

**University of Mysore**  
**Syllabus for PhD Entrance Exam**  
**ENGLISH**

## Unit 1

I. Historical Background from 14<sup>th</sup> to 16<sup>th</sup> Century – Chaucer’s “Prologue”; Sidney: *Sonnets I, V & VI (Astrophel and Stella)*; Spenser: *Prothalamion, Epithalamion*; Surrey : 1. “*Love that liveth and reigneth in my thought*”, 2. “*Set me whereas the sun doth parch the green*”; Wyatt :1. “*Who so list to hunt*”, 2. *They flee from me*; Donne: “*The Good Morrow*”, “*Song: Go and Catch a Falling Star*”, “*Death be Not Proud*”, “*At the Round Earth’s Imagined Corner*”, “*Sunne Rising*”, “*Resurrection*”; Herbert: “*The Pulley*”, “*The Collar*”, “*Virtue*”, “*Discipline*”; Andrew Marvell – “*To His Coy Mistress*”, “*Thoughts in a Garden*”; Marlowe’s *Dr. Faustus*; Jonson’s *Volpone*; Kyd’s *Spanish Tragedy*; Shakespeare’s *Sonnets 18,29,30,33, 60,71,73,114,116; Macbeth; Julius Caesar; As You Like It*;

## Unit 2

Historical Background to 17<sup>th</sup> and 18<sup>th</sup> Century; *Dryden’s Absalom and Achitophel*; Alexander Pope’s *The Rape of the Lock*; Bunyan’s *Pilgrim’s Progress Book-1*; William Congreve - *The Way of the World*; Sheridan’s *The School for Scandal*; Aphra Behn’s *Ooroonoko (Royal Author)*; Daniel Defoe: *Robinson Crusoe*; Jonathan Swift – *Gulliver’s Travels – Book IV (Voyage to the Land of Houyhnhnms)*; Addison & Steele: *Spectator Essays: Addison (1) Sir Roger at Church, (2) Sir Roger at Assizes; Steele: 1) The Gentleman 2) The Spectator Club*

## Unit 3

Historical Background to 19<sup>th</sup> Century; William Blake’s *Tyger, London, The Chimney Sweeper*, William Wordsworth’s *Tintern Abbey, Ode to Immortality, Lucy Poems; A Slumber Did My Spirit Seal, She Dwelt Among Untrodden Ways*; P.B. Shelley’s *Ode to the West Wind; To A Skylark*; Tennyson’s *Ulysses, Lotus Eaters*; Jane Austen’s *Emma*; Emily Bronte’s *Wuthering Heights*; Charles Dickens’ *Hard Times*; Thomas Hardy’s *Jude the Obscure*; J.Ruskin: *Unto the Last (Chs.1 and 2)*, J.S.Mill: “*On Liberty*”; Mathew Arnold: *Culture and Anarchy (chapter 1: Sweetness & Light chapter 2: Hellenism & Hebraism)*;

## Unit 4

Historical Background to 20<sup>th</sup> Century; G.M. Hopkins: *The Wreck of Deutschland, Windhover*; W.B Yeats: *Sailing to Byzantium, Byzantium, Second Coming, Easter 1916*, Thomas Hardy’s *Green Slates (Penpethy), The Darkling Thrush, The Man He Killed, The Broken Appointment*; T.S. Eliot’s *The Wasteland, The Journey of the Magi*; W H Auden’s *In Memory of W. B. Yeats, Musee des Beaux Arts*, Sylvia Plath’s *The Arrival of the Bee Box: Lady Lazarus*; Dylan Thomas: *After the Funeral, Fern Hill*; Seamus Heaney: *Tollund Man, Digging, Casualty*; Philip Larkin: *Church*

*Going, Next Please, Love Again; Ted Hughes: Thought Fox, Hawk Roosting, Full Moon and Little Frieda*

## Unit 5

Origin, growth, and development of Literary Criticism, Various Posits and Literary Contexts, Principles of Literary and Practical Criticism; Post World War Scenario, Twentieth Century Social Milieu, Twentieth Century Theatre, Twentieth Century Novel, Great Economic Depression, Stream of Consciousness, Postmodernism, Aristotle: *Poetics*; Longinus: *On the Sublime*; Plato on Mimesis in *A Short History of English Literary Criticism* by Wimsatt & Brooks); Sidney's *Apologie for Poetry*; Samuel Johnson's *Preface to Shakespeare*; Dryden: *On Dramatic Poesy*; W. Wordsworth's *Preface to Lyrical Ballads*; Coleridge : *Biographia Literaria* Chapters 13,14,17; Arnold: *The Function of Criticism at the Present Time*; DH Lawrence: *The Rainbow*; Virginia Woolf: *To the Lighthouse*; E.M.Forster: *A Passage to India*; Doris Lessing: *The Golden Notebook*; Samuel Beckett – *Waiting for Godot*; John Osborne: *Look Back in Anger*; Virginia Woolf: "On Modern Fiction"; George Lukacs: "The Meaning of Contemporary Realism", (chapters on Kafka & Modernist Fiction); Raymond Williams: "When was Modernity?"

## Unit 6

Russian Formalism, Psychoanalysis, Structuralism, Deconstruction, Postcolonialism, Phenomenology and certain other forms of Hermeneutics. Marx, Nietzsche, Freud, Gramsci, T.S. Eliot: *Tradition and Individual Talent*, F.R. Leavis: *Literature and Society, Tragedy and the Medium* (From **The Common Pursuit**), C. Jung: '*Psychology and Literature*', N. Frye: *Archetypes of Literature*, G. Genette: '*Structuralism and Literary Criticism*', J. Derrida: '*Structure, Sign, and Play in the Discourse of Human Sciences*', Elaine Showalter: "*Towards a Feminist Poetics*", Helene Cixous: "*The Laugh of the Medusa*"

## Unit 7

Anglicists and Orientalists Debates, *Macaulay's Minute*, Rajaram Mohan Roy's *Letter to Lord Amherst*, The Rise of the Indian English Novel, Novel as a Social Act; Colonization and its aftermath, Culture Vs Modernity: The Indian Context , The Modern Indian Psyche vis a vis Indian Writing in English and in Translation; Toru Dutt's *Prahlad; Our Casurina Tree*; Rabindranath Tagore's Gitanjali: First five and last five poems; Sarojini Naidu: *Coromandel Fishers, Indian Weavers*; Girish Karnad: *Hayavadhana*; Vijay Tendulkar: *Silence! The Court is in Session*, Mahesh Dattani: *The Final Solution*; Aurobindo: *Savitri* Canto-I; Mulk Raj Anand: *Untouchable*; Raja Rao: *Kanthapura*; R. .K. Narayan: *The Man Eater of Malgudi*; Hiryanan: *Art Experience: Indian Aesthetics* (Chs. 1 and 2); Ananda Coomaraswamy: "The Dance of Shiva"; Aurobindo: *The Poets of Dawn -1&2* (From *Future Poetry*) Arundathi Roy: *God of Small Things*; Amitav Ghosh: *Shadow Lines* (Partition); Jahnvi Barua : *Next Door*; M. K. Gandhi: *My Experiments with Truth*; Amrita Pritham: *Revenue Stamp*; Dom Morales: *My Sons' Father* ; Gayathri Spivak: "Can the Subaltern Speak?", Meenakshi Mukherjee: "The Anxiety of Indianness", Aijaz Ahamed: "*Introduction*" to *In Theory*

## Unit 8

Philosophy and Aesthetics of Commonwealth Literature, paradigm shifts from commonwealth to New Literatures, Chinua Achebe's *Arrow of God*; Ngugi Wa Thiongo *Homecoming Part-II*: (a) The Writer and His Past, (b) The Writer in a Changing Society; Wole Soyinka's *The Lion and the Jewel*; Denis Brutus' *At the Funeral, If This Life is All That We Have*; David Diop's *Africa, Vultures*; Gabriel Okara: *Piano and Drums. The Call of the River Nun*; Margaret Atwood: *Surfacing* Northrop Frye : "Conclusion" to *Literary History of Canada* AJM Smith: *The Lonely Land*; E.J. Pratt: *The Dying Eagle*; Patrick White: *The Tree of Man* Judith Wright: *Preoccupations in Australian Poetry* (Chapter 13 on A.D. Hope); Judith Wright: *Woman to Man*, A.D. Hope: *Australia*; V S Naipaul's *A House for Mr. Biswas*; Wilson Harris' *Tradition and the West Indian Novel*; Derek Walcott: *Almond Trees, A Far Cry from Africa, Mass Man, Missing the Sea*; Braithwaite: *Starvation, Blues, Caliban, Thirst*

## Unit 9

American Renaissance, Journey as Metaphor, Westward Movement, Transcendentalism, Emerson: American Scholar, Nature, Thoreau: **Walden** (Chapters on *Economy & Where I Lived and What I Lived For*), Emily Dickinson: *Because I Could Not Stop for Death, The Soul Selects her Own Society*, Wallace Stevens: *Emperor of Ice-Cream, Anecdote of The Jar*, Walt Whitman: *When Lilacs Last in the Dooryard Bloomed, A Noiseless Patient Spider*, Robert Frost: *Mending Wall, The Road Not Taken*, Mark Twain: *Huckleberry Finn*, Ernest Hemingway: *The Old Man and the Sea*, Leslie Stephen: *King of the Jews*, Toni Morrison: *The Bluest Eye*, Alice Walker: *The Color Purple*, Fredrick Douglas: *Narrative of the Life of an American Slave*

## Unit 10

Introduction to Spanish, French, German and Russian Literatures of the 19<sup>th</sup> and 20<sup>th</sup> Century: a. Political, b. Cultural c. Philosophical d. Social with special reference to the authors in the syllabus; Gustave Flaubert: **Madam Bovary**; Franz Kafka : **Metamorphosis**, Cervantes: **Don Quixote**; Fyodor Dostoevsky: **Crime and Punishment**