

**Paper XXX: O' Neill (optional)**

**Texts prescribed:**

The following plays of Eugene Gladstone O' Neill ( 1888-1853)

1. The Emperor Jones (1920)
2. Anna Christie ( 1921)
3. Desire Under the Elms (1924)
4. Lazarus Laughed (1927)
5. Mourning Becomes Electra (1931)
6. The Iceman Cometh (1946)
7. Long Day's Journey into Night (1956)
8. A Touch of the Poet (1957)

**Pattern of the question paper:**

The question paper will be divided in two sections. Candidates will be required to answer three questions in all; one from section A and two from Section B. **Section A:** In this Section there will be two questions on the development of the author's sensibility, and style and from the problems he poses and the difficulties he surmounts. Candidates will be required to answer anyone of these questions, Each question in this section will carry 40 (forty) marks. **Section B:** Out of four questions: set in this section a candidate has to answer any two. Each question will be carry 30 (Thirty) marks and each question will be based on one or more of works prescribed. There need not be a question on each prescribed text.

**Viva Voce : 100 Marks**

The candidate should present themselves before the Board of Examiners with two term papers written in legible handwriting (or neatly typed) in about 1000 words each and prepared under the supervision of an assigned teacher. The topic of the term paper should be confined to the prescribed authors/texts and be such as gives some scope for original thinking to the candidate. The papers should be well documented and conform to *MLA Handbook* in style and presentation.

# LECTURE LIST

( Lecture Topics, Syllabus, Pattern of the Question Paper)

**M.A. Final ( English)**



DEPARTMENT OF ENGLISH AND  
MODERN EUROPEAN LANGUAGES  
UNIVERSITY OF ALLAHABAD  
ALLAHABAD

**2011-12**

M. A. FINAL (ENGLISH)  
UNIVERSITY OF ALLAHABAD  
ALLAHABAD

**Compulsory and Optional Papers:**

In MA (Final) there will be five written papers, each carrying 100 marks and a Viva Voce examination carrying 100 marks.

Paper 1: English Literature and Society and Paper 2 : Literary Criticism are compulsory for all the candidates. In addition to the two compulsory papers, a candidate will have to choose three optional papers from anyone of the following groups:-

**Poetry Group**

1. Paper 3: Poetry from Spenser to Marvell
2. Paper 4 : Poetry from Dryden to Blake
3. Paper 5: Nineteenth Century Longer poems
4. Paper 6 : Twentieth Century Poetry
5. Paper 7 : Shakespeare (allowed in combination with Paper 3)  
or Paper 21: Milton (with Paper 4)  
or Paper 23 :Pope (With Paper 4)  
or Paper 24 :Wordsworth (With Paper 6)  
or Paper 28 :T. S. Eliot ( With Paper 6)

**Drama Group**

1. Paper 7 : Elizabethan & Jacobean Drama
2. Paper 8 : Seventeenth & Eighteenth Century Drama or Paper or Paper 14 : Modern European Drama
3. Paper 9 : Twentieth Century Drama
4. Paper 20 : Shakespeare

### **Fiction Group**

1. Paper 11 : Eighteenth Century Fiction
  2. Paper 12 : Nineteenth Century Fiction
  3. Paper 13 : Twentieth Century Fiction
  4. Paper 15 : American Fiction
- or Paper 19 : Literature on India  
(not permitted with Paper 13)  
or Paper 25: Dickens (allowed in combination with Paper 12)  
or Paper 26 : Hardy (with Paper 12)  
or Paper 27 : Lawrence (with Paper 13)

### **Sixteenth-Seventeenth Century Group**

1. Paper 3: Poetry from Spenser to Marvell
2. Paper 7 : Elizabethan & Jacobean Drama
3. Paper 30 : Shakespeare  
or Paper 21 : Milton

### **Seventeenth - Eighteenth Century Group**

1. Paper 4: Poetry from Dryden to Blake
2. Paper 8 : Seventeenth & Eighteenth Century Drama
3. Paper 11 : Eighteenth Century Fiction
4. Paper 22: Swift (allowed in combination with Paper 11  
or Paper 23 : Pope (with Paper 4)

### **Nineteenth Century Group**

1. Paper 5 : Nineteenth Century Longer poems
2. Paper 10: Nineteenth Century Prose
3. Paper 12: Nineteenth Century Fiction
4. Paper 17 : Indian Literature in English Poetry & Fiction  
(allowed in combination with, Papers 5 & 12)

- or Paper 18 : Indian Literature in English: Discursive Prose  
(allowed in combination with Paper 10)  
or Paper 24 : Wordsworth (With Paper 5)  
or Paper 25 : Dickens (With Paper 15)  
or Paper 26: Hardy ( With Paper 12)

### **Twentieth Century Group**

1. Paper 6 : Twentieth Century Poetry
2. Paper 9: Twentieth Century Drama
3. Paper 13 : Twentieth Century Fiction
4. Paper 14: Modern European Drama  
(allowed in combination with Paper 9)  
or Paper 16 : American Poetry & Drama  
(with Paper 6 & 9)  
or Paper 27 : Lawrence (with Paper 13)  
or Paper 28 : T.S. Eliot (with Paper 6)

### **American Literature Group**

1. Paper 15 : American Fiction
2. Paper 16 : American Poetry & Drama
3. Paper 29 : Whitman  
or Paper 30 : O' Neill

### **Indian Literature in English Group**

1. Paper 17 : Indian Literature in English: Poetry & Fiction
2. Paper 18 : Indian Literature in English: Discursive Prose
3. Paper 19: Literature on India

### The Examination Time- Table

In spite of there being 30 Papers (2 Compulsory and 28 optional) it is possible to hold the M.A. Final (English) Examination within a time span of seven working days with out the candidate having to appear in more than one paper a day. The two compulsory papers (Papers 1 & 2) will require two days. Examination in all the papers within each of the following sets can be held simultaneously as no two papers within a set can combine:

#### Set 1

- Paper 3 : Poetry from Spenser to Marvell
- Paper 8 : Seventeenth & Eighteenth Century Drama
- Paper 12: Nineteenth Century Fiction
- Paper 14: Modern European Drama
- Paper 16 : American Poetry & Drama

#### Set 2

- Paper 4 : Poetry from Dryden to Blake
- Paper 10 : Nineteenth Century Prose
- Paper 13 : Twentieth Century Fiction
- Paper 19: Literature on India

#### Set 3

- Paper 5 : Nineteenth Century Longer Poems
- Paper 9: Twentieth Century Drama
- Paper 15 : American Fiction
- Paper 18 : Indian Literature in English-Discursive Prose

#### Set 4

- Paper 6 : Twentieth Century Poetry
- Paper 7 : Elizabethan & Jacobean Drama
- Paper 11 : Eighteenth Century Fiction
- Paper 17 : Indian Literature in English: Poetry & Fiction

#### Set 5

- Paper 20 to 30 , Papers on single authors

### Paper 1 : English Literature and Society (Compulsory)

The aim of this course is to explore the interrelationship between literature and society in England from the Renaissance to the Present day, to study how social, political, economic, intellectual, and technological changes affected and shaped literature, introduced new themes, modified old ones, gave birth to or altered forms, styles, and genres. The Course will cover the following topics:

#### General topics:

Influence of social conditions on literature; responsibility of the writer to Society the question of commitment and freedom, the artist's alienation in modern society, relation of literary language to the language and culture of the people, the influence of mass media on literature, the professional man of letters; literature and the Universities; the influence of literature on society, literature and the reading of the masses.

#### Particular topics

1. The Renaissance and its impact on the English Mind, Humanism.
2. The rise of the English theatre : Mysteries, Miracles, Moralities,
3. Reformation and Counter-Reformation,
4. Elizabeth's England: Religion, Society, Expanding Horizons.
5. The Elizabethan Theatre.
6. Crosscurrents in the Seventeenth Century: Catholics & Protestant: King & Parliament, Rationalism, Classicism.
7. Neoclassicism, Empiricism. Natural Sciences.
8. The Restoration and its impact on Literature.

9. The Augustan Age: the Urban Milieu, Reason, Deism, the Rise of the Reading Public, Tory vs, Whig, the Rise of Satire Sentiment.
10. The Rise of Romanticism, European influences Medievalism, the Gothic.
11. The French Revolution and its impact on the English Mind.
12. The Romantic Movement, Nature, Man, Rise of individualism in literature.
13. The Industrial Revolution and its aftermath, Methodism.
14. Victorian Society: Flux and change, Industrialization, Capitalism, Expansion of England's Imperialism, Science and Technology, Spread of education and political reforms.
15. Victorianism, Science and Religious Faith, doubt and compromise, the oxford movement.
16. The Pre Raphaelite, The aesthetic movement.
17. Drama: Its decline and revival.
18. Late 19th Century Realism: Determinism, Naturalism, The Celtic Revival, Poetic Drama.
19. England and its literature before world war I : Edwardians, Georgians, imagists.
20. World war I and its aftermath, literature of world war I.
21. Marx, Frazer, Freud, Jung, Bergson: Their Impact on English Literature.
22. The spanish civil war and English Literature.
23. The Decline of the Liberal ideal and its impact on literature.
24. Modernism and its manifestation.
25. Counterculture.

#### PATTERN OF THE QUESTION PAPER:

The Paper will be divided into five Units. Unit I will consist of two questions on the sixteenth century out of which candidates will have to attempt one. In Unit II out of two questions on the 17th and 18th centuries, candidates will have to attempt anyone question. In Unit III there will be two questions on the 19th century and candidates will be asked to attempt anyone. Unit IV will comprise two questions on the twentieth century and candidates will be required to attempt anyone. Out of two questions on the relationship between literature and society in Unit V, candidates will have to attempt anyone. In all candidates will attempt five questions in this paper. All questions will carry equal marks.

#### BOOKS RECOMMENDED:

- |                               |   |
|-------------------------------|---|
| 1. Boris Ford ed.             | The New Pelican Guide to English Literature, Vols. 1 to 8, The first two chapters of each volume. |
| 2. A.C. Baugh                 | Pelican History of England, vol. 4 to 9   |
| 3. E.M.W Tillyard             | A Literary History of England.  |
| 5. Herbert Grierson           | Elizabethan World Picture   |
|                               | Cross-Currents in Seventeenth century English Literature  |
| 6. Leslie Stephen             | English Literature and Society in Eighteenth Century.   |
| 7. L. C. Knights              | Drama and Society in the Age of Jonson.   |
| 8. Raymond Williams           | Culture and Society   |
| 9. Walter Houghton            | A View of Victorian Literature  |
| 10. Geoffery Tillotson        | A View of Victorian Literature  |
| 11. C. B. Cox and A.E. Dyson: | The Twentieth Century Mind  |
|                               | Vols. 1 to 3  |

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|----------------------|--|
| 12. C. Gille         | Longman Companion to English Literature. |
| 13. David Daiches    | Literature and Society                   |
| 14. Edward Said (Ed) | Literature and Society                   |

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|----------------|--|
| 6. Arnold      | The Study of Poetry.   |
| 7. T.S. Eliot  | Tradition and the Individual Talent, and The Metaphysical Poets. |
| 8. F.R. Leavis | 'Keats'  |

**PAPER II : LITERARY CRITICISM  
(Compulsory)**

**Section A : Theory of Literature and Principles of Criticism.**

1. Nature and Function of Literature.
2. Changes in Literary Taste.
3. Literature and Psychology.
4. Literature and Science.
5. Poetry and Belief.
6. Form and content in Literature.
7. Literary Genres and Critical Terms.
8. Meaning and Function of Criticism
9. Types of Criticism. ( New Criticism, Deconstruction, Reader Response Criticism, Post- Colonial Theory)

**Section B :** History of Criticism with Special reference to Aristotle, Dryden, Johnson, Wordsworth, Coleridge, Arnold, T.S. Eliot and F.R. Leavis

**Texts Prescribed:**

- |               |   |
|---------------|---|
| 1. Aristotle  | Poetics   |
| 2. Dryden     | An Essay on Dramatic Poesy                              |
| 3. Johnson    | Preface to Shakespeare                                  |
| 4. Wordsworth | Preface to Lyrical Ballads                              |
| 5. Coleridge  | Chapters XIV, XVII, and XVIII from Biographia Literaria |

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**Pattern of the question Paper:**

The Paper will be divided into five units. In unit I there will be two questions on the theory of literature and candidates will be asked to attempt anyone. In Unit II out of two questions on the theory of criticism, candidates will have to attempt anyone. Unit III will consist of two questions on the critics from Aristotle to Dr. Johnson and candidates will be required to attempt anyone. In Unit IV out of two questions on the critics from Wordsworth to Leavis, candidates will have to attempt anyone. In Unit V candidates will be asked to write critical appreciation of two unseen passages (one verse passage and one prose passage) out of four passages set, Two each from verse and prose. Units I, II, III and IV will carry 18 marks each and unit V 28 marks.

Note: Classical Literary Criticism. A Penguin Publication edited by T.S. Dirsch and English Critical Texts, and O.U.P. Paperback (edited) D. J. Enright and Ernts Chickera, contain the prescribed texts.

**Books Recommended**

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|-----------------------|--|
| 1. Scott-James        | The Making of Literature                   |
| 2. David Daiches      | Critical Approaches to Literature          |
| 3. Wellek and Warren  | Theory of Literature.                      |
| 4. I. A. Richards     | Principles of Literary Criticism,          |
| 5. Brooks and Wimsatt | Literary Criticism: A Short History        |
| 6. Rajnath            | Essays in Criticism; Critical Speculations |
| 7. George Watson      | Literary Criticism.                        |
| 8. Saintsbury         | History of English Criticism.              |

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9. H. Coombs	Literature and Criticism
10. T.S. Eliot	The Use of Poetry and the Use of Criticism
11. M.H. Abrams	The Mirror and the Lamp: A dictionary of Literary Terms
12. Naresh Chandra	New Criticism
13. Terry Eagleton	Literary Theory: An Introduction
14. K. G. Srivastava	Aristotle's Doctrine of Tragic Katharsis: A Critical Study

### Paper III - Poetry From Spenser to Marvell (Optional)

#### Texts prescribed:

- Edmund Spenser (1521 - 99)** : The Faerie Queene Book I Cantos 1 to 4
- William Shakespeare (1564 -1616)**: (i) The Rape of Lucrece, (ii) Sonnets: (a) Shall I compare thee to a summer's day (No 18), (b) Since brass, nor stone, nor earth nor boundless sea- (No 65), (c) That time of year thou mayst in me behold -(No, 13), (d) When in the Chronicle of wasted time (No. 106) (e) Not mine own feers, nor the prophetic soul- (No, 107) (iii) Songs: (a) When daisies pled and via lets blue, (b) when Icicles bang by the wall', (c) You spotted snakes with double tongue' (9) Sigh no more, ladies, sigh no more, (e) It was a lover and his lass' (f) 'Blow blow thou winter wind.' (g) 'Under the greenwood tree', (h) O mistress mine, where are you roaming', (i) Come away, come away death', (j) 'when that I was and a little lily boy' (k) , Take O Take those lips away', (l) 'Hark I Hark the lark at heaven's gate sings' (m) 'Fear no more the heat O' the sun' and (n) 'When daffodils begins to flower.

- Thomas Campion (1567-1619)** (i) Follow the FairSun', (ii) Thou Art not Fair, (iii) 'Follow Your Saint', (iv) My Sweetest Lesbia, Let Us live and love, (v) Amaryllis (vi) Corinna, (vii) When Thou Must Home to Shades of Underground'. (viii) The Man of life Upright (ix) 'Never Weather-Beaten Sail', (x) 'Come, Cheerful Day (xi) there is None, oh None But you', (xii) 'Shall Come, Sweet Love, To Thee', (xiii) 'Sleep, Angry Beauty'. (xiv) 'Now Winter Nights Enlarge'. (xv) 'Come, Oh, Come My life's Delight'. (xvi) Thrice Toss These Oaken Ashes, (xvii) Never Love Unless You Can', (xviii) There is Garden in Her Face and (xix) Love Me or Not
- Benjamin Jonson (1572-1637)**: (i) 'Her Triumph'. (ii) That Women Are But Men's Shadows'. (iii) 'Song' (If, freely may discover) (iv) 'Song, To Celia, (Drink to me only with thine eyes), (v) 'Song: To Celia' (Kiss me, Sweet, the wary lover) (vi) Come My celia, Let Us Prove'. (vii) Fools' (viii) , Slow Slow Fresh Fount'. (ix) 'Hymn To Diana'. (x) 'The Glove', (xi) 'On My First Son'. (xii) 'Still to Be Near'. (xiii) 'Epitaph on S.P', (xiv) 'Epitaph on Elizabeth. L.H"
- Robert Herrick (1591-1634)** : (i) Corinna's going a-Maying (ii) To the Virgins to make much of Time' (iii) To the Western Wind' (iv) To Electra' (v) To Violets', (iv) 'Daffodils'. (vii) To Blossoms' (viii) The Primrose' (ix) 'The Funeral Rites of the Rose' (x) 'Cherry-Ripe', (xi) A Meditation for his Mistress' (xii) Dilight in Disorder', (xiii) Upon Julia's Clothes', (xiv) The Bracelet to Julis' (xv) 'To Daisies not to shut so soon' (xvi) The Nightpiece: 'To Julia' (xvi) 'To Music to become his Fever' (xviii) 'To Dianeme', (xix) 'To Oe one', (xx) 'To Anthea, who my command him

Anything (xxi) To the Willow-tree' (xxii) The Mad Maid's Song' (xxiii) 'Comfort to a Youth that had lost his Love' (xxiv) To Meadows' (xxv) 'A Child's Grace (xxvi) 'Epitaph upon a Child that died', (xxvii) 'His Winding-sheet' (xxviii) 'Litany to the Holy Spirit.'

6. **George Herbert** (1593-1633): (i) The Agonie (ii) Redemption (iii) 'Easter Wings' (iv) 'Affliction' (v) 'Prayer' (vi) The Temper' (vii) 'Jordan' (1) (viii) 'Deniall', (ix) 'Vanitie' (x) 'Vertue' (xi) The Pearl' (xii) 'Man' (xiii) 'Life', (xiv) 'Mortification' (xv) 'Jordon (II)', (xvi) 'Dialogue' (xvii) The Collar' (xviii) The & Pulley (xix) The Flower' (xx) 'Aaron', (xxi) The Forerunners' (xxii) 'Discipline I' (xxiii) 'Death' (xxiv) 'Love'.

7. \***John Milton** ( 1608-74) "On the Morning of Christ's Nativity, (ii) 'On his Twenty Third Birthday, (iii) The star that bids the shepherd fold' (A Mask from Comus), (iv) 'L' Allegro' (V) Il Penseroso' (vi) , Song from Arcades', (vii) Lycidas (viii) On His Blindness' (ix) Paradise Lost, Bk , I , 11, 1 to 26 & 242 to 363 : Bk. III, II 1 to 55; Bk , VII, II , 1 to 39 , and Bk, XII, II, 574 to 649, (x) Samson Agonistes, Last 51 lines beginning Monoc: come, Come, no time for Lamentation Now",

8. \***Andrew Marvell** (1621-78): (i) Dialogue between the Resolved Soul, and Created Pleasure (ii) , On a Drop of Dew, (iii) The Coronet', (iv) , Eyes and Tears', (v) Bermudas', (vii) 'A Dialogue between the Soul and Body, (vii) The Nymh complaining for the death of her Faun (viii) To his Coy Mistress'. (ix) The Fair Singer' (x) The Definition of Love' (xi) The Picture of Little T.C. in a Prospect of Flowers, (xii) The Moer to the Glow Worms

(xiii) The Garden'. (XIV) An Horation Ode upon Cromwell's Return from Ireland' Context questions will be set only from Shakespeare, Jonson, Herrick, Milton, and Andrew Marvell.

**Note:** *Fifteen Poets* contains all the prescribed poems of Shakespeare, (except The Rape of Lucrece) and Milton. *Elizabethan Lyrics* (edited) Norman Ault Contains all the Poems Prescribed from Campion and Jonson, *The Metaphysical Poets* edited by Helen Gardner, contains all the poems prescribed from Herbert and Marvell.

**Pattern of Question Paper:** The question paper will be divided into two sections. Candidates will be required to attempt five questions in all.

**Section A :** It will consist of one compulsory question carrying 28 (twenty eight) Marks. Candidates will be set six passages (two from Shakespeare and one each from Jonson, Herrick, Milton, and Marvell) out of which they will be required to explain four with reference to the context, adding critical comments wherever necessary **Section B :** Out of six questions on the poets and poems prescribed candidates will be required to attempt four there need not be a question on each prescribed poet. And some of the questions may require a knowledge of more than a single poet and also of the main trends, movements, themes, forms, and techniques in the poetry of the period Each Question in this section will carry 18 (eighteen) Marks

**Paper IV :** Poetry from Dryden to Blake (Optional) Texts prescribed:

1. \* **John Dryden** (1631-1700) : (i) Annus Mirabilis, Stanzas 128 to 132, and 278 to 281 , (ii) Absalom and Achitophel Pt. I, lines 150 to 197 and Pt. II lines 457 to 509 (iii) Mac Flecknoe, lines 1 to 30 (iv) Religio Laici, Lines 1 to 11, (V) The Hind and the Panther, I,



Lies 62 to 77 and III, lines 279 to 297. (vi) Prologue to Aurang-Zebe. (vii) "When I consider life" ( from Aureng-Zebe. Act iv, Sci. (viii) Epilogue to the Conquest of Granada (Second part beginning" They who have best Succeeded on the stage," (ix) Love is the madness which all lovers have', The Conquest of Granada Pt. II: Act., III sc. III, ten Lines) , (x) In wishing nothing e enjoy', Still most (The Indian' Emperor, IV I, eight lines), (xi) Ah Fading, Joy (from the Indian Emperor), (xii) To My Dear 'Friend, Mr. Congreve (xiii) Memory of Mr. Oldham, (xiv) Alexander's Feast or the Power of Music.

2. **Matthew Prior** (1664 -1721) : (i) , An English Padlock' (ii) To a Child of Quality Five Years Old, The Author then Forty, (iii) , A Letter to the Honourable Lady, Miss. Margaret Cavendish-Holies Harley, (iv) Written in the Beginning of Mezeray's History of France, (v) 'An Epitaph' (enterr'd beneath this Marble Stone (vi) Answer to Cale Jealous; (vii) Love, and Reason' (viii) For My Own Monument', (ix) Jinny the Just'
3. **Alexander Pope** (1688-1744), (i) 'Epistle to Arbuthnot, ( ii) Pastorals", (iii) The Dunciad, Bk. IV
4. \***James Thomson** (1700-1748). (i) , The Seasons;, (ii) The Castle of Indolence.
5. **Samuel Johnson**: (1709 -84) : (i) London (ii) The Vanity of Human Wishes
6. **Thomas Gray**: (1716-71) : Elegy Written in a Country Church-yard", ( iii) The Progress of Poesy'; (iii) The Bard'. (iv) , On a Favourite Cat Drowned in a Tub of Gold Fishes',

7. **William Collins** (1721-59) : (i) Ode to Evening (ii) The Passions A Ode for Muisic

8. **Oliver Goldsmith** (1728-74) : The Deserted Village

9. **William Cowper** (1731-1800) (i) 'A Epistle to Robert Loyd Esq' (ii) Alexander Selkirk" (iii) On the Loss of the Royal George (iv) Oh! For a Closer Walk with God: (v) God Moves in a Mysterious Way (v) 'Epitaph on a Hare', (vi) The Poplar Field (viii) The Diverting History of John Gilpin (ix) On the Receipt of My Mother's Picture (x) God Made the Country, (xi) England (xii) Poetic Pains (xiii) The Stricken Deer"; (xiv) The Post Boy (xv) Lines Written During a period of Insanity (xvi) The Castaway (xvii) To Mary"

10. **William Blake** (1757-1827) (i) Piping Down the Valleys Wild' (ii) The Lamb', (iii) The Little Black Boy', (iv) The Chimney Sweeper' (v) The Divine Image, From Songs of Innocence (vi) The Tyger', (vii) London, (viii) The Human abstract From Songs of Experience, (ix) Proverbs of Hell' context questions will be set only from Dryden Pope, Thomson, Gray, Cowper, and Blake.

**Note:** Fifteen Poets contains all the poems prescribed from Dryden and Cowper. The Oxford Book of Eighteenth Century Verse, edited David Nichol Smith contains the poems prescribed from Prior, Thomson, Johnson, Gray and Collins.

#### Pattern of the question Paper:

The question Paper will be divided into two sections. Candidates will be required to attempt five questions in all.

**Section A** : It will consist of one compulsory question carry-

ing 28 (Twenty eight) marks. Candidates will be set six passages (one each from Dryden, Pope, Thompson, Gray, Cowper and Blake) out of which they will be required to explain four with reference to the context, adding critical comments wherever necessary.

**Section B:** Out of six questions on the poets and poems prescribed candidates will be required to attempt four. There need not be a question on each prescribed poet. Some of the questions may require a knowledge of more than a single poet and also of the main trends, Movements, themes forms, and techniques in the poetry of the period. Each question in this section will carry 18 (eighteen) marks.

**Paper V. Nineteenth Century Longer (optional) Texts prescribed:**

1. **William Wordsworth** (1770-1850) : The Prelude, Bks. I & II
2. **George Gordon Byron** (1788-1824): The Vision of Judgement.
3. **Percy Bysche Shelley** (1792-1822) : (i) 'Adonais' (ii) Triumph of Life.
4. **John Keats** (1795-1821): Fall of Hyperion',
5. **Alfred Tennyson** (1809-92): In Memoriam'.
6. \* **Robert Browning** (1812-89) : (i) Andrea del Sarto (ii) Fra Lippo Lippi',
7. **Matthew Arnold** (1822-88)" Empedocles on Etna'.
8. \* **Dante Gabriel Rossetti** (1828-82) : The Blessed Damozel".
9. **Algernon Charles Swinburne** (1837-1909) : Ave at que Vale: In Memory of Charles Baudelaire.

10. \* **Gerard Manley Hopkins** ( 184-4-89) : The Wreck of the Deutschland

11. \***Francis Thompson** (1859-1907) : The Hound of Heaven'.  
Context questions will be set only from Shelley, Keats, Browning, Rossetti, Hopkins and Thompson.

**Objective:** The difference between the long poem and the short is not only of length but also of range, complexity and depth, the structure of the long poem is more intricate and therefore at first more baffling, perhaps provides more enduring satisfaction, The student, through a careful study of the poems prescribed is expected to understand the nature of long poem and of the challenge it poses before the poet. In the bringing together of a larger corpus of experience and thought together at one point.

**Pattern of question Paper :** The question paper will be divided into two Sections. Candidates will be required to attempt five question in all.

**Section A :** It will consist of one compulsory question carrying 28 (Twenty eight), marks, candidates will be set six passages (one each from Shelley, Keats, Browning, Rossetti, Hopkins, and Thompson) out of which they will be required to explain four with reference to context adding critical comments wherever necessary.

**Section B :** Out of six questions on the poems/poets prescribed candidates will be required to attempt four. There need not be a question on each prescribed poem./poet. Some of the questions may require a knowledge of more than a single poet/Poem and also of the main themes, forms and techniques found in the longer poems of the period. Each question in this section will carry 18 (Eighteen) marks.

**Paper VI Twentieth Century Poetry (optional) Texts prescribed:**

1. **\*Thomas Hard (1840-1928)** : The Darkling Thrush', (ii) To an Unborn Pauper Child" (iii) The Last Chrysanthemum;, (iv) The Ruined Maid', (v)' In Tenebris'. (vi) The Soul of the Slain', (vii) The Oxen', (viii) The Man He Killed' (ix) In Time of The Breaking of Nations', (xii) Towards. '(xiii) No Buyers Street Scene (xiv) Channel Fring , (xv) The Convergence of the Twain'
2. **\*William Butler Yeats (1835-1839)** : (i) The Lake Isle of Innisfree, (ii) When You Are Old', (iii) The Song of Wandering Aengus', (iv) No Second Troy. (v) The Wild Swans at Coole. (vi) In Memory of Major Robert Gregory. (vii) An Irish Airman Foresees His Death, (viii) Nineteen Hundred and Nineteen. (ix) Toer. (x) Among School Children. (xi) A Dialogue of Self and Soul', (xii) Crazy Jane Talks to the Bishop, (xiii) I am of Ireland . (xiv) The Three Bushes. (xv) The Wild Old Wicked Man (xvi) News for the Delphic Oracle, (xvii) Politics.
3. **\*Walter de la Mare (1873-1956)** : The Bottle, (ii) The Listeners, (iii) Sunk Lyonesse (iv) Night (v) The Children of Stare, (vi) A Portrait (vii) The Round.
4. **\*Thomas Stearns Eliot (1888-1965)** : (i) The Love Song of J. Alfred Prufrock. (ii) Portrait of Lady (iii) Gerontion (iv) Ash Wednesday. (v) Journey of the Magi.
5. **Wilfred Owen ( 1893-1918)**, (i) Greater Lover (ii) The Send Off, (iii) The Show (iv) Apologia pro Poemate meo,(v) Dulce Et Decorum Est, (v) Anthem for Doomed Youth (vii) Arms and the Boy, (viii) Strange Meeting (ix) On Seeing a Piece of Our Artillery Brought into Action (x) Insensibility.
6. **Robert Graves (1895-1985)** : (i) Interruption (ii) Ogres and Pygmies (iii) Rocky Acres, (iv) A Love Story, (v) The Eremites (vi) Warning to Children, (vii) Sea Side (viii) To Juna at the Winter Solstice,
7. **\*Wystan Hugh Auden (1907-73)**; (i) Petition, (ii) Muse Des Beaux Arts, (iii) Paysage Moralise. (iv) I n Memory of W. B. Yeats, (v) Lay Your Sleeping Head, My Love (vi) The Unknown! Citizen ,(vii) O What is That Sound (viii) O Where Are You Going (ix) Consider, (x) The Shield of Achilles, (xi) Precious Five, (xii) September 1, 1939', (xiii) Nones
8. **Dylan Thomas (1914-53)**, (i) The Force That through the Green Fuse Drives the Flower (ii) The Hunchback in the Park', (iii) Light Breaks Where No Sun Shines'. (iv) If I Were Tickled by the Rub of Love', (v) Twenty four Years Remind the Tears of My Eyes'. (vi) And Death Shall Have No Dominion, (vii) After the Funeral' (viii) A Refusal to Mourn the Death by Fire of a Child in London (ix) Poem in October'. (x) Fern Hill; (xi) Do Not Go Gentle into That Good Night'
9. **Philip Larkin (1922-86)** : (i) Days, (ii) Poetry of Departure, (iii) Toad, (iv) Toads Revisited. (v) At Grass (vi) Here, (vii) The Whitsun Wedding, (viii) An Arundale Tomb', (ix) Church Going', (x) Lines on a Young Lady's Photograph Album.
11. **Ted Hughes (1930-198)** (i) November (ii) But Frog (iii) Pike, (iv) An Otte, (v) Esther's Tormact', (vi) Hawk Roosting (vii) View of a Pig', (viii) The Thought Fox (ix) The Jaguar (x) Wind, (xi) Thistles', (xii) Full Moon and Little Frieda

Context questions will be set only from Hardy, Yeats, De la Mare, Eliot, WH Auden, and Dylan Thomas.

**Pattern of the question Paper:** The question Paper will be divided into two Sections. Candidates will be required to attempt five questions in all.

**Section A:** It will consist of one compulsory question carrying 28 (twenty eight) marks. Candidates will be set six passages (from seven Poets mentioned above of which they will be required to explain four with reference to the context, adding critical comments wherever necessary.

**Section B:** Out of six questions on the poets and poems prescribed candidates will be required to attempt four. There need not be a question on each prescribed poet and some of the questions may require a knowledge of more than a single poet and also of the main trends, movements, Themes, forms, and techniques in the poetry of the period, Each question in this section will carry 18 (eighteen) marks.

N.B. : The pocket book of modern verse, ed. Oscar Williams, contains all the poems prescribed from Hardy, De la Mare, Woven, Graves, and Auden and much of Yeats and Dylan Thomas.

**Paper VII Elizabethan and Jacobean Drama (optional Texts Prescribed):**

1. Thomas Kyd (1558-95) : The Spanish Tragedy (1539 ?)
2. Christopher Marlowe (1564-93) : Edward II (1593)
3. William Shakespeare (1564-1616) King Lear (1605-6?)
4. William Shakespeare: The Tempest (1611-7)
5. Thomas Dekker(1570 -1632): The Shoemaker's Holiday 1600)

6. Benjamin Jonson (1572-1637) " Every Man in His Humour (1598)
7. Thomas Middleton (1580-1627) " Women Beware women (1621).
8. John Webster (1580? -1625?) The Duchess of Malfi (1613?)

N. B. Spanish Tragedy, King Lear, Every Man in his Humour and the Duchess of Malfi are prescribed for detailed study. Passages for explanation will be set from these texts only.

**Pattern of the question Paper:**

The question paper will be divided into two sections candidates will be required to answer five questions in all **Section A:** Will consist of one compulsory question carrying 28 marks. Candidates will be required to explain four passages with reference to context adding critical comments wherever necessary. Two passages will be set from each of the four plays prescribed for detailed study. Candidates will be asked to choose one passage from each play.

**Section B:** Out of six questions on the authors-texts prescribed candidates will be asked to attempt four. There need not be a question on each prescribed author/text and some or all the questions may require a knowledge of more than a single author/ text and also of the main trends, more than a single author/text and also of the main trends, movements, themes, forms and techniques of drama belonging to this period. Each question in this section will carry 18 (Eighteen) marks.

**Paper VIII 17th & 18th Century Drama (optional)**

**Texts prescribed:**

1. \*John Milton (1608-74): Samson Agonistes (1671)
2. \*John Dryden ( 1631-1700) : The Conquest of Granada ( 1669- 70)

3. \*William Wycherley (1640-1716) U The Country Wife ( 1672-78)
4. Thomas Oway ( 1652-85): Venice Preserved ( 1682)
5. George Farquhar ( 1678-1707) : Beaux Stratagem ( 1707)
6. \*John Gay ( 1685-1732): The Beggar's Opera (1728)
7. Oliver Goldsmith ( 1730-74) : She Stoops to Conquer ( 1773)
8. Richard Brinsley Sheridan ( 1751-1816) : School for Scandal ( 1777)

\*N.B. Samson Agonistes, The Conquest of Granada, The Country Wife and the Beggar's Opera are for detailed study. Passages for explanation will be set from these texts only

**Pattern of the question Paper:** The question paper will be divided into two sections. Candidates will be required to answer five questions in all.

**Section A:** It will consist of one compulsory question carrying 28 marks. Candidates will be required to explain four passages with reference to the context adding critical comments wherever necessary. Two passages will be set from each of the four plays prescribed for detailed study. Candidates will be asked to choose one passage from each play.

**Section B :** Out of six questions on the authors/texts prescribed candidates will be asked to attempt four. There need not be a questions on each prescribed author/text and some or all the questions may require a knowledge of more than a single author/text and also of the main trends, movements, themes, forms and techniques of drama belonging to this period. Each question this section will carry 18 (Eighteen) marks

**Paper IX: Twentieth Century Drama (Optional) Texts prescribed:**

1. George Bernard Shaw ( 1856-1950) : Candida (1998)

2. William Butler Yeats ( 1865-1939) : The Countess Cathleen (1892)
  3. \*John Millington Synge ( 1871-1909) : The Playboy of the Western World (1907)
  4. \*Thomas Stearns Eliot ( 1888-1965) : The Family Reunion (1939)
  5. Christopher Fry (b. '1907) The Lady's not for Burning (1938)
  6. \*John James Osborne ( b. 1929) : Look Back in Anger ( 1956)
  7. Harold Pinter (b. 1930) : The Birthday Party ( 1957) .
  8. Arnold Wesker ( b. 1932) : Roots ( 1959)
- N. B. Candida, The Playboy of the Western World. The Family Reunion and Look Back in Anger are for detailed study. Passages for explanation will be set from these texts only.

**Pattern of the question Paper:** The question paper will be divided into two sections. Candidates will be required to answer five questions in all.

**Section A :** It will consist of one compulsory question carrying 28 (Twenty Eight) marks. Candidates will be required to explain four passages with reference to the context adding critical comments wherever necessary. Two passages will be set from each of the four plays prescribed for detailed study. Candidates will be asked to choose one passage from each play.

**Section B :** Out of six questions on the authors/texts prescribed candidates will be asked to attempt four. There need not be a question on each prescribed author/text. Some or all the questions may require a knowledge of more than a single author/text and also of the main trends, movements, themes, forms and techniques of drama belonging to this period. Each question in this section will carry 18 (eighteen) marks.

**Paper X: Nineteenth Century Prose (Optional) Texts prescribed:**

1. \* Charles Lamb ( 1775-1834) : Essays of Elia ( 1823).
2. William Hazlitt ( 1778-1839) : Lectures on English Poets (1818- 19)
3. Thomas De Quincey ( 1785-1859) : Confessions of an English Opium Eater ( 1822, Enlarged ed. 1856)
4. Thomas Carlyle ( 1795-1881) : Past and Present (1843)
5. John Stuart Mill ( 1806-73) : The Subjection of Women ( 1856)
6. \*John Ruskin ( 1819-1900) " The Crown of Wild Olive (1866)
7. \*Matthew Arnold ( 1822-88) " Culture and Anarchy (1869)
8. \*Walter Horatio Pater ( 1839-94): Appreciation with an Essay on Style ( 1889)

N.B. Essays of Elia, The Crown of Willd Olive, Culture and Anarchy and Appreciations with an Essay on Style are prescribed for detailed study.

Passages for explanation will be set from these texts only. **Pattern of the question Paper:** The question Paper will have two Sections. In all five questions have to be attempted.

**Section A :** It will have one compulsory question carrying 28 marks. Candidates will be required to explain four passages with reference to the context adding critical comments where necessary. Two passages will be set, from each of the texts prescribed for detailed study. Candidates will have to choose one from each.

**Section B:** Out of six questions on the authors/texts prescribed four will have to be attempted. There need not be a question on each prescribed author/text. Some or all the question may require an knowledge of more than a single author/text and also of the main trend. Techiquines of English prose of the period. Each Question in this section will carry 18 marks.

**Paper XI : Eighteenth Century Fiction (Optional)**

**Texts prescribed:**

1. **Daniel Defoe** (16607-1731): Robinson Crusoe (1719)
2. **Jonathan Swift** ( 1667-1745)" Guliver's Travels ( 1726)
3. **Samuel Richardson** (1689-1761): Pamela ( 1740-41)
4. **Henry Fielding** (1707-54) : Tom Jones (1749)
5. **Laurence Sterne** ( 1713-68) " Tristram Shandy ( 1760. 67)
6. **Tobias George Smollet** ( 1721-71): Humphry Clinker ( 1771)
7. **Walter Scott** ( 1771-1832) : Ivanhoe ( 1819)
8. **Matthew Gregory Lewis** (1775-1818) : The Monk (1796)

**Pattern of the question Paper:** Candidates will have to attempt five questions out of eight. There need not be a question on each prescribed author/text and some of the questions may require a knowledge of more than a single author/text and also of the main trends, movements, theme, forms and technique in English Fiction of the period, No Context question will be set in this paper. All questions will carry equal marks.

**Paper XII : Nineteenth Century Fiction (Optional)**

**Books prescribed:**

1. **Jane Austen** (1775 -1817) : Pride and Prejudice (1813)
2. **William Makepiece Thackeray** (1811-63) : Vanity Fair, A Novel Without a Hero (1847-48)
3. **Charles Dickens** ( 1&12-70): Bleak House ( 1852-5.3)
4. **Anthony Trollope** ( 1815-82) : Barchester Towers ( 1857)
5. **Emile Bronte** ( 1818-48) : Wuthering Heights ( 1847)
6. **George Eliot** ( 1819-80) ; Adam Bede ( 1859)

7. George Meredith ( 1828-1909) : The Egoist ( 1879)
8. Thomas Hardy ( 1840-1928) : Far from the Madding Crowd (1847).

**Pattern of the question paper:** Candidates will have to attempt five questions out of eight. There need not be a question on each prescribed author/text. Some of the questions may require a knowledge of more than a single author/text and also of the main trends, movements, theme, forms and technique in English Fiction of the period. No context question will be set in this paper. All questions will carry equal marks.

#### **Paper XIII; Twentieth Century Fiction ( Optional)**

##### **Texts prescribed:**

1. Henry James ( 1843-1916) : The Portrait of a Lady ( 1881)
2. Joseph Conrad ( 1857-1924) : Lord Jim ( 1900)
3. John Galsworthy ( 1867-1933) : The Man of Property ( 1906)
4. James Joyce ( 1882-1941) : Dubliners ( 1914)
5. Virginia Woolf ( 1882-1941) : To the Lighthouse ( 1927)
6. David Herbert Lawrence ( 1885-1930) : Women in Love ( 1920)
7. Graham Greene (b. 1904) : The Heart of the Matter ( 1948)
8. William Golding (b. 1911): Lord of the Flies (1954)

**Pattern of the question-paper:** Candidates will have to attempt five questions out of eight. There need not be a question on each prescribed autor/text. Some of the questions may require a knowledge of more than a single author/text and also of the main trends, movements, theme, forms and technique in English Fiction of the period. No context question will be set in this paper. All questions will carry equal marks.

#### **Paper XIV Modern European Drama (Optional)**

##### **Texts prescribed:**

1. Henrik Ibsen (1828-1906): An Enemy of the People (1882)

2. August Strindberg (1849-1912) : Miss Julie (1888)
3. Anton Pavlovich Chekhov (1860-1904): The Cherry Orchard (1904)
4. Luigi Pirandello (1867-1936) Six Characters in Search of an Author (1921)
4. Bertolt Brecht (1898-1956): Caucasian Chalk Circle (1948)
5. Frederigo Garcia Lorca (1899-1936) : Blood Wedding (1933)
6. Jean-Paul Sartre (1905-80) : In Camera (1944)
7. Eugene Ionesco (b.1912): The Chairs (1951)

**Pattern of the question paper:** Candidates will be required to attempt five questions out of eight. There need not be a question on each prescribed author /Text. Some of the questions may require a knowledge of more than a single author/text and also the main trends, Movements and forms in modern European Drama. All question will carry equal marks.

#### **Paper XV : American Fiction ( Optional)**

##### **Text prescribed:**

1. Herman Melville (1819-91): Moby Dick ( 1851)
2. Nathaniel Hawthorne ( 1804-64) : The Scarlet Letter ( 1850)
3. Mark Twain (Samuel Long horne Clemens) (1835-1910): The Adventures of Huckleberry Finn ( 1884)
4. Henry James (1843-1916) : Daisy Miller (1879-1909) & The Art of Fiction ( 1888)
5. Stephen Crane (1871-1900) : Maggie: A Girl of the Streets (1893) The Open Boat (1898, The Blue Hotel" ( 1898)
6. William Faulkner (1897-1962) : As I Lay sying (1930)
7. Ernest Hemingway (1898-1961): Thesun Also Rises (1926)
8. Saul Bellon (8. 1915) : Mr. Sammler's Planet ( 1970)

**Pattern of the Question Paper:** Candidates will be required to

attempt five questions out of eight. There need not be a question on each prescribed author/Text. Some of the questions may require a knowledge of more than a single author/text and also of the main trends. Movements theme, forms and techniques in American Fiction of the period. No context question will be set in this paper. All questions will carry equal marks.

**NOTE:** Nation and Region (1860-1900) Volume III of American Literature Survey Contains the prescribed writings of Henry James and Stephen Crane.

**Paper xvi: American Poetry and Drama (Optional)**

**Texts Prescribed:**

1. **Walt Whitman** (1819-92) (i) Song of Myself (ii) There was Child Went Forth' (iii) Crossing Brooklyn Ferry (iv) Out of the Cradle Endlessly Rocking, (v) Facing West from California's Shores (vi) A Hand Mirror (vi) When Lilacs Last in the Dooryard Bloomd' (vii) The Wound Dresser and (ix) Passage to India.
2. **Emily Dickinson** (1830-1886): (i) Sic. Transit Gloria Mundi (ii) The Morns are Meeker than They Were, (iii) I Never Lost as Much but Twice, (iv) If I should Die, and You Should Live, (v) Papa Above (vi) Success is Counted Sweetest, (vii) Arcturus is His Other Name, (viii) Exultation is the Going (ix) I Never Hear the Word Escape (x) Some Things that Fly There Be (xi) My Nosegays Are for Captive, (xii) To Fight Aloud is Very Brave (xiii) These are the days When Birds Come Back, (xiv) Just Lost When I Was Raved I', (xv) 'A wounded Deer Leaps Highest', (xvi) If I Shouldnot Be Alive, (xvii) Faith is a Fine Invention', (xviii) It's Such a little Thing to Weep', (xix) The Thought Beneath So Sight Film, (xx) Come Slowly, Eden

(xxi) Did the Herebeil Loose Her Girdle, (xxii) Taste a Liiquar Never Brewed (xxiii) Saviour I've No one Else to Tell', (xxiv) God Permits Industrious Angels', (xxv) I Like a Look of Agony (xxvi) Hope is the Thing with Feathers' (xxix) There's a Certain Slant of Light, (xxx) 'The Robin's My Critain for Tune'; (xxxi) I'm Nobody I who are You?' (xxxii) I Reason Earth is Short, (xxxiii) The Soul Selects Her Own Society, (xxxiv) The Day Come Slow, Selects Her Own Society, (xxxiv) The Day come Slow, Till Five O'Clock, (xxxv) I'll Tell Your How the Sun Rose, (xxxvi) There Came a Day At Summer's Full', (xxxvii) Some Keep the Sabbath Going to Church', (xxxviii) A Bird Came Down the Walk', (xxxix) The Grass So Little has to Do (xi) Its Not that Dying. Hurts us So', (xii) I Know That He Exists, (xlii) After Great Pain a Formal Feeling Comes', (xliii) I Dreaded the First Robin So I' (xiv) What Soft Cherubic Creatures'. (xiv) The First Day's Night had Come', (xv) Twas Like a maelstrom, with a norch'. (xvii) Much madness; Divinest sense', (xiviii) Prayer is the Little Implement', (xlix) This is My Letter to the World'. (L) , I Died for beauty but ways Scarce'. (ii) A Wife at Daybreak I Shall be (iii) I Heard a Fly Buzz When I Died'. (iii)I's Little I Could Care for Pearls' (iv) I have No Time to Hate, Because', (iv) At Least to Pray is Left, & (vi) I' am Ceded" I've Stopped Being Theirs.

3. **Edwin Arlington Robinson** (1869-1935): (i) Supremacy (ii) The House on the Hill', (iii) Credo'. (iv) George Crabbe'. (v) John Evereldown', (vi) 'Aaron Stark'. (vii) Zola' (viii) The Clerks (ix) Dear Friends' (x) The Dead Village (xi) Luke Havergal" (xii) Cliff Klingenhagen', (xiii) Richared Cory', (xiv) Reuben



Bright', (xv) The Women and the Wife', (xvi) Minivan Chervy (xvii) Doctor of Billards (xviii) For a Dead Lady, (xix) How Anuandaie Went Out (xx) Cassandra, (xxi) Eros Turannos', (xxii) Flammonde', (xxiii) Beicik Finzer', (xxiv) Vetern Sirens', (xxv) The Man Against the Sky', (xxvi) The Mill', (xxvii) Mr. Flood's Party', (xxviii) New England', & (xxix) 'Karma'.

4. **\*Robert Frost** (1874-1963) : (i) Mowing (ii) Reluctance (iii) The Death of the Hired Man'. (iv) 'Mending Wall' (v) 'After Apple-Picking'. (vi) The Road Not Taken (vii) Birches'. (viii) The Oven Bird (ix) The Need of Being Versed in Country Things' (x) Fire and Ice', (xi) Stopping by Woods on a Snowy Evening, (xii) Once by the Pacific', (xiii) Spring Pools', (xiv) Tree at My Window', (xv) Two Tramps in Mud Time', (xvi) Neither Out Far Nor in Deep (xvii) Desert places (xviii) Departmental'. (xix) Come in (xx) The Gift Outright'
5. **\*Wallace Stevens** (1879-1955) : (i) The Worms At Heaven's Gate, (ii) A High Tones Old Christian Woman', (iii) The Emperor of Ice Cream'. (iv) Peter Quince at the Clavier'. (v) sunday Morning, (vi) Anecdote of the Jar'. (vii) Thirteen Lays of Looking at a Blackbird. (viii) A Post card from the Volcano, (ix) Of Modern Poetry, (x) A Rabbit as King of the Chosts., (xi) The World as Meditation'.
6. **James Langston Hughes** (1902-67) : (i) The Negro Speaks of Rivers', (ii) Mother to Son'. (iii) Jazzonia (iv) Dreem Variation (v) I Too (vi) The Weary Blues'. (vii) Cross' (viii) Brass Spittoons', (ix) Harlem'. (x) Theme for English B', (xi) Simple on Indian Blood', (xii) Sailor Ashore'

7. **Eugene O' Neill** (1885-1953) : The Hairy Ape (1922)

8. **\*Tennessee William** (b. 1914) : The Glass Menagerie (1945)

9. **\*Arthur Miller** (b 1916) : Death of a Salesman (1949)

Note: Nation and Region 1860-1900 (vol. III of American Literature Survey Edited by Stern and Gross) contains all the poems prescribed from Emily Dickinson and the Twentieth Century (vol. IV) of Also contains all the Poems/ Play of Edwin Arlington Robinson, Robert Frost, Wallace Stevens, Langston Hughes, and Eugene O' Neill prescribed for study.

Passages for explanation will be set only from the prescribed poems/Plays of Walt Whitman, Robert Frost, Wallace Stevens, Eugene O' Neill, Arthur Miller and Tennessee Williams.

#### **Pattern of the Question Paper:**

The question paper will be divided into three sections. Candidates will be required to attempt five questions in all.

**Section A** will consist of one compulsory question carrying 28 marks. Candidates will be set six passages out of which they will be required to explain four with reference to the context adding critical comments wherever necessary.

**Section B:** Out of four questions on the Poets/ Poems prescribed candidates will be required to attempt atleast two and not more than three. There need not be a question on each prescribed poet. Some of the questions may require a knowledge of more than a single poet and also of the main trends, movements and forms of American Poetry belonging to the period, Each question in this section will carry 18 ( eighteen) marks.

**Section C:** Out of three questions on the dramatists / Plays prescribed candidates will be required to attempt at least one and not more than two. There need not be a question on each

prescribed dramatis/play and some of the questions may require a knowledge of more than a single dramatist/Play and also of the main trends movements and form of American Drama in the Twentieth Century. Each Question in this section will carry 18 (eighteen) marks.

**Paper XVII: Indian Literature in English Poetry & Fiction**  
(optional)

Text prescribed:

**Poetry**

1. **Toru Dutt** (1856-77): Ancient Legends and Ballads of Hindustan (1882)
2. **Rabindranath Tagore** (1861-1941): Gitanjali (1912)
3. **Sarojini Naidu** (1879-1949): The Sceptred Flute (1936)  
From Ten Twentieth Century Indian Poets edited by R. Parthasarathy and published by O.U.P. 1976, The Following:
4. **Nissim Ezekiel** (1924-2004) : (i) Enterprise, (ii) Philosophy', (iii) 'Night of the Scorpion (iv) Poet, Lover, Birdwatcher', (v) The Visitor', (vi) Background Casually' (vii) Goodby Party for Miss Pushpa T. S. (viii) Poem of The separation.
5. **Jayanta Mahapatra** (b. 1928) : (i) Indian Summer' (ii) A Missing Person', (iii) The Whorehouse in a Calcutta Street'. (iv) The Logic (v) Grass', (vi) 'Lost'.
6. **A. K. Ramanujan** (1929-1993) : (i) Looking for a Cousin on a Swing', (ii) 'A River', (iii) Of Mothers, among Other, Things, (iv) 'Love Poem for a Wife-1', (v) 'Small-Scale Reflection, on a Great House', (vi) 'Obituary'.
7. **Arun Kolatkar** (b. 1932): (i)' The Boatrid', (ii) From Jejuri'.

8. **Kamla Das** (1934-) : (i) " The Freaks (ii) My Grandmother's House', (iii) A Hot Noon in Malabar'. (iv) The Sunshine Cat'. (v) The Invitation', (vi) The Looking Glass

**Fiction :**

9. **Mulk Raj Anand** (1905-2004) : The Untouchable (1935).
10. **R. K. Narayan** ( 1907-2001) : The Guide (1959)
11. **Raja Rao** (1909-2006): Kanthapura (1938)
12. **Bahabani Bhattacharya** (1906-1998): He Who Rides a Tiger (1954)
13. **Manohar Malgaonker** ( b. 1913) A Bend in the Ganges (1965)
14. **Anita Desai** (b.1937) : The Fire on the Mountain (1977) .

**Pattern of the question paper:** The question paper will be divided into two sections. Candidates have to answer at least two questions from each section and five questions in all. Each question will carry 20 (twenty) marks. There will be no context question in this paper. In

**Section A** there will be four questions on the poets/ poems prescribed. In **Section B**. There will be four questions on the Novels Novelists prescribed. There need not be a question on each prescribed author/text and some of the questions may require a knowledge of more than a single author/text.

**Papers XVIII : Indian Literature in English Discursive Prose**  
(optional) Texts prescribed:

1. **Rabindranath Tagore** (1861-1941) : The Religion of Man (1931)
2. **Vivekananda** ( 1863-1902) : (i) Addresses at the Parliament of Religions, (ii) The Secret of Work (iii) The Ideal of Karma- Yoga, (iv) The First Step to Bhakti (v) The Teacher of Spirituality (vi) The Need of Symbols, (vii) The Aim of Raja

Yoga, (viii) Hints on Practical Spirituality (ix) The Vedant Philosophy (x) At Harward University Discussion, (xi) Maya and Illusion. (xii) The Real and the Apparent man. (xiii) The Atman. (xiv) The Atman; its Bondage and Freedom, (xv) The Ideal of a Universal Religion, (xvi) First Public Lecture in the East, (xvii) Reply to the Address Rammad (xviii) The Mission of the Vedanta, (xix) Vedanta and its Application to Indian Life. (xx) The Work before Us. (xxi) The Vedanta, (xxii) The Future of India, (xxiii) Reply to the Calcutta Address, (xxiv) The sales of India, (xxv) Christ, the Messenger (xxvi) My Master (xxvii) Lord Buddha (xxviii) The Symbols aum. (xxix) Sannyas : Its Ideal and Practice, (xxx) Thoughts on the Gita, (xxxi) India's Mission. (xxxii) The Abroad and the Problems at Home, (xxxiii) On the Bounds of Hinduism. Selection from Swami Vivekanand, Sixth edition (Advaita Ashrama: 1975) Contains all the selected pieces from Swami Vivekananda.

3. **Mohandas Karam Chand Gandhi** (1969-1948) : The Story of My Experiments with Truth, Vols. I & II, (1927, 1929),
4. **Sri Aurobindo** (1872-1950) : Foundation of Indian Culture.
5. **Ananda Coomarswamy** (1877-1947), The Dance of Shiva.
6. **Jawaharlal Nehru** (1839-1964) : The Discovery of India (1946)
7. **J. Krishnamurti** (1895-1986) The First and Last Freedom (1964)
8. **Nirad C. Chaudhuri** ( 1897-1999) The Autobiography of an Unknown Indian (1951)

#### Pattern of the question Paper:

The candidate is required to be aware of the Historical background of the time from the Bengal Renaissance to the present in which and of the writings through which modern India comes to consciousness of itself. This Paper is predicated on the assumption that a knowledge of the historical background is essential to, but

incomplete without, a familiarity with the writings in which this historical experience is articulated. Shaped, made available to thought. The course is designed to trace the emergence of the modern Indian awareness. Starting with the spirituo-educational Bengal Renaissance, it traces through a sequence of representative prose- writings, the evolving indigenou identity which, gathering stimulus from the new Nationalism of the 1880's expresses itself in a unique enlightenment and a new spiritual and emotional autonomy (Vivekananda, Tagore, Aurobindo, Coomaraswamy and achives complete confidence in the neo Nationalism of Gandhi and Nehru. Finally the course provides a brief exposure to contemporary social analysis and social criticism in the writing of Nirad Chaudhuri and to a vision Trancending all boundaries, even of nation and religion in J. Krishnamurti.

Candidates will be required to attempt five questions out of eight. There need not be a question on each author/text. Some of the questions may require knowledge of more than single author/ text and of the historical background. No context question will be set in this paper. All questions will carry equal marks.

#### Paper XIX: literature on India (optional)

##### Texts Prescribed:

##### Indian Writing in English Translation

1. **Premchand** ( 1880-1936) Godan (1933) Gift of a Cow
2. **Manik Bandhopadhyaya** (1908-56) : Putulnacher litkath (1936) /A Puppet's Tale.
3. **Birendrakumar Bhattacharya** (b. 1917) : Mritunjaya.
4. **U. R. Anantamurti** ( b. 1932) Sanskara

##### English Writing about Indian Sub continent

1. Rudyard Kipling (1865-1936): Kim (1901)
2. E.M. Forster (1879-1970): A Passage to India (1924)
3. George Orwell (1903-50): Burmese Days (1934)
4. Paul Scott (1920-78): The Jewel in the Crown (1966)

#### Pattern of the Question Paper:

The two sets of books look at the same reality India in the early twentieth century - from two cultural perspectives. The course is intended to induce in the student a comparative outlook. The questions will require a candidate to compare perspectives attitudes, and the treatment of themes, relationships, etc. Candidates have to answer four questions out of seven. Each question will carry 25 (twenty five) Marks. There will be no context question in this paper.

#### Paper XX. Shakespeare (optional)

##### Texts prescribed:

##### The Following plays of William Shakespeare ( 1564-1616) :

1. Henry IV Part 1(1591-92)
2. Romeo and Juliet ( 1694-95)
3. Richard II (19595-96)
4. A Midsummer Night's Dream (1595-96)
5. Twelfth Night: or What You Will ( 1599-1600)
6. Measure for Measure (1604-5)
7. Othello (1604-5)
8. Antony and Cleopatra ( 1606-7)

Note: Henry IV Part I, Twelfth Night, Othello, and Antony and Cleopatra are prescribed for detailed study. Passages for explanation will be set from these four texts only.

#### Pattern of the question paper:

The question paper will be divided in three sections, Candidates will be not required to attempt five questions in all. **Section A** will consist of one compulsory question carrying 28 (Twenty eight) marks, candidates will be required to explain four passages with reference to the context adding critical comments, wherever necessary. Two passages will be set from each of the four plays prescribed for detailed study. Candidates will be required to choose one passage from each play. **Section B:** Out of six question on the texts prescribed candidates will be asked to attempt three. There need not be a question on each prescribed text.

Some of the questions may require a knowledge more than a single text. **Section C:** Out of two questions set in this section candidates have to answer anyone. Answering questions from this section will require an awareness of the total body of Shakespeare's works, a knowledge of Elizabethan society cosmology, Dramatic traditions and theatrical conventions, Each question in section B and C will carry 18 (eighteen) marks.

#### Paper XXI: Milton (optional)

Texts prescribed from John Milton (1608-74):

1. Comus (1634)
2. Paradise Lost (1667)
3. Samson Agonistes (1671)

#### Pattern of the question paper:

The question paper will be divided into two sections. Candidates will be required to answer three questions in all : one from Section A and two from Section B. **Section A :** In this section there will be two questions on the development of the author's sensibility, and style and form, the problems he poses and the difficulties he surmounts. Candidates will be required to answer

any one of these questions. Each question in this section will carry 40 (forty) marks. **Section B:** Out of four questions set in this section a candidate has to answer any two. Each question will carry 30 (thirty) marks and each question will be based on one or more of the works prescribed. There need not be a question on each prescribed text.

#### **Paper XXII: Swift (optional)**

##### **Texts prescribed: .**

The complete prose and poetry of Jonathan Swift (1687 to -1745)

##### **Pattern of the question paper:**

The question paper will be divided into two sections. Candidates will be required to answer three questions in all ; one from **Section A** and two from **Section B**. **Section A:** In this section there will be two questions on the development of the author's sensibility, and style and form the problems he poses and the difficulties he surmounts. Candidates will be required to answer anyone of these questions. Each question in this section will carry 40 (forty) marks, **Section B:** Out of four questions set in this section a candidate has to answer any two. Each question will carry 30 (thirty) marks and each question will be based on one or more of the works prescribed. There need not be a question on each prescribed text.

#### **Paper XXIII: Pope (Optional)**

##### **Texts prescribed:**

The following works of Alexander Pope (1688-1744) :

1. An Essay on Criticism (1771)
2. Windsor Forest (1713)
3. The Rape of the Lock (1714)
4. The Dunciad (1728-42)

5. Moral Essays (1731-354)
6. Imitations of Horace (1733)
7. An Essay on Man (1733-34)
8. Epistle to Dr. Arbuthnot (1735)
9. Epilogue to The Satires (1738)

##### **Pattern of the Question Paper:**

The question paper will be divided into two sections. Candidates will be required to answer three questions in all one from section A and two from Section B. **Section A:** In this section there will be two questions; on the development of the author's sensibility, and style and form, the problems he poses and the difficulties he surmounts. Candidates will be required to answer anyone of these question. Each question in this section will carry 40 (forty) Marks. **Section B :** Out of four questions set in this section a candidate has to answer any two. Each question will carry 30 (Thirty) marks and each question will be based on one of more of the works prescribed. There need not be a question on each prescribed text.

#### **Paper XXIV: Wordsworth (Optional)**

##### **Texts prescribed:**

1. The poems and the Prefaces of William Wordsworth (1770-1850) published in the three editions of Lyrical Ballads with a few other poems ( 1798, 1800, 1802).
2. The Prelude, or Growth of a Poet's Mind (1850)

##### **Pattern of the question Paper:**

The question paper will be divided into two sections. A candidate will be required to answer three questions in all; one from

Section A and two from Section B. **Section A** : In this section there will be two questions on the development of the author's sensibility, and style and from the problems he poses and the difficulties he surmounts. Candidates will be required to answer anyone of these questions. Each question in this section will carry 40 (forty) marks. **Section B** : Out of four questions set in this section a candidate has to answer any two. Each question will carry 30 (thirty) marks and each questions will be based on one or more of the works prescribed. There need not be a question on each prescribed text.

#### **Paper XXV: Dickens (Optional)**

##### **Text prescribed:**

The following works of Charles Dickens (1812-70)

1. The Pickwick Papers (1836-7)
2. Oliver Twist (1837-9)
3. The Life and Adventures of Martin Chuzzlewit ( 1843-4)
4. Dombey and Sons (1847-8)
5. David Copperfield (1849-50)
6. Hard Times (1854)
7. Little Dornit(1855-7)
8. Our Mutual Friend (1864-5)

##### **Pattern of the question paper:**

The question paper will be divided into two sections. A candidate will be required to answer three questions in all one from section A and two from section B. **Section A**: In this section there will be two questions on the development of the author's sensibility and style and form, the problems he poses and the difficulties he surmounts. Candidates will be required to answer any one of these question. Each question in this section will carry 40 (forty) marks. **Section B**: Out of four questions set in this section candidate has to

answer any two. Each question will carry 30 (Thirty) marks and each question will be based on one or more of the works prescribed. There need not be a question on each prescribed text.

#### **Paper XXVI: Hardy (Optional)**

##### **Texts prescribed:**

**The following works of Thomas Hardy (1840-1928):**

##### **Fiction:**

1. Under the Greenwood Tree (1872)
2. The Return of the Native (1878)
3. The Mayor of Casterbridge (1886)
4. The Woodlanders (1887)
5. Jude the Obscure (1895)

##### **Poetry:**

From Wessex Poems (1898) : (i) Neutral Tones (1867) , (ii) Friends Beyond', (iii) Nature's Questionings, (iv) The Impercipient (v) Look into My Glass"

From Poems of the Past and the Present (1901): (i) Drummer Hodge. (ii) To an Unborn Pauper Child ( iii) To Lizbie Brown (iv) A Broken Appointment', (v) The Darkling Thrush

(31 December 1900), (vi) The Ruined Maid'; (1866) , (vii) The Self Unseeing, (viii) "In Tenebris I, (ix) 'In Tenebris II' (1895-96), (x) In Tenebris III (1896).

From Time's Laughing Stocks and other Verses (1909) (i) A trampwoman's Tragedy' April' 1902 (ii) A Sunday Morning Tragedy (January 1904) (iii) She Hears the Storm. (iv) The Man He Killed' (1902) From Satires of Circumstance, Lyrics and Reveries (1914) (i)

Channel Firing (April 1914, (ii) The Convergence of the Twain (lines on the loss of the Titanic (iii) Beyond the Last Lamp', (iv) A Singer Asleep (Algernon Charles Swinburne, 1837-1909, 1910 (v) Ah, Are You Digging on my Grave? From the section entitled poems of 1912-13 veteris Vestigia Flammne : (vi) The Going (December 1912), (vii) Rein on a Grave (31 Jan, 1993), (viii) The Voice' (December 1912), (ix) After a Journey, (x) At Castle Boterel' (March 1913), (xii) The Phantom Horsewoman (1913) , (xii) Where the Picnic was (xiii) Bereft, She Thinks the Dreams', (xiv) In the Cemetery'

From Moments of Vision and Micellaneous Verses (1917) : (i) The Binded Bird'. (ii) The Oxen (1915) (iii) Great Things' (iv) Old Furniture (v) During Wind and Rain', (vi) In Time of the Breaking of Nations', (1915) (vii) Afterwards.

From Late Lyrics and Earlier (1922) : (i) Weathers'. (ii) The Fellow Deer at the Lonely House', (iii) In the Small Hours. (iv) Last Words to a Dumb Friend' (2 October 1904), (v) An Ancient to Ancients', From Human Shows, Fro Phantasies Songs and Trifles (1925) (i) Waiting Both', (ii) Any Little Old Son

From Winter Words in Various Moods and Metres (1928) (ii) He Never Expected Much (ii) Dead Wassex the Dog to the Household'. (iii) He Resolves to Say No More

#### Drama:

#### The Dynasts Part Three, (1908)

Note: Most of the poems prescribed will be found in any one of the following anthologies: (i) Thomas Hardy, The Penguin Poets edited by W. E. Williams, (2) Selected Shorter Poems of Thomas Hardy

edited by John Wain (3) Chosen Poems of Thomas Hardy edited by James Gibson and (4) Thomas Hardy (Oxford Authors) edited by Samuel Hynes.

#### Pattern of the question paper:

The question paper will be divided into two sections. Candidates will be required to answer three questions in all; one from section A and two from Section B. **Section A** : In this section there will be two questions on the development of the author's sensibility, and style and form, the problems he poses and the difficulties he surmounts.

Candidates will be required to answer any one of these questions. Each question in this section will carry 40 (forty) marks. **Section B**: Out of four questions set in this section a candidate has to answer any two. Each question in section this will carry 30 (Thirty) marks and each question will be based on one or more of the works prescribed there need not be a question on each prescribed text.

#### Paper XXVII: Lawrence (optional) Texts prescribed:

The following from the writings of David Herbert Lawrence (1885-1930) :-

1. The White Peacock (1911)
2. Sons and Lovers (1913)
3. The Lost Girls (1920)
4. St. Mawr (1925)
5. The Virgin and The Gypsy (1930)
6. The Man Who Died (1931)

#### Drama:

1. The Widowing of Mrs. Holoyd (1914)
2. A Collier's Friday Night (1934)

**Poetry:**

(i) Piano. (ii) Look We Have Come Through, (iii) Snake. (iv) Change in Government'. (v) Many Mansions. (vi) The Ship of Death",

**Criticism:**

(i) Why the Novel Matters'. (ii) Morality and the Novel' (iii) John Galsworthy (iv) The Spirit of Place (v) Walt Whitman (vi) Moby Dick.

**Pattern of the question paper:**

The question paper will be divided into two sections. Candidates will be required to answer three questions in all; one from section A and two from Section B. **Section A:** In this section there will be two questions on the development of the author's sensibility. And style and form, the problems he poses and the difficulties he surmounts. Candidates will be required to answer anyone of these questions. Each question in this section will carry 40 (forty) marks. **Section B:** Out of four questions set in this section a candidate has to answer any two. Each question will carry 30 (thirty) marks and each question will be based on one or more of the works prescribed. There need not be a question on each prescribed text.

**Paper XXVIII: T.S. Eliot (Optional)****Texts prescribed:**

The following from the writings of Thomas Stearns Eliot (1888-1965)

**Poetry:**

Collected Poems (1909-1962)

**Plays**

The Cocktail Party ( 1949), The Confidential Clerk (1954) ,

**Criticism**

The Sacred Wood (1920)

On Poetry and Poets (1957)

**Pattern of the question paper:**

The question paper will be divided in two sections. Candidates will be required to answer three questions in all-one from section A and two from Section B. **Section A:** In this section there will be two questions on the development of the author's sensibility, and style and form, the problems he poses and the difficulties he surmounts. Candidates will be required to answer anyone of these questions. Each question in this section will carry 40 (Forty) marks. **Section B:** Out of four questions set in this section a candidate has to answer any two. Each question will carry 30 (Thirty) marks and each question will be based on one or more of the works prescribed. There need not be a question on each prescribe text.

**Paper XXIX: Whitman (optional)****Texts prescribed:**

Walt Whitman (1891 -92) : Leaves of Grass. The Deathbed" (ninth edition of 1891-92)

**Pattern of the question paper:**

The question paper will be divided into two sections. Candidates will be required to answer three questions in all; one from Section A and two from Section B. **Section A :** In this section there will be two questions in the development of the author's sensibility, and style and form, the problems he poses and the difficulties he surmounts. Candidates will be required to answer anyone of these questions. Each question in this section will carry 40 (forty) marks. **Section B:** Out of four questions set in this section a candidate has to answer any two. Each question will carry 30 (thirty) marks and each question will be based on one or more of the works prescribed. There need not be a question on each prescribed Text.