

## **ODIA**

### **PAPER I**

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

#### **Section A**

##### **History of Odia Language**

- (i) Origin and development of Odia Language—Influence of Austric, Dravidian, Perso— Arabic and English on Odia Language.
- (ii) Phonetics and Phonemics : Vowels, Consonants Principles of changes in Odia 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 trans-formation, 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 Odia Language (Western, Southern and Northern Odia) and Dialects (Bhatri and Desia).

#### **Section B**

##### **History of Odia Literature**

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

### **PAPER-II**

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

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 Niranjā.

**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).

**PUNJAB**

**I**

**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 verbphrases.
- (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 Sanskrit, Persian and Western.  
Literary influences;  
Essay (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 Singhante 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

Sult

an Razia Sant Singh

Sekhon Sahityarth

(Critic)

Parsidh

Punjabi Kavi

Punjabi Kay

Shiromani.

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