section B****History of Dogri Language**

1. A brief account of Pre-independence Dogri Literature: Poetry & Prose.
2. Development of modern Dogri Poetry and main trends in Dogri Poetry.
3. Development of Dogri short-story, main trends and prominent short-story writers.
4. Development of Dogri Novel, main trends and contribution of Dogri Novelists.
5. Development of Dogri Drama and contribution of prominent playwrights.
6. Development of Dogri Prose; Essays, Memoirs and travelogues.
7. An introduction to Dogri Folk Literature—Folk songs, Folk tales 7 Ballads.

**PAPER-II****TEXTUAL CRITICISM OF DOGRI LITERATURE****(Answers must be written in Dogri)****Section A****Poetry**

1. Azadi Pailhe Di Dogri Kavita  
The following poets:  
Devi Ditta, Lakkhu, Ganga Ram, Ramdhan, Hardutt, Pahari Gandhi Baba Kanshi Ram & Permanand Almast
2. Modern Dogri Poetry  
Azadi Bad Di Dogri Kavita  
The following poets :  
Kishan Smailpuri, Tara Smailpuri, Mohan Lal Sapolia, Yash Sharma, K.S. Madhukar, Padma Sachdev, Jitendra Udhamपुरi, Charan Singh and Prakash Premi
3. Sheeraza Dogri Number 102, Ghazal Ank  
The following poets :  
Ram Lal Sharma, Ved Pal Deep, N.D. Jamwal, Shiv Ram Deep, Ashwini Magotra and Virendra Kesar
4. Sheeraza Dogri Number 147, Ghazal Ank  
The following poets:  
R.N. Shastri, Jitendra Udhamपुरi, Champa Sharma and Darshan Darshi.
5. Ramayan (Epic) by Shambhu Nath Sharma (up to Ayodhya Kand)
6. Veer Gulab (Khand Kavya) by Dinoo Bhai Pant.

**Section B****Prose**

1. Ajakani Dogri Kahani  
The following Short Story Writers :  
Madan Mohan Sharma, Narendra Khajuri and B.P. Sathe

## 2. Ajakani Dogri Kahani Part-II

The following Short Story Writers :

Ved Rahi, Narsingh Dev Jamwal, Om Goswami, Chahtrapal, Lalit Magotra, Chaman Arora and Ratan Kesar.

## 3. Khatha Kunj Bhag II

The following Story Writers :

Om Vidyarthi, Champa Sharma and Krishan Sharma.

## 4. Meel Patthar (collection of short stories) by Bandhu Sharma.

## 5. Kaiddi (Novel) by Desh Bandhu Dogra Nutan.

## 6. Nanga Rukkh (Novel) by O.P. Sharma Sarathi.

## 7. Nayaan (Drama) by Mohan Singh.

## 8. Satrang (A collection of one act plays).

The following play wrights :

Vishwa Nath Khajuria, Ram Nath Shastri, Jitendra Sharma, Lalit Magotra and Madan Mohan Sharma.

## 9. Dogri Lalit Nibandh

The following authors:

Vishwa Nath Khajuria, Narayan Mishra, Balkrishan Shastri, Shiv Nath, Shyam Lal Sharma, Lakshmi Narayan, D.C. Prashant, Ved Ghai, Kunwar Viyogi.

**ENGLISH**

The syllabus consists of two papers, designed to test a first-hand and critical reading of texts prescribed from the following periods in English Literature : Paper 1 : 1600-1900 and Paper 2 : 1900-1990.

There will be two compulsory questions in each paper : (a) A short-notes question related to the topics for general study, and (b) A critical analysis of UNSEEN passages both in prose and verse.

**PAPER I****(Answers must be written in English)**

**Texts for detailed study are listed below. Candidates will also be required to show adequate knowledge of the following topics and movements :**

The Renaissance; Elizabethan and Jacobean Drama; Metaphysical Poetry; The Epic and the Mock-epic; Neo-classicism; Satire; The Romantic Movement; The Rise of the Novel; The Victorian Age.

**Section A**

1. William Shakespeare : King Lear and The Tempest.
2. John Donne. The following poems :  
–Canonization;  
–Death be not proud;  
–The Good Morrow;  
–On his Mistress going to bed;  
–The Relic;

3. John Milton : Paradise Lost, I, II, IV, IX.
4. Alexander Pope. The Rape of the Lock.
5. William Wordsworth. The following poems :
  - Ode on Intimations of Immortality.
  - Tintern Abbey.
  - Three years she grew.
  - She dwelt among untrodden ways.
  - Michael.
  - Resolution and Independence.
  - The World is too much with us.
  - Milton, thou shouldst be living at this hour.
  - Upon Westminster Bridge.

6. Alfred Tennyson : In Memoriam.
7. Henrik Ibsen : A Doll's House

### Section B

1. Jonathan Swift, Gulliver's Travels.
2. Jane Austen. Pride and Prejudice.
3. Henry Fielding. Tom Jones.
4. Charles Dickens. Hard Times.
5. George Eliot. The Mill on the Floss.
6. Thomas Hardy. Tess of the d'Urbervilles.
7. Mark Twain. The Adventures of Huckleberry Finn.

### PAPER II

(Answers must be written in English)

**Texts for detailed study are listed below. Candidates will also be required to show adequate knowledge of the following topics and movements :**

Modernism; Poets of the Thirties; The stream-of-consciousness Novel; Absurd Drama; Colonialism and Post-Colonialism; Indian Writing in English; Marxist, Psychoanalytical and Feminist approaches to literature; Post-Modernism.

### Section A

1. William Butler Yeats. The following poems :
  - Easter 1916.
  - The Second Coming.
  - A Prayer for my daughter.
  - Sailing to Byzantium.
  - The Tower.
  - Among School Children.
  - Leda and the Swan.
  - Meru.
  - Lapis Lazuli.
  - The Second Coming.
  - Byzantium.
2. T.S. Eliot. The following poems :

- The Love Song of J. Alfred Prufrock.
- Journey of the Magi.
- Burnt Norton.

3. W.H. Auden. The following poems :
  - Partition
  - Musee des Beaux Arts
  - In Memory of W.B. Yeats
  - Lay your sleeping head, my love
  - The Unknown Citizen
  - Consider
  - Mundus Et Infans
  - The Shield of Achilles
  - September 1, 1939
  - Petition

4. John Osborne : Look Back in Anger.
5. Samuel Beckett. Waiting for Godot.
6. Philip Larkin. The following poems :

- Next
- Please
- Deceptions
- Afternoons
- Days
- Mr. Bleaney

7. A.K. Ramanujan. The following poems :
  - Looking for a Cousin on a Swing
  - A River
  - Of Mothers, among other Things
  - Love Poem for a Wife I
  - Small-Scale Reflections on a Great House
  - Obituary

(All these poems are available in the anthology Ten Twentieth Century Indian Poets, edited by R. Parthasarthy, published by Oxford University Press, New Delhi).

### Section B

1. Joseph Conrad. Lord Jim.
2. James Joyce. Portrait of the Artist as a Young Man.
3. D.H. Lawrence. Sons and Lovers.
4. E.M. Forster. A Passage to India.
5. Virginia Woolf. Mrs. Dalloway.
6. Raja Rao. Kanthapura.
7. V.S. Naipaul. A House for Mr. Biswas.

### GUJARATI

#### PAPER I

(Answers must be written in Gujarati)

#### Section A

#### Gujarati Language : Form and History

- (1) History of Gujarati Language with special reference to New Indo-Aryan i.e. last one thousand years.

- (2) Significant features of the Gujarati language : phonology, morphology and syntax.  
 (3) Major dialects : Surti, pattani, charotari and Saurashtri.

### History of Gujarati literature

#### Medieval :

4. Jaina tradition  
 5. Bhakti tradition : Sagun and Nirgun (Jnanmargi)  
 6. Non-sectarian tradition (Laukik parampara)

#### Modern :

7. Sudharak yug  
 8. Pandit yug  
 9. Gandhi yug  
 10. Anu-Gandhi yug  
 11. Adhunik yug

### Section B

**Literary Forms :** (Salient features, history and development of the following literary forms :)

- (a) **Medieval**  
 1. Narratives : Rasa, Akhyana and Padyavarta  
 2. Lyrical: Pada  
 (b) **Folk**  
 3. Bhavai  
 (c) **Modern**  
 4. Fiction : Novel and Short Story  
 5. Drama  
 6. Literary Essay  
 7. Lyrical Poetry  
 (d) **Criticism**  
 8. History of theoretical Gujarati criticism  
 9. Recent research in folk tradition.

### PAPER II

(Answers must be written in Gujarati)

The paper will require first-hand reading of the texts prescribed and will be designed to test the critical ability of the candidate.

### Section A

#### 1. Medieval

- (i) Vasantvilas phagu—AJNATKRUT  
 (ii) Kadambari—BHALAN  
 (iii) Sudamacharitra—PREMANAND  
 (iv) Chandrachandravati varta—SHAMAL  
 (v) Akhegeeta—AKHO

#### 2. Sudharakyug & Pandityug

- (vi) Mari Hakikat—NARMADASHA  
 (vii) Farbasveerah—DALPATRAM

- (viii) Saraswatichandra-Part 1—GOVARDHANRAM TRIPATHI  
 (ix) Purvalap—‘KANT’ (MANISHANKAR RATNAJI BHATT)  
 (x) Raino Parvat—RAMANBHAI NEELKANTH

### Section B

#### 1. Gandhiyug & Anu Gandhiyug

- (i) Hind Swaraj—MOHANDAS KARAMCHAND GANDHI  
 (ii) Patanni Prabhuta—KANHAIYALAL MUNSHI  
 (iii) Kavyani Shakti—RAMNARAYAN VISHWANATH PATHAK  
 (iv) Saurashtrani Rasdhar-Part 1—ZAVARCHAND MEGHANI  
 (v) Manvini Bhavai—PANNALAL PATEL  
 (vi) Dhvani—RAJENDRA SHAH

#### 2. Adhunik yug

- (vii) Saptapadi—UMASHANKAR JOSHI  
 (viii) Janantike—SURESH JOSHI  
 (ix) Ashwatthama—SITANSHU YASHASCHANDRA.

### HINDI

### PAPER I

(Answers must be written in Hindi)

### Section A

#### 1. History of Hindi Language and Nagari Lipi

- I. Grammatical and applied forms of Apbhransh, Awahatta & Arambhik Hindi.  
 II. Development of Braj and Awadhi as Literary language during medieval period.  
 III. Early form of Khari-boli in Siddha-Nath Sahitya, Khusero, Sant Sahitaya, Rahim etc. and Dakhni Hindi.  
 IV. Development of Khari-boli and Nagari Lipi during 19th Century.  
 V. Standardisation of Hindi Bhasha & Nagari Lipi.  
 VI. Development of Hindi as a National Language during freedom movement.  
 VII. The development of Hindi as a National Language of Union of India.  
 VIII. Scientific & Technical Development of Hindi Language.  
 IX. Prominent dialects of Hindi and their inter-relationship.  
 X. Salient features of Nagari Lipi and the efforts for its reform & Standard form of Hindi.  
 XI. Grammatical structure of Standard Hindi.

**Section B****2. History of Hindi Literature**

- I. The relevance and importance of Hindi literature and tradition of writing History of Hindi Literature.
- II. Literary trends of the following four periods of history of Hindi Literature.
- A: Adikal—Sidh, Nath and Raso Sahitya. Prominent poets—Chandvardai, Khusaro, Hemchandra, Vidyapati.
- B: Bhaktikal—Sant Kavyadhara, Sufi Kavyadhara, Krishna Bhaktidhara and Ram Bhaktidhara. Prominent Poets—Kabir, Jayasi, Sur & Tulsi.
- C: Ritikal—Ritikavya, Ritibaddhkavya & Riti Mukta Kavya. Prominent Poets—Keshav, Bihari, Padmakar and Ghananand.
- D: Adhunik Kal—
- Renaissance, the development of Prose, Bharatendu Mandal.
  - Prominent Writers—Bharatendu, Bal Krishna Bhatt & Pratap Narain Mishra.
  - Prominent trends of modern Hindi Poetry: Chhayavad, Pragativad, Prayogvad, Nai Kavita, Navgeet and Contemporary poetry and Janvadi Kavita. Prominent Poets—Maithili Sharan Gupta, Prasad, Nirala, Mahadevi, Dinkar, Agyeya, Muktibodh, Nagarjun.

**3. Katha Sahitya**

B

- A : Upanyas & Realism
- B : The origin and development of Hindi Novels.
- C : Prominent Novelists—Premchand, Jainendra, Yashpal, Renu and Bhism Sahani.
- D : The origin and development of Hindi short story.
- E : Prominent Short Story Writers—Premchand, Prasad, Agyeya, Mohan Rakesh & Krishna Sobti.

**4. Drama & Theatre**

- A: The Origin & Development of Hindi Drama.
- B: Prominent Dramatists—Bharatendu, Prasad, Jagdish Chandra Mathur, Ram Kumar Verma, Mohan Rakesh.
- C: The development of Hindi Theatre.

**5. Criticism**

- A: The origin and development of Hindi criticism : Saiddhantik, Vyavharik, Pragativadi. Manovishleshanvadi & Nai Alochanana.
- B: Prominent critics—Ramchandra Shukla, Hajari Prasad Dwivedi, Ram Vilas Sharma & Nagendra.
6. The other form of Hindi prose—Lalit Nibandh, Rekhachitra, Sansmaran, Yatra-vrittant.

**PAPER II****(Answers must be written in Hindi)**

The paper will require first-hand reading of the prescribed texts and will test the critical ability of the candidates.

**Section A**

- Kabir : Kabir Granthawali, Ed. Shyam Sundar Das (First hundred Sakhis)
- Surdas : Bhramar Gitsar, Ed. Ramchandra Shukla (First hundred Padas)
- Tulsidas : Ramcharit Manas (Sundar Kand) Kavitawali (Uttarkand)
- Jayasi : Padmawat Ed. Shyam Sundar Das (Sinhali Dwip Khand & Nagmativiyog Khand)
- Bihari : Bihari Ratnakar Ed. Jagnath Prasad Ratnakar (First 100 Dohas)
- Maithili Sharan Gupta : Bharat Bharati
- Prasad : Kamayani (Chinta and Shraddha Sarg)
- Nirala : Rag-Virag, Ed. Ram Vilas Sharma (Ram Ki Shakti Puja & Kukurmutta)
- Dinkar : Kurukshetra
- Agyeya : Angan Ke Par Dwar (Asadhya Vina)
- Muktiboth : Brahm Rakhshas
- Nagarjun : Badal Ko Ghirte Dekha Hai, Akal Ke Bad, Harijan Gatha.

**Section B**

- Bharatendu : Bharat Durdasha
- Mohan Rakesh : Ashad Ka Ek Din
- Ramchandra Shukla : Chintamani (Part I) (Kavita Kya Hai, Shraddha Aur Bhakti)
- Dr. Satyendra : Nibandh Nilaya—Bal Krishna Bhatt, Premchand, Gulab Rai, Hajari Prasad Dwivedi, Ram Vilas Sharma, Agyeya, Kuber Nath Rai.
- Premchand : Godan, Premchand ki Sarvashreshtha Kahaniyan, Ed. Amrit Rai/Manjusha—Prem Chand ki Sarvashreshtha Kahaniyan. Ed. Amrit Rai.
- Prasad : Skandgupta
- Yashpal : Divya
- Phaniswar Nath Renu : Maila Anchal
- Mannu Bhandari : Mahabhoj
- Rajendra Yadav : Ek Dunia Samanantar (All Stories)

**KANNADA****PAPER-I****(Answers must be written in Kannada)****Section A****A. History of Kannada Language**

What is Language ? General characteristics of Language. Dravidian Family of Languages and its specific features. Antiquity of Kannada Language. Different phases of its Development.

Dialects of Kannada Language : Regional and Social. Various aspects of developments of Kannada Language: phonological and Semantic changes. Language borrowing.

**B. History of Kannada Literature**

Ancient Kannada literature : Influence and Trends, Poets for study : Specified poets from Pampa to Ratnakara Varni are to be studied in the light of contents, form and expression : Pampa, Janna, Nagachandra.

Medieval Kannada literature : Influence and Trends.

Vachana Literature : Basavanna, Akka Mahadevi.

Medieval Poets : Harihara, Raghavanka, Kumara-Vyasa.

Dasa literature : Purandara and Kanaka.

Sangataya : Ratnakarvarni

C. Modern Kannada literature : Influence, trends and ideologies, Navodaya, Pragatishila, Navya, Dalita and Bandaya.

**Section B****A. Poetics and Literary Criticism**

Definition and concepts of poetry; Word, Meaning, Alankara, Reeti, Rasa, Dhvani, Auchitya.

Interpretations of Rasa Sutra. Modern Trends of literary criticism : Formalist, Historical, Marxist, Feminist, Post-colonial criticism.

**B. Cultural History of Karnataka**

Contribution of Dynasties to the culture of Karnataka: Chalukyas of Badami and Kalyani, Rashtrakutas, Hoysalas, Vijayanagara rulers, in literary context.

Major religions of Karnataka and their cultural contribution.

Arts of Karnataka ; Sculpture, Architecture, Painting, Music, Dance—in the literary context.

Unification of Karnataka and its impact of Kannada literature.

**PAPER-II****(Answers must be written in Kannada)**

The Paper will require first-hand reading of the Texts prescribed and will be designed to test the critical ability of the candidates.

**Section A****A. Old Kannada Literature**

1. Vikramaarjuna Vijaya of Pampa (Cantos 12 & 13), (Mysore University Pub.)

2. Vaddaraadhane (Sukumaraswamyia Kathe, Vidyutchorana Kathe)

**B. Medieval Kannada Literature**

1. Vachana, Kammata, Ed. K. Marulasiddappa K.R. Nagaraj (Bangalore University Pub.)

2. Janapriya Kanakasamputa, Ed. D. Javare Gowda (Kannada and Culture Directorate, Bangalore)

3. Nambiyannana Ragale, Ed., T.N. Sreekantaiah (Ta. Vem. Smaraka Grantha Male, Mysore)

4. Kumaravyasa Bharata : Karna Parva (Mysore University)

5. Bharatesha Vaibhava Sangraha Ed Ta. Su. Shama Rao (Mysore University)

**Section B****A. Modern Kannada Literature**

1. Poetry : Hosagannada Kavite, Ed. G.H. Nayak (Kannada Saahitya Parishattu, Bangalore)

2. Novel : Bettada Jeeva—Shivarama Karanta Madhavi—Anupama Niranjana Odalaala-Deva-nuru Mahadeva

3. Short Story : Kannada Sanna Kathegalu, Ed. G.H. Nayak (Sahitya Academy, New Delhi)

4. Drama : Shudra Tapaswi—Kuvempu. Tughalak—Girish Karnad.

5. Vichara : Devaru—A.N. Moorthy Rao (Pub: D.V.K. Sahitya : Moorthy, Mysore.)

**B. Folk Literature :**

1. Janapada Swaroopa—Dr. H.M. Nayak. (Ta. Vem. Smaraka Grantha Male, Mysore.)

2. Janpada Geetaanjali—Ed. D. Javare Gowda. (Pub : Sahitya Academy, New Delhi).

3. Kannada Janapada Kathegalu—Ed. J.S. Paramashiviaah (Mysore University).

4. Beedi Makkalu Beledo. Ed. Kalegowda Nagavara (Pub : Bangalore University).

5. Savirada Ogatugalu—Ed. S.G. Imrapura.



**KASHMIRI****PAPER-I****(Answers must be written in Kashmiri)****Section A**

1. Genealogical relationship of the Kashmiri language: various theories.
2. Areas of occurrence and dialects (geographical/social)
3. Phonology and grammar:
  - i. Vowel and consonant system;
  - ii. Nouns and pronouns with various case inflections;
  - iii. Verbs: various types and tenses.
4. Syntactic structure:
  - i. Simple, active and declarative statements;
  - ii. Coordination;
  - iii. Relativisation.

**Section B**

1. Kashmiri literature in the 14<sup>th</sup> century (Socio-cultural and intellectual background with special reference to *Lal Dyad* and *Sheikhul Alam*).
2. Nineteenth century Kashmiri literature (development of various genres : *vatsun*; *ghazal* and *mathnavi*).
3. Kashmiri literature in the first half of the twentieth century (with special reference to Mahjoor and Azad; various literary influences).
4. Modern Kashmiri literature (with special reference to the development of the short story, drama, novel and nazm).

**PAPER-II****(Answers must be written in Kashmiri)****Section A**

1. Intensive study of Kashmiri poetry up to the nineteenth century :
  - (i) Lal Dyad,
  - (ii) Sheikhul Aalam
  - (iii) Habba Khatoon
2. Kashmiri poetry : 19th Century
  - (i) Mahmood Gami (*Vatsans*)
  - (ii) Maqbool shah (*Gulrez*)
  - (iii) Rasool Mir (*Ghazals*)
  - (iv) Abdul Ahad Nadim (*N'at*)
  - (v) Krishanjoo Razdan (*Shiv Lagun*)
  - (vi) Sufi Poets (Test in *Sanglaab*, published by the Deptt. of Kashmiri, University of Kashmir)
3. Twentieth Century Kashmiri poetry (text in *Azich Kashir Shairi*, published by the Deptt. of Kashmiri, University of Kashmir).
4. Literary criticism and research work : development and various trends.

**Section B**

1. An analytical study of the short story in Kashmiri.
  - (i) *Afsana Majmu'a*, published by the Deptt. of Kashmiri, University of Kashmir.
  - (ii) *Kashur Afsana Az*, published by the Sahitya Akademi.
  - (iii) *Hamasar Kashur Afsana*, published by the Sahitya Akademi.

The following short story writers only : Akhtar Mohi-ud Din, Kamil, Hari Krishan Kaul, Hraday Kaul Bharti, Banshi Nirdosh, Gulshan Majid.

2. Novel in Kashmiri :
  - (i) *Mujrim* by G.N. Gowhar
  - (ii) *Marun*—Ivan Ilyichun, (Kashmiri version of Tolstoy's) *The Death of Ivan Ilyich* (published by Kashmiri Deptt.)
3. Drama in Kashmiri :
  - (i) *Natuk Kariv Band* by Hari Krishan Kaul
  - (ii) Qk Angy Natuk, ed. Motilal Keemu, published by the Sahitya Akademi.
  - (iii) *Razi Oedipus*, tr. Naji Munawar, published by the Sahitya Akademi.
4. Kashmiri Folk Literature :
  - (i) *Kashur Luki Theatre* by Mohammad Subhan Bhagat, published by the Deptt. of Kashmiri, University of Kashmir.
  - (ii) *Kashiry Luki Beeth* (all volumes) published by the J&K Cultural Academy.

**KONKANI****PAPER-I****(Answers must be written in Konkani)****Section A****History of the Konkani Language :**

- (i) Origin and development of the language and influences on it.
- (ii) Major variants of Konkani and their linguistic features.
- (iii) Grammatical and lexicographic work in Konkani, including a study of cases, adverbs, indeclinables and voices.
- (iv) Old Standard Konkani, New Standard and Standardisation problems.

**Section B****History of Konkani Literature**

Candidates would be expected to be well-acquainted with Konkani literature and its social and cultural background and consider the problems and issues arising out of them.

- (i) History of Konkani literature from its probable source to the present times, with emphasis on its major works, writers and movements.

- (ii) Social and cultural background of the making of Konkani literature from time to time.
- (iii) Indian and Western influences on Konkani literature, from the earliest to modern times.
- (iv) Modern literary trends in the various genres and regions including a study of Konkani folklore.

**PAPER-II**

(Answers must be written in Konkani)

**Textual Criticism of Konkani Literature**

The paper will be designed to test the candidate's critical and analytical abilities. Candidates would be expected to be well-acquainted with Konkani Literature and required to have first-hand reading of the following texts :

**Section A : Prose**

1. (a) Konkani Mansagangotri (excluding poetry) ed. by Prof : Olivinho Gomes.  
(b) Old Konkani language and literature—the Portuguese Role
2. (a) Otmoo Denvcharak—a novel by A. V. da Cruz.  
(b) Vadoll ani Varem—a novel by Antonio Pereira.  
(c) Devache Kurpen—a novel by V.J.P. Saldanha.
3. (a) Vajralikhani—Shenoy goem-bab-An anthology-ed. by Shantaram Varde Valavalikar.  
(b) Konkani Lalit Niband—Essays-ed. by Shyam Verenkar.  
(c) Teen Dasakam—An anthology—ed. by Chandrakant Keni.
4. (a) Demand—Drama-by Pundalik Naik.  
(b) Kadambini: A Miscellany of Modern Prose—ed. by Prof. O.J.F. Gomes and Smt. P.S. Tadkodkar.  
(c) Ratha Tujeo Ghudieo—by Smt. Jayanti Naik.

**Section B : Poetry**

1. (a) Ev ani Mori : Poetry by Eduardo Bruno de Souza.  
(b) Abravanchem Yadnyadan—by Luis Mascarenhas.
2. (a) Godde Ramayan—ed. by R.K. Rao.  
(b) Ratnahar I and II—collection of poems—ed. R. V. Pandit.
3. (a) Zayo Zuyo—poems- Manohar L. Sardesai.  
(b) Kanadi Mati Konkani Kavi—Anthology of Poems—ed. Pratap Naik.
4. (a) Aadrushatache Kalle—Poems by Pandurang Bhangui.  
(b) Yaman—Poems by Madhav Borkar.

**MAITHILI**

**PAPER I**

**HISTORY OF MAITHILI LANGUAGE AND ITS LITERATURE**

(Answers must be written in Maithili)

**PART A**

**History of Maithili Language**

1. Place of Maithili in Indo-European Language family.

2. Origin and development of Maithili language. (Sanskrit, Prakrit, Avhatt, Maithili)
3. Periodic division of Maithili Language. (Beginning, Middle era, Modern era).
4. Maithili and its different dialects.
5. Relationship between Maithili and other Eastern languages (Bengali, Asamese, Oriya)
6. Origin and Development of Tirhuta Script.
7. Pronouns and Verbs in Maithili Language.

**PART B**

**History of Maithili Literature**

1. Background of Maithili Literature (Religious, Economic, Social, Cultural).
2. Periodic division of Maithili literature.
3. Pre-Vidyapati Literature.
4. Vidyapati and his tradition.
5. Medieval Maithili Drama (Kirtaniya Natak, Ankia Nat, Maithili dramas written in Nepal).
6. Maithili Folk Literature (Folk Tales, Folk Drama, Folk Stories, Folk Songs).
7. Development of different literary forms in modern era :  
(a) Prabandh-kavya  
(b) Muktak-kavya  
(c) Novel  
(d) Short Story  
(e) Drama  
(f) Essay  
(g) Criticism  
(h) Memoirs  
(i) Translation
8. Development of Maithili Magazines and Journals.

**PAPER-II**

(Answers must be written in Maithili)

**The paper will require first-hand reading of the prescribed texts and will test the critical ability of the candidates.**

**PART A**

**Poetry**

1. Vidyapati Geet-Shati—Publisher : Sahitya Akademi, New Delhi (Lyrics— 1 to 50)
2. Govind Das Bhajanavali—Publisher : Maithili Academy, Patna (Lyrics— 1 to 25)
3. Krishnajanm—Manbodh
4. Mithilabhasha Ramayana—Chanda Jha (only Sunder-Kand)
5. Rameshwar Charit Mithila Ramayan—Lal Das (only Bal-kand)
6. Keechak-Vadh—Tantra Nath Jha.
7. Datta-Vati—Surendra Jah 'Suman' (only 1st and 2nd Cantos).

8. Chitra-Yatri
9. Samakaleen Maithili Kavita—Publisher: Sahitaya Akademi, New Delhi.

### PART-B

10. Varna Ratnakar—Jyotirishwar (only 2nd Kallol)
11. Khattar Kakak Tarang—Hari Mohan Jha
12. Lorik—Vijaya Manipadma
13. Prithvi Putra—Lalit
14. Bhaphait Chahak Jinagi—Sudhanshu 'Shekhar' Choudhary
15. Kriti Rajkamlak—Publisher: Maithili Academy, Patna (First Ten Stories only)
16. Katha—Sangrah—Publisher: Maithili Academy, Patna.

### MALAYALAM

#### PAPER-I

(Answers must be written in Malayalam)

#### Section A

#### 1—Early phase of Malayalam Language :

- 1.1 Various theories : Origin from proto Dravidian, Tamil, Sanskrit.
- 1.2 Relation between Tamil and Malayalam : Six nayas of A. R. Rajarajavarma.
- 1.3 Pattu School—Definition, Ramacharitam, later pattu works—Niranam works and Krishnagatha.

#### 2—Linguistic features of :

- 2.1 Manipravalam—definition. Language of early manipravala works—Champu, Sandesakavya, Chandrotsava, minor works. Later manipravala works—medieval Champu and Attakkatha.
- 2.2 Folklore—Southern and Northern ballads, Mappila songs.
- 2.3 Early Malayalam Prose—Bhashakautaliyam, Brahmandapuram, Attaprakaram, Kramadipika and Nambiantamil.

#### 3—Standardisation of Malayalam :

- 3.1 Peculiarities of the language of Pana, Kilippattu and Tullal.
- 3.2 Contributions of indigenous and European missionaries to Malayalam.
- 3.3 Characteristics of contemporary Malayalam; Malayalam as administrative language. Language of scientific and technical literature—media language.

#### Section B

### LITERARY HISTORY

#### 4—Ancient and Medieval Literature :

- 4.1 Pattu—Ramacharitam, Niranam Works and Krishnagatha.
- 4.2 Manipravalam—early and medieval manipravala works including attakkatha and champu.
- 4.3 Folk Literature.

- 4.4 Kilippattu, Tullal and Mahakavya.

#### 5—Modern Literature—Poetry :

- 5.1 Venmani poets and contemporaries.
- 5.2 The advent of Romanticism—Poetry of Kavitraya i.e., Asan, Ulloor and Vallathol.
- 5.3 Poetry after Kavitraya.
- 5.4 Modernism in Malayalam Poetry.

#### 6—Modern Literature—Prose :

- 6.1 Drama.
- 6.2 Novel.
- 6.3 Short story.
- 6.4 Biography, travelogue, essay and criticism.

### PAPER-II

(Answers must be written in Malayalam)

This paper will require first hand reading of the texts prescribed and is designed to test the candidate's critical ability.

#### Section A

#### Unit 1

- 1.1 Ramacharitam—Patalam 1.
- 1.2 Kannassaramayanam—Balakandam first 25 stanzas.
- 1.3 Unnunilandesam—Purvabhagam 25 slokas including Prastavana.
- 1.4 Mahabharatham Kilippattu—Bhishmaparvam.

#### Unit 2

- 2.1 Kumaran Asan—Chintavisthayaya Sita.
- 2.2 Vailoppilli—Kutiyozhikkal.
- 2.3 G. Sankara Kurup—Perunthachan.
- 2.4 N. V. Krishna Variar—Tivandiyile pattu.

#### Unit 3

- 3.1 O. N. V.—Bhumikkoru Charamagitam.
- 3.2 Ayyappa Panicker—Kurukshestram.
- 3.3 Akkittam—Pandatha Messanthi.
- 3.4 Attur Ravivarma—Megharupam.

#### Section B

#### Unit 4

- 4.1 O. Chanthu Menon—Indulekha.
- 4.2 Thakazhy—Chemmin.
- 4.3 O. V. Vijayan—Khasakkinte Ithihasam.

#### Unit 5

- 5.1 M. T. Vasudevan Nair—Vanaprastham (Collection).
- 5.2 N. S. Madhavan—Higvitta (Collection).
- 5.3 C. J. Thomas—1128-il Crime 27.

#### Unit 6

- 6.1 Kuttikrishna Marar—Bharataparyatanam.
- 6.2 M. K. Sanu—Nakshatrangalute Snehabhajanam.
- 6.3 V. T. Bhattathirippad—Kannirum Kinavum.

**MANIPURI****PAPER-I****(Answers must be written in Manipuri)****Section A****Language :**

- (a) General characteristics of Manipuri Language and history of its development; its importance and status among the Tibeto-Burman Languages of North-East India; recent development in the study of Manipuri Language; evolution and study of old Manipuri script.
- (b) Significant features of Manipuri Language :
- Phonology : Phoneme-vowels, consonants juncture, tone, consonant cluster and its occurrence, syllable-its structure, pattern and types.
  - Morphology : Word-class, root and its types; affix and its types; grammatical categories-gender, number, person, case, tense and aspects, process of compounding (samās and sandhi).
  - Syntax : Word order; types of sentences, phrase and clause structures.

**Section B**

- (a) Literary History of Manipuri :  
Early period (up to 17th Century)—Social and cultural background; Themes, diction and style of the works.  
Medieval period (18th and 19th Century)—Social, religious and political background; Themes, diction and style of the works.  
Modern period—Growth of major literary forms; change of Themes, diction and style.
- (b) Manipuri Folk Literature :  
Legend, Folktale, Folksong, Ballad, Proverb and Riddle.
- (c) Aspects of Manipuri Culture :  
Pre-Hindu Manipuri Faith; Advent of Hinduism and the process of syncreticism;  
Performing arts—Lai Haraoba, Maha Ras;  
Indegenous games—Sagol Kangjei, Khong Kangjei, Kang.

**PAPER-II****(Answers must be written in Manipuri)**

This paper will require first hand reading of the texts prescribed and will be designed to test candidate's critical ability to assess them.

**Section A****Old and Medieval Manipuri Literature :**

- (a) **Old Manipuri Literature :**
- O. Bhogeswar Singh (Ed.) : Numit Kappa
  - M. Gourachandra Singh (Ed.) : Thawanthaba Hiran
  - N. Khelchandra Singh (Ed.) : Naothingkhong Phambal Kaba
  - M. Chandra Singh (Ed.) : Panthoibi Khonggul

**(b) Medieval Manipuri Literature :**

- M. Chandra Singh (Ed.) : Samsok Ngamba
- R.K. Snahal Singh (Ed.) : Ramayana Adi Kanda
- N. Khelchandra Singh (Ed.) : Dhananjoy Laibu Ningba
- O. Bhogeswar Singh (Ed.) : Chandrakirti Jila Changba

**Section B****Modern Manipuri Literature :****(a) Poetry and Epic :****(I) Poetry :**

- (a) Manipuri Sheireng (Pub) Manipuri Sahitya Parishad, 1998 (Ed.)
- |                     |  |
|---------------------|--|
| Kh. Chaoba Singh    | : Pi Thadoi, Lamgi Chekla Amada, Loktak    |
| Dr. L. Kamal Singh  | : Nirjanata, Nirab Rajani                  |
| A. Minaketan Singh  | : Kamalda, Nonggumalakkhoda.               |
| L. Samarendra Singh | : Ingagi Nong, Mamang Leikai Thambal Satle |
| E. Nilakanta Singh  | : Manipur, Lamangnaba                      |
| Shri Biren          | : Tangkhul Hui                             |
| Th. Ibopishak       | : Anouba Thunglaba Jiba.                   |

**(b) Kanchi Sheireng. (Pub) Manipur University 1998 (Ed.)**

- |                    |                         |
|--------------------|-------------------------|
| Dr. L. Kamal Singh | : Biswa-Prem            |
| Shri Biren         | : Chaphadraba Laigi Yen |
| Th. Ibopishak      | : Norok Patal Prithivi  |

**(II) Epic :**

- A. Dorendrajit Singh : Kansa Bodha
- H. Anganghal Singh : Khamba-Thoibi Sheireng (San-Senba, Lei Langba, Shamu Khonggi Bichar)

**(III) Drama :**

- S. Lalit Singh : Areppa Marup
- G.C. Tongbra : Matric Pass
- A. Samarendra : Judge Saheb ki Imung

**(b) Novel, Short-story and Prose :****(I) Novel :**

- Dr. L. Kamal Singh : Madhabi
- H. Anganghal Singh : Jahera
- H. Guno Singh : Laman
- Pacha Meetei : Imphal Amasung, Magi Ishing, Nungsitki Phibam

**(II) Short-story :**

- (a) Kanchi Warimacha (Pub) Manipur University 1997(Ed.)
- |                      |                                |
|----------------------|--------------------------------|
| R.K. Shitaljit Singh | : Kamala Kamala                |
| M.K. Binodini        | : Eigi Thahoudraba Heitup Lulu |
| Kh. Prakash          | : Wanom Shareng                |

- (b) Parishadki Khangatlaba Warimacha (Pub) Manipuri Sahitya Parishad 1994 (Ed.)

S. Nilbir Shastri : Loukhatpa

R.K. Elangba : Karinunggi

- (c) Anouba Manipuri Warimacha (Pub) The Cultural Forum Manipur 1992 (Ed.)

N. Kunjamohon Singh : Ijat Tanba

E. Dinamani : Nongthak Khongnang

**(III) Prose :**

- (a) Warenggi Saklon [Due Part] (Pub) The Cultural Forum Manipur 1992 (Ed.)

Kh. Chaoba Singh : Khamba-Thoibigi Wari Amasung Mahakavya

- (b) Kanchi Wareng (Pub) Manipur University, 1998 (Ed.)

B. Manisana Shastri : Phajaba

Ch. Manihar Singh : Lai-Haraoba

- (c) Apunba Wareng (Pub) Manipur University, 1986 (Ed.)

Ch. Pishak Singh : Samaj Amasung Sanskriti

M.K. Binodini : Thoibidu Warouhouida

Eric Newton : Kalagi Mahousa (translated by I.R. Babu)

- (d) Manipuri Wareng (Pub) The Cultural Forum Manipur 1999 (Ed.)

S. Krishnamohan Singh : Lan

**MARATHI**

**PAPER-I**

**(Answers must be written in Marathi)**

**Section A**

**Language and Folk-lore**

- (a) Nature and Functions of Language (with reference to Marathi)

Language as a signifying system : Langue and Parole; Basic functions; Poetic Language; Standard Language and dialect; Language variations according to social parameters.

Linguistic features of Marathi in thirteenth century and seventeenth century.

- (b) Dialects of Marathi  
Ahirani; Varhadi; Dangi.

- (c) Marathi Grammar  
Parts of Speech; Case-system; Prayog-vichar (Voice).

- (d) Nature and kinds of Folk-lore (with special reference to Marathi)  
Lok-Geet, Lok Katha, Lok Natya.

**Section B**

**(History of Literature and Literary Criticism)**

- (a) History of Marathi Literature

1. From beginning to 1818 AD, with special reference to the following : The Mahanubhava writers, the Varkari poets, the Pandit poets, the Shahirs, Bakhar Literature.

2. From 1850 to 1990, with special reference to developments in the following major forms : Poetry, Fiction (Novel and Short Story), Drama; and major literary currents and movements, Romantic, Realist, Modernist, Dalit, Gramin, Feminist.

- (b) Literary Criticism

1. Nature and function of Literature;

2. Evaluation of Literature;

3. Nature, Objectives and Methods of Criticism;

4. Literature, Culture and Society.

**PAPER-II**

**(Answer must be written in Marathi)**

**Textual study of prescribed literary works.**

The paper will require first-hand reading of the texts prescribed and will be designed to test the candidate's critical ability.

**Section A**

**(Prose)**

- (1) 'Smritisthala'
- (2) Mahatma Jotiba Phule  
'Shetkaryacha Asud'  
'Sarvajanik Satyadharm'
- (3) S.V. Ketkar  
'Brahmankanya'
- (4) P.K. Atre  
'Sashtang Namaskar'
- (5) Sharchchandra Muktibodh  
'Jana Hey Volatu Jethe'
- (6) Uddhav Shelke  
'Shilan'
- (7) Baburao Bagul  
'Jevha Mi Jaat Chorli Hoti'
- (8) Gouri Deshpande  
'Ekek Paan Galavaya'
- (9) P.I. Sonkamble  
'Athavaninche Pakshi'

**Section B**

**(Poetry)**

- (1) 'Namadevanchi Abhangawani'  
Ed: Inamdar, Relekar, Mirajkar  
Modern Book Depot, Pune
- (2) 'Painjan'  
Ed : M.N. Adwant  
Sahitya Prasar Kendra, Nagpur

- (3) 'Damayanti-Swayamvar'  
By Raghunath Pandit
- (4) 'Balakvinchi Kavita'  
By Balkavi
- (5) 'Vishakha'  
By Kusumagraj
- (6) 'Maridgandh'  
By Vinda Karandikar
- (7) 'Jahirnama'  
By Narayan Surve
- (8) 'Sandhyakalchya Kavita'  
By Grace
- (9) 'Ya Sattet Jeev Ramat Nahi'  
By Namdev Dhasal

**NEPALI****PAPER-I****(Answers must be written in Nepali)****Section A**

- History of the origin and development of Nepali as one of the new Indo Aryan Languages.
- Fundamentals of Nepali Grammar and phonology :—
  - Nominal forms and categories :—  
Gender, Number, Case, Adjectives, Pronouns, Avyayas
  - Verbal forms and categories :—  
Tense, Aspects, Voice, Roots and Fixes
  - Nepali Swara and Vyanjana;
- Major Dialects of Nepali
- Standardisation and Modernisation of Nepali with special reference to language movements (viz. Halanta Bahiskar, Jharrovd etc.)
- Teaching of Nepali language in India—Its history and development with special reference to its socio-cultural aspects.

**Section B**

- History of Nepali literature with special reference to its development in India.
- Fundamental concepts and theories of Literature :  
Kavya/Sahitya, Kavya Prayojan, Literary genres, Shabda Shakti, Rasa, Alankara, Tragedy, Comedy, Aesthetics, Stylistics.
- Major literary trends and movements—  
Swachchhandatavd, Yatharthavad, Astitwavad, Ayamik Movement Contemporary Nepali writings, Postmodernism.
- Nepali folklores (the following folk-form only)—  
Sawai, Jhyaurey, Selo, Sangini, Lahari.

**PAPER-II****(Answers must be written in Nepali)**

This paper will require first hand reading of the texts prescribed below and questions will be designed to test the candidate's critical acumen.

**Section A**

- Santa Jnandil Das — Udaya Lahari
- Lekhath Poudyal — Tarun Tapasi  
(Vishrams III, V, VI, XII, XV, XVIII only)
- Agam Sing Giri — Jaleko Pratibimba Royeko  
Pratidhwani (The following Poems only-  
Prasawako  
Chichyahatsanga  
Byunjheko Ek Raat,  
Chhorolai, Jaleko  
Pratibimba : Royeko  
Pratidhwani, Hamro  
Akashmani Pani Hunchha  
Ujyalo, Tihar).
- Haribhakta Katuwal — Yo Zinadagi Khai Ke  
Zindagi : (The following  
poems only-Jeevan : Ek  
Dristi, Yo Zindagi Khai  
Ke Zindagi, Akashka Tara  
Ke Tara, Hamilai Nirdho  
Nasamjha, Khai Manyata  
Yahan Atmahutiko  
Balidan Ko).
- Balkrishna Sama — Prahlad.
- Manbahadur Mukhia — Andhyaroma  
Banchneharu (The  
following One-Act only-  
Andhyaroma  
Banchneharu 'Suskeru')

**Section B**

- Indra Sundas — Sahara.
- Lilbahadur Chhetri — Brahmaputra ko  
Chheuchhau
- Rupnarayan Sinha — Katha Navaratna  
(The following  
stories only—Biteka  
Kura, Jimmewari Kasko,  
Dhanamatiko Cinema—  
Swapna,  
Vidhwasta Jeevan).

4. Indrabahadur Rai — Vipana Katipaya (The following stories only— Raatbhari Huri Chalyo, Jayamaya Aphumatra Lekhapani Aipugi, Bhagi, Ghosh Babu, Chhutuaiyo).
5. Sanu Lama — **Katha Sampaad** (The following stories only— Swasni Manchhey, Khani Tarma Ekdin, Phurbale Gaun Chhadyo, Asinapo Manchhey).
6. Laxmi Prasad Devkota — **Laxmi Nibandha Sangraha** (The following essays only— Sri Ganeshaya Namha, Nepali Sahityako Itihasma Sarvashrestha Purus, Kalpana, Kala Ra Jeevan, Gadha Buddhiman ki Guru?)
7. Ramkrishna Sharma — **Das Gorkha** (The following essays only— Kavi, Samaj Ra Sahitya, Sahityama Sapekshata, Sahityik Ruchiko Praudhata, Nepali Sahityako Pragati).

**ORIYA****PAPER-I****(Answers must be written in Oriya)****Section A****History of Oriya Language**

- (i) Origin and development of Oriya Language— Influence of Austric, Dravidian, Perso— Arabic and English on Oriya Language.
- (ii) Phonetics and Phonemics : Vowels, Consonants Principles of changes in Oriya sounds.
- (iii) Morphology : Morphemes (free, bound compound and complex), derivational and inflectional affixes, case inflection, conjugation of verb.
- (iv) Syntax : Kinds of sentences and their transformation, structure of sentences.
- (v) Semantics—Different types of change in meaning. Euphemism.
- (vi) Common errors in spellings, grammatical uses and construction of sentences.
- (vii) Regional variations in Oriya Language (Western, Southern and Northern Oriya) and Dialects (Bhatri and Desia).

**Section B****History of Oriya Literature**

- (i) Historical backgrounds (social, cultural and political) of Oriya Literature of different periods.
- (ii) Ancient epics, ornate kavyas and padavalis.
- (iii) Typical structural forms of Oriya Literature (Koili, Chautisa, Poi, Chaupadi, Champu).
- (iv) Modern trends in poetry, drama short story, novel essay and literary criticism.

**PAPER-II****(Answers must be written in Oriya)**

Critical Study of texts—

The paper will require first hand reading of the text and test the critical ability of the candidate.

**Section A****Poetry****(Ancient)**

1. Sāralā Dās—Shanti Parva from Mahābhārata.
2. Jaganāth Dās—Bhāgabata, XI Skadhā—Jadu Avadhuta Sambāda.

**(Medieval)**

3. Dinakrushna Dās—Raskallola—(Chhāndas—16 & 34)
4. Upendra Bhanja—Lāvanyabati (Chhāndas—1 & 2).

**(Modern)**

5. Rādhānath Rāy—Chandrabhāgā.
6. Māyādhār Mānasinha—Jeevan—Chitā.
7. Sāchidananda Routray—Kabitā—1962.
8. Ramākānta Ratha—Saptama Ritu.

**Section B****Drama :**

9. Manoranjan Dās—Kātha-Ghoda.
10. Bijay Mishra—Tata Niranjana.

**Novel :**

11. Fakir Mohan Senāpati—Chhamāna Āthaguntha.
12. Gopināth Mohānty—Dānāpani.

**Short Story :**

13. Surendra Mohānty—Marālara Mrityu.
14. Manoj Dās—Laxmira Abhisāra.

**Essay :**

15. Chittaranjan Dās—Tranga O Tadit (First Five essays).
16. Chandra Sekhar Rath—Mun Satyadharmā Kahuchhi (First five essays).

**PUNJABI****PAPER-I****Answers must be written in Punjabi in Gurumukhi script****Section A**

- (a) Origin of Punjabi Language; different stages of development and recent development in Punjabi Language; characteristics of Punjabi phonology and the study of its tones; classification of vowels and consonants.
- (b) Punjabi morphology; the number-gender system (animate and inanimate), prefixes, affixes and different categories of Post positions; Punjabi word formation; **Tatsam. Tad Bhav.** forms; Sentence structure, the notion of subject and object in Punjabi; Noun and verb phrases.
- (c) Language and dialect : the notions of dialect and idiolect: major dialects of Punjabi : Pothohari, Majhi, Doabi, Malwai, Paudhi; the validity of speech variation on the basis of social stratification, the distinctive features of various dialects with special reference to tones Language and script; origin and development of Gurumukhi; Suitability of Gurumukhi for Punjabi.
- (d) Classical background : Nath Jogi Sahit.  
Medieval Literature : Gurmat, Suti, Kissa and Var : janamsakhis.

**Section B**

- (a) Modern trends Mystic, romantic, progressive and neomystic (Vir Singh, Puran Singh, Mohan Singh, Amrita Pritam, Bawa Balwant, Pritam Singh Safeer, J. S. Neki).  
Experimentalist (Jasbir Singh Ahluwalia, Ravinder Ravi, Ajaib Kamal).  
Aesthetes (Harbhajan Singh, Tara Singh). Neo-progressive (Pash, Jagtar, Patar).
- (b) Folk Literature Folk songs, Folk tales, Riddles, Proverbs.  
Epic (Vir Singh, Avtar Singh Azad, Mohan Singh).  
Lyric (Gurus, Sufis and Modern Lyricists-Mohan Singh, Amrita Pritam, Shiv Kumar, Harbhajan Singh).
- (c) Drama (I.C. Nanda, Harcharan Singh, Balwant Gargi, S.S. Sekhon, Charan Das Sidhu).  
Novel (Vir Singh, Nanak Singh, Jaswant Singh Kanwal, K.S. Duggal, Sukhbir, Gurdial Singh, Dalip Kaur Tiwana, Swaran Chandan).

## Short Story

(Sujan Singh, K. S. Virk, Prem Parkash, Waryam Sandhu).

- (d) Socio-cultural  
Literary influences;  
Essay

Sanskrit, Persian and Western.

(Puran Singh, Teja Singh, Gurbaksh Singh).

## Literary Criticism

(S.S. Sekhon, Attar Singh, Kishan Singh, Harbhajan Singh, Najam Hussain Sayyad).

**PAPER-II****Answers must be written in Punjabi in Gurumukhi script**

This paper will require first-hand reading of the texts prescribed and will be designed to test the candidate's critical ability. ~

**Section A**

- (a) Sheikh Farid The complete Bani as included in the Adi Granth.  
(b) Guru Nanak Japu Ji. Baramah. Asa di Var.  
(c) Bulleh Shah Kafian  
(d) Waris Shah Heer

**Section B**

- (a) Shah Mohammad Jangnama (Jang Singhan te Firangian)  
Dhani Ram Chatrik Chandan Vari  
(Poet) Sufi Khana  
Nawan Jahan  
(b) Nanak Singh Chitta Lahu  
(Novelist) Pavittar Papi  
Ek Mian Do Talwaran  
(c) Gurbaksh Singh Zindagi-di-Ras  
(Essayist) Nawan Shivala  
Merian Abhul Yadaan.  
Balraj Sahni Mera Roosi Safarnama  
(Travelogue) Mera Pakistani Safarnama  
(d) Balwant Gargi Loha Kutt  
(Dramatist) Dhuni-di-Agg  
Sultan Razia  
Sant Singh Sekhon Sahityarth  
(Critic) Parsidh Punjabi Kavi  
Punjabi Kav Shiromani.

**SANSKRIT****PAPER-I**

There will be three questions as indicated in the Question Paper which must be answered in Sanskrit. The Remaining questions must be answered either in Sanskrit or in the medium of examination opted by the candidate.

**Section A**

1. Significant features of the grammar, with particular stress on Sanjna, Sandhi, Karaka, Samasa, Kartari and Karmani vacyas (voice usages) (to be answered in Sanskrit).



2. (a) Main characteristics of Vedic Sanskrit language  
 (b) Prominent feature of classical Sanskrit language  
 (c) Contribution of Sanskrit to linguistic studies
3. General Knowledge of :—  
 (a) Literary history of Sanskrit  
 (b) Principal trends of literary criticism  
 (c) Ramayana  
 (d) Mahabharata  
 (e) The origin and development of literary genres of :  
 Mahakavya  
 Rupaka (drama)  
 Katha  
 Akhyayika  
 Campu  
 Khandakavya  
 Mukta Kavya.

**Section B**

4. Essential of Indian Culture with stress on :  
 (a) Purusārthas  
 (b) Samskāras  
 (c) Varnāśramavyavasthā  
 (d) Arts and fine arts  
 (e) Technical Sciences.
5. Trends of Indian Philosophy  
 (a) Mimansā  
 (b) Vedānta  
 (c) Nyaya  
 (d) Vaisesika  
 (e) Sāṅkhya  
 (f) Yoga  
 (g) Bauddha  
 (h) Jaina  
 (i) Carvāka
6. Short Essay (in Sanskrit)
7. Unseen passage with the questions (to be answered in Sanskrit).

**PAPER-II**

Question from Group 4 is to be answered in Sanskrit only. Questions from Groups 1, 2 and 3 are to be answered either in Sanskrit or in the medium opted by the candidate.

**Section A**

General study of the following groups :—

- Group 1** (a) Raghuvamsam—Kalidasa  
 (b) Kumarasambhavam—Kalidasa  
 (c) Kiratarjuniyam—Bharavi  
 (d) Sisupalavadham—Magha  
 (e) Naisadhiyacaritam—Sriharsa  
 (f) Kadambari—Banabhatta  
 (g) Dasakumaracaritam—Dandin  
 (h) Sivarajyodayam—S.B. Varnekar

**Group 2**

- (a) Isāvāsyaopanisad  
 (b) Bhagavadgītā  
 (c) Sundarakanda of Valmiki's Ramayana  
 (d) Arthasastra of Kautilya

**Group 3**

- (a) Svapanavasavadattam—Bhasa  
 (b) Abhijnanasakuntalam—Kalidasa  
 (c) Mricchakatikam—Sudraka  
 (d) Mudraraksasam—Visakhadatta  
 (e) Uttararamacaritam—Bhavbhuti  
 (f) Ratnavali—Sriharshavardhana  
 (g) Venisamharam—Bhattacharaya

**Group 4**

Short notes in Sanskrit on the following :—

- (a) Meghadutam—Kalidasa  
 (b) Nitisatakam—Bhartrhari  
 (c) Pancatantra—  
 (d) Rajatarangini—Kalhana  
 (e) Harsacaritam—Banabhatta  
 (f) Amarukasatakam—Amaruka  
 (g) Gitagovindam—Jayadeva.

**Section B**

This section will require first hand reading of the following selected texts :— (Questions from Groups 1 & 2 are to be answered in Sanskrit only) Questions from Groups 3 and 4 are to be answered either in Sanskrit or in the Medium opted by the candidate.

**Group 1**

- (a) Raghuvamsam—Canto I, Verses 1 to 10  
 (b) Kumarasambhavam—Canto I, Verses 1 to 10  
 (c) Kiratarjuniyaue—Canto I, Verses 1 to 10

**Group 2**

- (a) Isāvāsyaopanisad—Verses—1, 2, 4, 6, 7, 15 and 18  
 (b) Bhagavatgita II Chapter Verses 13 to 25  
 (c) Sundarakandam of Valmiki Canto 15, Verses 15 to 30 (Geeta Press Edition)

**Group 3**

- (a) Meghadutam—Verses 1 to 10  
 (b) Nitisatakam—Verses 1 to 10 (Edited by D.D. Kosambi Bharatiya Vidya Bhavan Publication)  
 (c) Kadambari—Sukanasopadesa (only)

**Group 4**

- (a) Svapanavasavadattam Act VI  
 (b) Abhijnanasakuntalam Act IV Verses 15 to 30 (M.R. Kale Edition)  
 (c) Uttararamacaritam Act I Verses 31 to 47 (M.R. Kale Edition).

**SANTHALI****PAPER I****(Answers must be written in Santhali)****Section A****Part I—History of Santhali Language**

1. Main Austric Language family, population and distribution.
2. Grammatical structure of Santhali Language.
3. Important character of Santhali Language: Phonology, Morphology, Syntax, Semantics, Translation, Lexicography.
4. Impact of other languages of Santhali.
5. Standardization of Santhali Language.

**Part II—History of Santhali Literature**

1. Literary trend of the following four periods of history of Santhali Literature.
  - (a) Ancient Literature before 1854.
  - (b) Missionary period Literature between 1855 to 1889 AD.
  - (c) Medieval period: Literature between 1890 to 1946 AD.
  - (d) Modern period : Literature from 1947 AD to till date.
2. Writing tradition in History of Santhali literature.

**Section-B**

Literary forms—Main characteristics, history and development of following literary forms.

**Part I**

Folk Literature in Santhali—folk song, folk tale, phrase, idioms puzzles, and Kudum.

**Part II**

Modern literature in Santhali

1. Development of poetry and prominent poets.
2. Development of prose and prominent writers.
  - (i) Novels and prominent Novelists.
  - (ii) Stories and prominent story writers.
  - (iii) Drama and Prominent Dramatist.
  - (iv) Criticism and prominent critics.
  - (v) Essay, sketches, memoirs, travelogues and prominent writers.

**Santhali writers**

Shyam Sundar Hembram, Pandit Raghunath Murmu, Barha Beshra, Sadhu Ramchand Murmu, Narayan Soren 'Toresutam', Sarda Prasad Kisku, Raghunath Tudu, Kalipada Soren, Sakla Soren, Digamber Hansda, Aditya Mitra 'Santhali', Babulal Murmu 'Adivasi', Jadumani Beshra, Arjun Hembram, Krishna Chandra Tudu, Rupchand Hansda, Kalendra Nath Mandi, Mahadev, Hansda, Gour Chandra Murmu,

Thakur Prasad Murmu, Hara Prasad Murmu, Uday Nath Majhi, Parimal Hembram, Dharendra Nath Baske, Shyam Charan Hembram, Damayanti Beshra, T.K. Rapaj, Boyha Biswanath Tudu.

**Part III**

Cultural Heritage of Santhali tradition, customs, festival and rituals (birth, marriage and death).

**PAPER II****(Answers must be written in Santhali)****Section A**

This paper will require in-depth reading of the following texts and the questions will be designed to test the candidates' critical ability.

**Ancient Literature :****Prose**

- (a) Kherwal Bonso Dhorom Puthi—Majhi Ramdas Tudu "Rasika".
- (b) Mare Hapramko Reyak Katha—L.O. Scrafsrud.
- (c) Jomsim Binti Lita—Mangal Chandra Turkulumang Soren.
- (d) Marang Buru Binti—Kanailal Tudu.

**Poetry**

- (a) Karam Sereng—Nunku Soren.
- (b) Devi Dasain Sereng—Manindra Hansda.
- (c) Horh Sereng—W.G. Archer.
- (d) Baha Sereng—Balaram Tudu.
- (e) Dong Sereng—Padmashri Bhagwat Murmu 'Thakur'.
- (f) Hor Sereng—Raghunath Murmu.
- (g) Soros Sereng—Babulal Murmu "Adivasi".
- (h) More Sin More Ndia—Rup Chand Hansda.
- (i) Judasi Madwa Latar—Tez Narayan Murmu.

**Section B****Modern Literature****Part I—Poetry**

- (a) Onorhen Baha Dhalwak—Paul Jujhar Soren.
- (b) Asar Binti—Narayan Soren "Tore Sutam".
- (c) Chand Mala—Gora Chand Tudu.
- (d) Onto Baha Mala—Aditya Mitra "Santhali".
- (e) Tiryo Tetang—Hari Har Hansda.
- (f) Sisirjon Rar—Thakur Prasad Murmu.

**Part II—Novels**

- (a) Harmawak Ato—R.Karstiars (Translator—R.K. Kisku Rapaz).
- (b) Manu Mati—Chandra Mohan Hansda.
- (c) Ato Orak—Doman Hansdak.
- (d) Ojoy Gada Dhiph re—Nathaniel Murmu.

**Part III—Stories**

- (a) Jiyon Gada—Rup Chand Hansda and Jadumani Beshra.  
 (b) Mayajal—Doman Sahu ‘Samir’ and Padmashri Bhagwat Murmu ‘Thakur’.

**Part IV—Drama**

- (a) Kherwar Bir—Pandit Raghunath Murmu.  
 (b) Juri Khatir—Dr. K.C. Tudu.  
 (c) Birsa Bir—Ravi Lal Tudu.

**Part V—Biography**

Santal Ko Ren Mayam Gohako—Dr. Biswanath Hansda.

**SINDHI****PAPER I**

**Answers must be written in Sindhi  
 (Arabic or Devanagari Script)**

**Section A**

1. (a) Origin and evolution of Sindhi language—views of different scholars.  
 (b) Significant linguistic features of Sindhi language, including those pertaining to its phonology, morphology and syntax.  
 (c) Major dialects of the Sindhi language.  
 (d) Sindhi vocabulary—stages of its growth, including those in the pre-partition and post-partition periods.  
 (e) Historical study of various Writing Systems (Scripts) of Sindhi.  
 (f) Changes in the structure of Sindhi language in India, after partition, due to influence of other languages and social conditions.

**Section B**

2. Sindhi literature through the ages in context of socio-cultural conditions in the respective periods :

- (a) Early medieval literature upto 1350 A.D. including folk literature.  
 (b) Late medieval period from 1350 A.D. to 1850 A.D.  
 (c) Renaissance period from 1850 A.D. to 1947 A.D.  
 (d) Modern period from 1947 and onwards.

(Literary genres in Modern Sindhi literature and experiments in poetry, drama, novel, short story, essay, literary criticism, biography, autobiography, memoirs and travelogues.)

**PAPER II**

**Answer must be written in Sindhi  
 (Arabic or Devanagari script)**

This paper will require the first-hand reading of the texts prescribed and will be designed to test the candidate’s critical ability.

**Section A**

References to context and critical appreciation of the texts included in this section.

**(1) Poetry**

- a. “Shah Jo Choond Shair” : ed. H.I. Sadarangani, Published by Sahitya Akademi (First 100 pages).  
 b. “Sachal Jo Choond Kalam” : ed. Kalyan B. Advani Published by Sahitya Akademi (Kafis only).  
 c. “Sami-a-ja Choond Sloka” : ed. B.H. Nagrani Published by Sahitya Akademi (First 100 pages).  
 d. “Shair-e-Bewas” : by Kishinchand Bewas (“Saamoondi Sipoon” portion only).  
 e. “Roshan Chhanvro” : Narayan Shyam.  
 f. “Virhange Khapoi je Sindhi Shair jee Choond” : ed. H.I. Sadarangani, published by Sahitya Akademi.

**(2) Drama**

- g. “Behtareen Sindhi Natak” (One-act Plays) : Edited by M. Kamal Published by Gujarat Sindhi Academy.  
 h. “Kako Kaloomal” (Full-length Play) : by Madan Jumani.

**Section B**

References to context and critical appreciation of the texts included in this section.

- a. ‘Pakheera Valar Khan Vichhrya’ (Novel) : by Gobind Malhi.  
 b. ‘Sat Deenhan’ (Novel) : by Krishin Khatwani.  
 c. ‘Choond Sindhi Kahanyoon’ (Short Stories) Vol. III. : Edited by Prem Prakash, published by Sahitya Akademi.  
 d. ‘Bandhan’ (Short Stories) : Sundari Uttamchandani.  
 e. ‘Behtareen Sindhi Mazmoon’ (Essays): Edited by Hiro Thakur, published by Gujarat Sindhi Akademi.  
 f. ‘Sindhi Tanqeed’ (Criticism) : Edited by Harish Vaswani : Published by Sahitya Akademi.  
 g. ‘Mumhinjee Hayati-a-ja Sona Ropa varqa’ (Autobiography) : by Popati Hiranandani.  
 h. “Dr. Choithram Gidwani” (Biography) : by Vishnu Sharma.

**TAMIL****PAPER I**

**Answers must be written in Tamil**

**Section A****Part 1: History of Tamil Language**

Major Indian Language Families—The place of Tamil among Indian Languages in general and Dravidian in particular—Enumeration and Distribution of Dravidian languages.

The language of Sangam Literature—The language of medieval Tamil : Pallava Period only—Historical study of

Nouns, Verbs, Adjectives, Adverbs—Tense markers and case markers in Tamil.

Borrowing of words from other languages into Tamil—Regional and social dialects—difference between literary and spoken Tamil.

### Part 2 : History of Tamil Literature

Tolkappiyam—Sangam Literature—The division of Akam and Puram—The secular characteristics of Sangam Literature—The development of Ethical literature—Silappadikaram and Manimekalai.

### Part 3 : Devotional Literature (Alvars and Nayanamars)

The bridal mysticism in Alvar hymns—Minor literary forms (Tutu, Ula, Parani, Kuravanji).

Social factors for the development of Modern Tamil Literature; Novel, Short Story and New Poetry—The impact of various political ideologies on modern writings.

### Section B

#### Part 1 : Recent trends in Tamil Studies

Approaches to criticism : Social, psychological, historical and moralistic—the use of criticism—the various techniques in literature; Ullurai, Iraicchi, Thonmam (Myth) Otturuvagam (allegory), Angadam (Satire), Meyappadu, Padimam (image), Kuriyeedu (Symbol), Irunmai (Ambiguity)—The concept of comparative literature—the principle of comparative literature.

#### Part 2 : Folk literature in Tamil

Ballads, Songs, proverbs and riddles—Sociological study of Tamil folklore. Uses of translation—Translation of Tamil works into other languages—Development of journalism in Tamil.

#### Part 3 : Cultural Heritage of the Tamils

Concept of Love and War—Concept of Aram—the ethical codes adopted by the ancient Tamils in their warfare—customs beliefs, rituals, modes of worship in the five Thinais.

The Cultural changes as revealed in post sangam literature—cultural fusion in the medieval period (Janism and Buddhism). The development of arts and architecture through the ages (Pallavas, later Cholas, and Nayaks). The impact of various political, social, religious and cultural movements on Tamil Society. The role of mass media in the cultural change of contemporary Tamil society.

### PAPER II

#### Answers must be written in Tamil

The paper will require first-hand reading of the text prescribed and will be designed to test the critical ability of the candidate.

### Section A

#### Part 1 : Ancient Literature

- (1) Kuruntokai (1—25 poems)
- (2) Purananuru (182—200 poems)

- (3) Tirukkural Porutpal : Arasiyalum Amaichiyalum (from Iramatchi to Avaijanjama).

#### Part 2 : Epic Literature

- (1) Silappadikaram : Madhurai Kandam only.
- (2) Kambaramayanam : Kumbakarunam Vadhai Padalam.

#### Part 3 : Devotional Literature

- (1) Tiruvasagam : Neethal Vinnappam
- (2) Tiruppavai : (Full Text).

### Section B

#### Modern Literature

#### Part 1 : Poetry

- (1) Bharathiar : Kannan Pattu
- (2) Bharathidasan : Kudumba Vilakku
- (3) Naa. Kamarasan : Karappu Malarkal

#### Prose

- (1) Mu. Varadharajanar : Aramum Arasiyalum
- (2) C. N. Annadurai : Ye! Thazhantha Tamilagame.

#### Part 2 : Novel, Short Story and Drama

- (1) Akilon ; Chittairappavai
- (2) Jayakanthan : Guruppeedam
- (3) Cho : Yaurkkum Vetkamillai

#### Part 3 : Folk Literature

- (1) Muthuppattan kathai Edited by Na. Vanamamalai, (Publication : Madurai Kamaraj University).
- (2) Malaiyaruvi, Edited by Ki. Va Jagannathan (Publication : Saraswathi Mahal, Thanjavur).

### TELUGU

### PAPER I

#### Answer must be written in Telugu

#### Section A : Language

1. Place of Telugu among Dravidian languages and its antiquity—Etymological History of Telugu, Tenugu and Andhra.
2. Major linguistic changes in phonological, morphological, grammatical and syntactical levels, from Proto-Dravidian to old Telugu and from old Telugu to Modern Telugu.
3. Evolution of spoken Telugu when compared to classical Telugu—Formal and functional view of Telugu language.
4. Influence of other languages and its impact on Telugu.
5. Modernization of Telugu language :
  - (a) Linguistic and literary movements and their role in modernization of Telugu.
  - (b) Role of media in modernization of Telugu (News-papers, Radio, TV etc.)

- (c) Problems of terminology and mechanisms in coining new terms in Telugu in various discourses including scientific and technical.
6. Dialects of Telugu—Regional and social variations and problems of Standardization.
  7. Syntax—Major divisions of Telugu sentences—simple, complex and compound sentences—Noun and verb predications—Processes of nominalization and relativization—Direct and indirect reporting-conversion processes.
  8. Translation—Problems of translation, cultural, social and idiomatic—Methods of translation—Approaches to translation—Literary and other kinds of translation—Various uses of translation.

### Section B : Literature

1. Literature in Pre-Nannaya Period—Marga and Desi poetry.
2. Nannaya Period—Historical and literary background of Andhra Mahabharata.
3. Saiva poets and their contribution—Dwipada, Sataka, Ragada, Udaharana.
4. Tikkana and his place in Telugu literature.
5. Errana and his literary works—Nachana Somana and his new approach to poetry.
6. Srinatha and Potana—Their works and contribution.
7. Bhakti poets in Telugu literature—Tallapaka Annamayya, ramadasu, tyagayya.
8. Evolution of prabandhas—Kavya and prabandha.
9. Southern school of Telugu literature—raghunatha Nayaka, chemakura vankatakavi and women poets—Literary forms like yakshagana, prose and padakavita.
10. Modern Telugu Literature and literary forms—Novel, Short Story, Drama, Playlet and poetic forms.
11. Literary Movements : Reformation, Nationalism, Neo-classicism, Romanticism and Progressive, Revolutionary movements.
12. Digambarakavulu, feminist and dalit Literature.
13. Main divisions of folk literature—Performing folk arts.

### PAPER II

#### Answer must be written in Telugu

This paper will require first hand reading of the prescribed texts and will be designed to test the candidate's critical ability, which will be in relation to the following approaches :—

- (i) Aesthetic approach—Rassa, Dhawani, Vakroti and Auchitya—Formal and Structural-Imagery and Symbolism.
- (ii) Sociological, Historical, Ideological, Psychological approaches.

### Section A

1. Nannaya-Dushyanta Chritra (Adiparva 4th Canto verses 5—109).

2. Tikkana-Sri Krishna Rayabaramu (Udyoga parva-3rd Canto verses 1—144).
3. Srinath-Guna Nidhi Katha (Kasikhandam, 4th Canto, verses 76—133).
4. Pingali Surana-sugatri Salinulakatha (Kalapurnodayamu 4 Canto verses, 60—142).
5. Molla-Ramayanamu (Balakanda including avatarika).
6. Kasula Purushothama Kavi—Andhra Nayaka Satakamu.

### Section B

7. Gurajada Appa Rao—Animutyalu (Short stories).
8. Viswanatha Satyanarayana—Andhra prasasti.
9. Devulapalli Krishna Sastry—Krishnapaksham (excluding Urvsi and Pravasam).
10. Sri Sri-Maha prastanam.
11. Jashuva-Gabbilam (Part I).
12. C. Narayana Reddy—Karpuravasanta rayalu.
13. Kanuparti Varalakshamma—Sarada lekhalu (Part I).
14. Atreya—N.G.O.
15. Racha Konda Viswanatha Sastry—Alpajaeivi.

### URDU

### PAPER I

#### Answer must be written in Urdu

### Section A

#### Development of Urdu Language

- (a) Development of Indo-Aryan
  - (i) Old Indo-Aryan
  - (ii) Middle Indo-Aryan
  - (iii) New Indo-Aryan.
- (b) Western Hindi and its dialects Brij Bhasha Khadi Boli, Haryanavi, Kannauji, Bundeli—Theories about the origin of Urdu language.
- (c) Dakhani Urdu—origin and development, its significant linguistic features.
- (d) Social and Cultural roots of Urdu language— and its distinctive features. Script, Phonology, Morphology, Vocabulary.

### Section B

- (a) Genres and their development :
  - (i) Poetry: Ghazal, Masnavi, Qasida, Marsia, Rubai Jadid Nazm.
  - (ii) Prose : Novel, Short Story, Dastan, Drama, Inshaiya, Khutoot, Biography.
- (b) Significant features of: (i) Deccani, Delhi and Lucknow schools, (ii) Sir Syed movement, Romantic movement, Progressive movement, Modernism.
- (c) Literary Criticism and its development with reference to Hali, Shibli, Kaleemuddin Ahmad, Ehtisham Hussain, Ale-Ahmad Suroor.
- (d) Essay writing (covering literary and imaginative topics).

**PAPER II****Answer must be written in Urdu**

This paper will require first hand reading of the texts prescribed and will be designed to test the candidate's critical ability.

**Section A**

- |                        |                                |
|------------------------|--------------------------------|
| 1. Mir Amman           | Bagho-Babar                    |
| 2. Ghalib              | Intikhab-e-Khutoot-e<br>Ghalib |
| 3. Mohd. Husain Azad   | Nairang-e-Khayal               |
| 4. Prem Chand          | Godan                          |
| 5. Rajendra Singh Bedi | Apne Dukh Mujhe Dedo           |
| 6. Abul Kalam Azad     | Ghubar-e-Khatir                |

**Section B**

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|----------------|--|
| 1. Mir         | Intikhab-e-Kalam-e-Mir<br>(Ed. Abdul Haq.) |
| 2. Mir Hasan   | Sahrul Bayan                               |
| 3. Ghalib      | Diwan-e-Ghalib                             |
| 4. Iqbal       | Bal-e-Jibrail                              |
| 5. Firaq       | Gul-e-Naghma                               |
| 6. Faiz        | Dast-e-Saba                                |
| 7. Akhtruliman | Bint-e-Lamhat                              |