

Tony Slede: D.H. Lawrence
RP Draper: D.H. Lawrence
Frank Kermode : D. H. Lawrence.

James Joyce

Lecture:

1. His Life and Works
2. The Stream of Consciousness
3. Joyce's Use of Symbolism
4. Portrait of the Artist as a Young Man
5. Narrative Technique
6. Critical Studies and Commentary

Reading List:

Maurice Beja (ed) : Dubliners and A Portrait
W.Y. Tindall: James Joyce
Walton Litz: Joyce James
W.V. Tindall : A Reader's Guide to James Joyce
J.S. Atherton (ed.): A Portrait
Harvey Peter Sucksmith : A Portrait
Patrick Parrinder : James Joyce.
Harry Levin: James: A Critical Introduction

Paper IV

Viva Voce: 100 Marks

The candidates should present themselves before the Board of 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* for the writers of Research Papers in style and presentation.

LECTURE LIST

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

M.A. Previous (English)



DEPARTMENT OF ENGLISH AND
MODERN EUROPEAN LANGUAGES
UNIVERSITY OF ALLAHABAD
ALLAHABAD

2011-12

M.A. (PREVIOUS) ENGLISH LITERATURE
PAPER I : SURVEY OF ENGLISH POETRY
FROM CHAUCER TO BLAKE

Texts Prescribed:

- (a) **Geoffrey Chaucer** (1343-1400): Prologue to the Canterbury Tales.
- (b) **Edmund Spenser** (1552-90): (i) January Eclogue (ii) Epithalamion (iii) Lament for Daphnaida (iv) Sonnet (One day! wrote her name upon the strand) (v) Invocation to the Faerie Queene. (vi) The Fight of the Red Cross Knight and the Heathen Sans Joy (F.Q. BK I Cant. V. 1-17) (vii) The Cave of Mammon (F.Q.II. VII 21-32) (viii) The Bower of Bliss (F.Q. II. XII, 42-52), and (ix) Brifomart in the House of Busirane (F.Q. III from XI and XII).
- (c) **John Donne** (1672-1631): (i) The Good-Morrow (ii) Song (Goe, and catche a falling starre) (iii) The Canonization (iv) The Triple Fool (v) The Anniversarie, (vi) The Dreame, (vii) The Flea (viii) The Apparition (ix) Loves Deitie (x) A Valediction; Forbiding Mourning (xi) The Extasie (xii) The Funeral (xiii) The Blossome (xiv) The Relique (xv) The Expiration (xvi) At the round earth's corner. (xvii) Death be not proud (xviii) Show me deare Christ (xix) Hymne to God my God and (xx) A Hymne to God the Father.
- (d) **John Milton** (1608-1674): Paradise Lost Book I and II.
- (e) **John Dryden** (1631-1700) : Absalom and Achitophel.
- (f) **Alexander Pope** (1688-1744) (i) Ode on Solitude, (ii) from An Essay on Criticism, (iii) Elegy: To the Memory of an Unfortunate Lady (iv) On Mr. Gay, (v) The Reign of Chaos (The Dunciad, iv, 11.627-56) (vi) Ulysses

and His Dog (Ooddsey. Bk. XVII), (vii) The Ideals of Satire, (viii) The Death of Buckingham, (Moral Essays, Ep, III, of the Use of Riches), (ix) The Proper Study of Mankind (Essay on Man, Ep. II, of the Nature and State of Man), (x) Human Folly (Essay on Man, Ep. II). (xi) From Epistle to Dr. Arbuthnot, (xii) Epitaph on Sir Isaac-Newton and (xiii) The Rape of the Lock.

(g) **William Blake*** (1757-1827) : The Divine image, (ii) On Another's Sorrow. (iii) The Clod and the Pebble, (iv) Holy Thursday (is this a holy thing to see). (v) The Tyger. (vi) The Garden of Love, (vii) London (viii) Infant Sorrow, (ix) A Poison Tree, (x) A Divine Image, (xi) Never Seek to Tell Thy Love. and (xii) Auguries of Innocence.

*No explanation question will be set form Blake. N.B. (ii) Fifteen Poets, *Published by Oxford University Press*, Calcutta, contains all the poems prescribed from Spenser and Pope, except The Rape of the Lock (iii) *A Choice of Poets*, edited by R.P. Hewett, and published by O.U.P. contains the selections from Blake except, 'Auguries of Innocence'.

Pattern of the Question Paper:

Paper I : Poetry

The paper will be divided into five units. Unit I, carrying 28 marks, will consist of six passages from the poets prescribed for detailed study and candidates will be asked to explain with reference to the context any four. In Unit II there will be a question each on any two poets in the unit and candidates will be required to answer any one. In Unit III and IV there will be two questions on one of the poets in the Unit and candidates will be asked to answer anyone: The following Unit-wise division of the poets will be observed in setting questions:

Unit II	:	Geoffrey Chaucer, Edmund Spenser, John Donne.
Unit III	:	John Milton, William Blake
Unit IV	:	John Dryden, Alexander Pope

Unit V: Will consist of three questions on the history and development of English Poetry during the period covered in the paper the main trends, movements, themes, forms and techniques and candidates will be required to answer anyone.

Units II, III, IV and V carry 18 marks each.

(a) Chaucer

Lectures:

1. The Chaucerian Context
2. Chaucer's Literary Development
3. Chaucer's Place in English poetry
4. Some Characteristics of Chaucer's Poetry.
5. The Plan of the Canterbury Tales
6. Chaucer: The Prologue

Reading list:

- E. Legouis: *Geoffrey Chaucer*
J. L. Lowes: *Geoffrey Chaucer*
G.C. Coulton: *Chaucer and His England*
Brewer: *Chaucer*
R.K Root: *The Poetry of Chaucer*
J.M. Manly: *The Canterbury Tales*
G. K. Chesterton: *Chaucer*
Patch: *Re-Reading Chaucer*
J. Spilars: *Chaucer*
J.A Burrow: *Chaucer (Penguin Critical Anthologies)*
R.D. Trench: *A Chaucer Handbook*
Casebook of Canterbury Tales
Marchatte Chute: *Geoffrey Chaucer*

(b) Spenser

Lectures:

1. From Chaucer to Spenser.
2. Spenser's Place in English Poetry.
3. The Pastoral Tradition and Spenser's Poetry.
4. Spenser's achievement in *The Faerie Queene*.
5. The Renaissance influence in Spenser's Poetry.
6. Hellenism, Hebraism.
7. The Tradition of Allegory and *The Faerie Queene*.
8. The Spenserian Stanza
9. Spenser's Diction
10. Spenser's Pictorial Art
11. The Prescribed Text

(c) John Donne

Lectures:

1. From Spenser to Donne
2. The Metaphysical School of Poetry Donne as a Metaphysical Poet. His place in English Poetry.
3. His Technique
4. His Love Poetry
5. His Religious Poetry
6. The Prescribed Poems

(d) Milton

Lectures:

1. The Epic Tradition in England
2. Milton, the Man-His Equipment and Literary Career, Puritanism and Milton.
3. The Last of the Elizabethans: Milton's Hellenism.
4. The Art of Milton: His Use of Blank Verse.

5. Sublimity and Grand Style.
6. The Character of Satan.
7. The Concept of Morality in Paradise Lost.
8. The prescribed text.

Reading List:

Church: *Spenser*.

E. Greenlaw et al. (ed.) *Works of Spenser* (Variorum Edition)

Graham Hough: *Preface to the Faerie Queene*.

W.M. Dixon: *English Epic and Heroic Poetry*.

E. Legouis: *Spenser*.

W. L. Airwic : *Spenser, and Essay in Renaissance*.

W.S.F.: Jones: *A Spenser Handbook*.

Watson: *Spenser*

Alpers: *Spenser* (Penguin Critical Anthologies).

Spenser (Twentieth Century Views Series)

H. Grierson: *Metaphysical Poems and Lyrics*.

J.B. Leishman: *The Monarch of Wit*.

W.R. Keast (ed) : *Seventeenth Century English Poetry*

G. Williamson : *The Donne Tradition*.

Pelican Guide to English-Literature. Volumes I, II & III

Rosamond Turve: *Elizabethan and Metaphysical Imagery*.

J. Hunte: *The Metaphysical; Poetry*

Helan Gardner (ed.): *Donne* (Twentieth Century Views.)

Casebook on Donne's Songs and Sonnets.

Casebook on Metaphysical Poetry.

D. Daiches: *Milton*.

E.M.W. Tillyard : *Studies in Milton*.

Louis Martz: *Milton: Twentieth Century Views*.

CS.Lewis : *A Preface to Paradise Lost*.

Saurat: *Milton: Man and Thinker*.

H. Grierson: *Cross Currents in XVII Century Literature*

B. Rajan : *Milton and the Seventeenth Century Reader*.

Thorpe: *Milton Criticism*.

Douglas Bush: *Paradise Lost and its Poetry*

C. Patrides (ed.) *Milton's Epic Poetry*

(e) Dryden and Blake

Lectures:

1. The Rise of Classicism
2. Dryden as a Satirist
3. The mock-epic tradition, Absalom and Achitophel
4. Pope as a satirist
5. The Rape of the Lock as a mock-epic poem.
6. The Craftsmanship of Pope and Dryden.
7. Blake's Lyricism.
8. Blake and the Romantic Revolt.
9. The Prescribed Text.

Reading List:

- B.N. Schilling: *Dryden and the Conservation Myth: A Reading of Absalom and Achitophel*
- M. Van Doren: *John Dryden: A Study of His Poetry*.
- R.A. Brower: *Alexander Pope: The Poetry of Allusion*:
- M. R. Trickett: *The Honest Muse: A study in Augustan Verse*.
- F.S. Daman: *William Blake: His Philosophy and Symbols*
- S.Gardne: *Infinity on the Anvil: A Critical Study of Blake's Poetry*.
- Northrop Frye: *Fearful Symmetry*.
- A.A. Ansari: *Arrows of Intellect*

PAPER II
SURVEY OF ENGLISH POETRY
FROM WORDSWORTH TO ELIOT

Texts prescribed:

(a) William Wordsworth* (1770-1860) : (i) Lucy Gray (ii) Lucy (iii) The French Revolution (iv) To the Cuckoo (v) Daffodils. (vi) Lines Composed a few miles above Tintern Abbey (vii) it is a beautiful evening. (viii) The world is too much with us (ix) Sonnet composed upon Westminster Bridge. (x) London 1802 (xi) It is not to be thought of that the flood, (xii) The Solitary Reaper (xiii) Ode on Intimations of Immortality, (xiv) One summer evening (Prelude, Bk. I 357-400) (xv) Winander Lake (Prelude, Bk. VI, 364-88), (xvi) Imagination (Prelude, VI, 592-640), (xvii) Oh! Mystery of Man (Prelude, 'Bk'. xiii, 272-286) and (xviii) Extempore Effusion upon the Death of James Hogg.

(b) Samuel Taylor Coleridge (1772-1834) (i) The Rime of the Ancient Mariner (ii) Kubla Khan (iii) Christabel (Part I) (iv) Dejection: An Ode (v) Frost at Midnight (vi) Youth and Age. (vii) What is Life? (viii) Epitaph and (ix) Work without Hope.

(c) Percy Bysshe Shelley: (1792-1822) (i) Alastor (ii) Stanza: April 1814 (iii) To Wordsworth (iv) When the Lamp is Shattered (v) On word is too often profaned (vi) Music when soft voices die (vii) From Adonais (viii) Ozymandias (ix) The world's great age begins anew (chorus from Hellas) (x) Song to the Men of England (xi) Sonnet: England in 1819. (xii) Ode to the West Wind. (xiii) Lines to an Indian Air (xiv) Stanzas Written in Dejection (xv) The Question (xvi) Monarch of Gods and Demons. (Prometheus Unbound Act 11, 1-73) (xvii) Life of Life (*Prometheus, Act II, Sc. V*) (xviii) I wandering went (Prometheus end of Act III) and (xix) Beatrice's Last words (End of *The Cenci*).

(d) John Keats* (1795-1821): (i) When I have fears that I may cease to be (ii) La Belle Dame Sans Merci, (iii) On First Looking into Chapman's Homer (iv) Meg Merrilies (v) Ode on a Grecian Urn (vi) Ode to a Nightingale (vii) Ode on Melancholy (viii) To Autumn (ix) A thing of beauty is a joy for ever, *Endymion*, II 1-62. (x) The Eve of, St. Agnes (xi) From *Hyperion* and (xii) Bright star would I were steadfast as thou art.

(e) Alfred Tennyson (1809-1892) : (i) The Poet's Song, (ii) She Lady of Shalott, (iii) I have led her horns my love, my only friend ('Maud' XVIII), (iv) Come into the garden, Maud (Maud, XXII) (v) Break Break, Break (vi) Calm is the morn without a sound 'In Memoriam' (XI) (vii) Ring out, wild bells ('In Memoriam'), (viii) The Lotus-Eaters, (ix) Choric Song, There is sweet music here that softer falls, (x) Tears, Idle Tears, (from *The Princess*) (xi) The Splendour Falls, (From *The Princess*), (xii) *Now Sleep the Crimson Petal* (from *The Princess*) (xiii) Ulysses, (xiv) Morte D' Arthur and (xv) Crossing the Bar.

(f) Robert Browning* (1812-1889): (i) Memorabilia. (ii) Home Thoughts from Abroad (iii) Home Thoughts from the Sea (iv) Meeting at Night (v) Parting at Morning (vi) The Last Ride Together (vii) Lyric Love (viii) Andrea del Sarto (ix) The Bishop Orders His Tomb at St. Praxed's Church (x) The Lost Mistress (xi) From Saul, and (xii) One Word More.

(g) Matthew Arnold* (1822-1888) (i) Forsaken Merman, (ii) Shakespeare, (iii) Memorial Verses: April 1850 (iv) To Marguerite (v) Requiescat (vi) The Scholar Gipsy (vii) Thyrasis (viii) Dover Beach (ix) The Death of Sohrab (from *Sohrab and Rustam*) (x) The Second Asgard (From *Balder Deaa*) (xi) Immortality (xii) Growing Old and (xiii) The Last Word.

(h) Gerard Manley Hopkins* (1844-89): (i) Inversnaid (ii) Heaven-Heaven, (iii) Felix Randol (iv) Spring and Fall (v) Spring (vi) Pied Beauty (vii) Binsey Poplars (viii) The Starlight Night (ix) In the Valley of the Elwy

(x) Mine own heart (xi) Thou art indeed just, Lord (xii) The Loss of the Eurydice (xiii) The Windhover (xiv) God's Grandeur, and (xv) Carrion Comfort.

(i) **William Butler Yeats*** (1865-1939) (i) Sailing to Byzantium, (ii) Byzantium, (iii) The Second Coming (iv) A Prayer for my Daughter (v) . Meru (vi) Amongst School Children (vii) Easter 1918 (viii) Lapis Lazuli and (ix) Leda and the Swan

(j) **Thomas Stearns Eliot*** (1888-1965): (i) The Waste Land, (ii) Burnt Norton

N.B.: Passages for explanation shall be set only from Wordsworth, Keats, Browning, Arnold, Hopkins, Yeats and Eliot.

Pattern of Question Paper:

Paper II : Poetry

The paper will be divided into five units, Unit I carrying 28 marks, will consist of six passages from the poets prescribed for detailed study and candidates will be asked to explain with reference to the context any four, In Unit II, III and IV there will be a question each on any two poets in the unit and candidates will be required to answer anyone. The following unit-wise division will be observed in setting questions:

Unit II Wordsworth, Coleridge, Shelley, Keats

Unit III Tennyson, Browning, Arnold

Unit IV Hopkins, Yeats, Eliot.

Unit V Consists of three question on the history and development of English Poetry during the period in the paper-themes, forms, techniques and candidates will be asked to answer anyone.

Unit II, III, IV and V will carry 18 marks each.

Lecture Topics:

The Romantic Period:

1. Influences shaping the Romantic Mind: The French Revolution, Spinoza, Rousseau, Godwin, Locke Hartley, Berkeley, The German Idealists.
2. Romanticism as Revival and Revolt: Influence of Longinus, Spenser, Shakespeare and Milton.
3. The Romantic Sensibility: Pantheism, Mysticism, Supernaturalism, Prophetic or Angelic Imagination.
4. Origin and development of the major forms in Romantic Poetry, Extended Lyric Conversation Poem, Elegy, Ode, Sonnet, and Ballad.
5. The Growth of Wordsworth's mind: influence of Empirical and Idealist Philosophies of Rousseau and Godwin; of the French Revolution; Tintern Abbey; The Prelude, and Immortality Ode.
6. Major themes in Wordsworth's poetry: Nature, Man, Solitude, growth, and recollection.
7. Wordsworth and Neoclassicism: Poetic Diction, Idea of poetic imagination,
8. The shaping of Coleridge's mind: The influence of Plato, Spinoza, Boehme, Berkeley and the German metaphysicians Schiller, Schlegel, Kant Hegel.
9. Coleridge's poetry in the light of his theory of imagination.

15. The Image Symbol Conflict: The Natural and the Supernatural, 'Ancient Mariner', 'Kubla Khan', 'Christabel'
16. Coleridge's conversation: poems 'Aeolian Harp', 'Feast at Midnight', 'Dejection: An Ode'
17. The shaping of Shelley's mind: The influence of Drummond and the sceptical tradition of Godwin and his circle of plato and the Neo Platonists, of Spenser and Milton.
13. Angelic Imagination; Charge of insubstantiality.
14. Prophetic imagination.
15. Mythic imagination.
16. Shelley and the lyric genre.
17. The shaping of Keats' mind. The Influence of Cowden, Clare, Leigh Hunt, Heydon, Benjamin Beiley.
18. Poetic influences on Keats: Spenser, Shakespeare, Milton, Chatterton, Wordsworth, Leigh Hunt.
19. Keats and the other Romantics.
20. Keats' letters, Negative capability concept of beauty and sensuousness, other ideas on poetry.
21. Awakening of the thinking principle: From the Odes to the Fall of Hyperion.

22. The main poetic forms in the Poetry of Keats' verse take, sonnet, ode.

The Victorian Period:

1. The Victorian Background: Industrial Revolution:
2. Confidence and complacency of a prosperous middle class, belief in progress, ideal of individualistic effort, Utilitarianism and individualism, hero worship and self-help, Malthus, Darwin and 'laissez-faire', Evangelicalism, Tom Paine's 'The Rights of Man' two nations, conditions of the people, humanitarianism, impact of the machine, Medievalism, attitude towards women.
3. Conflict between science and religious faith, creation according to the book of Genesis, Lyell's Geology, Herschel's Astronomy, Chamber's Vestiges of the Natural History of Creation. Darwin's Origin of Species, Neutralization of Nature.
4. The Oxford Movement and Newman.
5. Growth of Rationalism: Godwin, Bentham, James Mill, Harriet Martineau, John Stuart Mill, Huxley, Spencer.
6. The writer and the age: Prophet or alien struggles of the age and struggles within.
7. Major poetic forms of the Victorian age: Elegiac lyric, dramatic monologue, verse tale.
8. Tennyson's Romantic inheritance: Romantic trappings of Romantic Vision, Keats and Tennyson.

9. Anguished doubt in Tennyson and poetry of inner struggle, Death of Hallam and the debate between science and faith. 'Break, Break, Break', 'Ulysses', 'In Memoriam', 'Crossing the Bar.'
10. Tennyson's response to the struggle of the age Conflict between desire to escape and sense of responsibility: The Lotos-Eaters, The Lady of Shalott, The Palace of Art
- 11 The past in Tennyson's Poetry: Search for the picturesque and heroic, reflective spirit of Victorian age in heroic body of other ages: 'Ulysses', 'Idylls of the King.'
- 12 Tennyson's elegiac lyricism; The pervasive mood of melancholy, songs from The Princess.
13. Browning's dramatic monologues; Poetry of mindscapes, man and women replace humanity, incidents in the development of the soul frames, perspectives and oblique statements, the Bishop orders his Tomb at St. Praxed's Church, Andrea del Sarto
14. The dramatic monologue as mask.
15. Imagery, diction, syntax and rhythm in the monologues.
16. Browning influence on twentieth century literature: Henry James, Ezra Pound, TS. Eliot,
17. Browning's medievalism.
18. Browning's dramatic lyrics: Use of persona, concreteness.
19. Humour and vitality in Browning poetry.

20. The two optimisms of Browning: (i) Out of the sheer impulse to celebrate, (ii) Systematized philosophy of a poet, playing prophet to his age. Authenticity of the optimisms.
21. Undercurrent of Pessimism in Browning.
22. Arnold's sense of draft and loneliness in a world without faith: 'Dover Beach', Summer Night.
23. Sense of triviality and fragmentation, Dialogue of the mind with itself, 'Empedocles on Etna', 'The Scholar Gipsy', 'Buried Life' Stanzas from the Grande Chatreuse'
24. Human relationships behind sense of estrangement: Arnold and his father Sohrab and Rustom Arnold and Clough ("Thyrsis") Arnold and Marguerite (the Marguerite poems and "The Forsaken Mermaid").
25. Classicism and Romanticism in Arnold's Poetry.
26. Arnold's search for wholeness, Arnold's heroes: Sophocles, Shakespeare, Wordsworth, Goethe, Byron, Dr Thomas Arnold ("Rugby Chapel").
27. Arnold's imagery, diction, rhythm as-a reflection of his sensibility.
28. Arnold's as an elegiac poet.
29. Theme of solitude and loneliness in Wordsworth, Arnold, Eliot
30. Arnold's theory of poetry: 1853 Preface, poetry as magister vitae.

Late Nineteenth and Early Twentieth Century:

1. End of rural way of life: agricultural depression, enclosure of commons. Expansion of England Imperialism. 'white man's burden', Rising proletariat, Trade Union conflicts, undergrowth of socialism, Natural sciences and scientific method gain prestige; growth of positivist, empirical, analytical, objective attitude in social studies: Comte Herbert Spencer, Ethical and religious absolutism challenged by Frazer's *The Golden Bough*, Realism and Naturalism. Pre-Raphaelite poetry, the Aesthetic Movement, Society for Psychical Research and growing interest in 'debatable phenomena'.
2. Accelerated industrialization, mechanization, urbanization, growth of metropolitan centres and metropolitan sensibility, improved communication, flow of major ideas, interationalism, a breaking down of traditional, national frontiers in art and literature.
3. Revolution in physics: Rutherford's model of atom Einstein's Theory of Relativity, Plank's and Bohr's quantum theory, Heisenberg's Indeterminacy Principle; a radical, exploring attitude replaces the earlier classical certitude.
4. Freudian psychology revolutionized study of man; interior space retrieved: impact of Jung's racial unconscious on moral attitudes and family relationships and on the supremacy of reason. Awakening of interest in Vedanta. Tantra and Buddhist texts, Jung's commentary on Evans-Wentz's translations from the Tibetan.
5. World War I emphasizes destruction of civilization, and reason provides existential exposure to meaninglessness, intensifies an antiheroic and antiauthoritarian temper in the succeeding period, Apocalyptic vision. Trench poets: attack on old lies.

6. A Complex age in which boundaries have broken down and opposites have inter-penetrated: objective and subjective, time and the timeless history and myth, Classic, time and the timeless. history and myth, Classic and Romantic rational and irrational the everyday and Apocalyptic the familiar and strange.
7. Changed philosophical preoccupations: death of metaphysics: study of the nature of language.
8. Modernist poem is not patterned in historical time or psychological causality: search for spatial form compounding levels of consciousness, for synchronicity through the epiphanous symbol or the image which is an intellectual and emotional, complex in an instant of time.
9. High aesthetic art searching for significant harmony within itself. experimental art.
10. Popular Culture mass media, advertisements.
11. The postmodern period.
12. Hopkins' aesthetic self-consciousness: Inscap and instress, concern with language. Craftsmanship: sprung rhythm, alliteration, vowelism, consonant chiming, Hopkins and 20th Century poetry.
13. Hopkins as a religious poet: poetry as hymn, 'Pied Beauty', 'The Wind hover', poetry as anguished argument and prayer poetry of tension, the terrible sonnets.
14. Yeats's developments: from poems of longing and complaint to poems of 'insight and knowledge' withering into reality.

15. Yeat's system and his poetry: The Vision a 'Scatroling' for the poems, private and traditional symbols.
16. Yeat's symbols: Symbols out of the Common mind, anima mundi and spiritus mundi, Platonic, kabbalistic, alchemical and oriental symbols, depth the power of communication of symbols which at some time or other in the world's history had been the part of religion, Apocalyptic symbols: the blood-dimmed tide, the desert, rising storm, birds and beasts of prey, symbols of integration: dancer dying into a dance, tree, golden bird or in souled artwork, tower and winding stair, cathedral and dome, the city at Byzantium, the act of creation.
17. Yeats, self and antiseif.
18. The antinomial pattern of Yeats's poetry the holding together, in tension, of various opposites: body and soul, flux of life and permanence: of art, passion of life and inertness of art, chaos of life and order of art, agony and ecstasy, dance and stillness, passion and wisdom, tragedy and gaiety contemplation and action: East and West death and deathlessness, time of history and timelessness of myth; human and divine, natural and supernatural, the passion and turbulence of tragedy and the wisdom and serenity of mysticism, the profane and the sacred.
19. Yeats, the 'Last Romantic', a poetry of personality, poetry created out of our struggle with our selves.
20. Yeats, the Modernist poet, poetry of compressed symbol, vision is the poetry, reaction against the positivist temper.
21. Yeats style: fusion of lyric and dramatic, voice of song and voice

of speech, dramatised conversation, passionate syntax facade of artlessness, doffing the 'embroidered coat, and 'walking naked' a poem cold and 'passionate as the dawn'.

22. Influences on T.S. Eliot; Jacobian state (especially Webster's), Meta- physical poetry, 19th Century French poetry (Baudelaire and Laforgue), Browning's dramatic monologues (unacknowledged).
23. Eliot, the First English poet of the modern metropolis; extended the range of English poetry. Admired in Baudelaire the power of presenting the 'imagery of the sordid life of a great metropolis' as it is and yet making it represent something more than itself.
24. Eliot's European Tradition, Tradition as a way of life and tradition as a way of thought; Tradition in poetry and tradition in philosophy.
25. Eliot as Modernist poet. Use of the 'mythic method that he found in Joyce's Ulysses.
26. Texture of Eliot's poetry: a collage or superimposition of mythological allusion and images of boredom and ennui of everyday existence. A compounding of multiple levels of consciousness 'The Waste Land'.
27. Interior space of the poems: experience is located in interior space where external time and space are subsumed and rearranged. Into the voice in 'The Waste Land' many personalities fuse. The figure of Tiresias. Can there be any growth in Tiresias?
28. Absence of narrative structure: Incoherences.
29. Eliot's major critical concepts dissociation of sensibility and unified sensibility, objective correlative, tradition, impersonality.

30. Eliot's Classicism.
31. Time in the poetry of T.S. Eliot.
32. The development of Eliot: from a vision of disintegrated in 'Prufrock' and The Waste Land to the composure in timelessness of 'Burnt Norton'.

Select Bibliography

Romantic Poetry:

- M.H. Abrams, *The Mirror and the Lamp*, 1953.
- M.H. Abrams (ed), *English Romanticism: Modern Essays in Criticism*, 1960.
- RD. Altick, *The English Common Reader, A Social History of the Mass Reading Public. 1800-1900*. 1957.
- W.J. Bate, *From Classic to Romantic*, 1949.
- J. W. Beach. *The concept of Nature: Nineteenth Century Poetry*. 1936.
- Douglas Brown. *Mythology and the Romantic Tradition*, 1937.
- RA. Foakes. *The Romantic Assertion* 1958.
- Boris Ford (ed). *From Blake to Byron (The New Pelican Guide to English Literature. rev. and expanded ed. 1983)*.
- Northrop Frye (ed). *Romanticism Reconsidered*, 1963
- R Gleckner and G.E. Enscoe. (eds.), *Romanticism, Points of view*. 1962.
- Graham Hough, *The Romantic Poets*. 3rd.ed. 1967. Ian Jack, *English Literature 1815-1832 (Oxford History of English Literature Vol. XI, 1963)*.
- G. Wilson Knight, *The Starlit Dome: On the Poetry of Wordsworth, Coleridge, Shelley and Keats*, 1941 David Parkins, *The Quest for Permanence*. E.P. Thompson, *The Making of English Working Class* 1963

- A Thornby, *The Romantic Movement*, 1966.
- Basil Wiley, *The Eighteenth-Century Background* 1940.
- Raymond Williams, *Culture and Society, 1780-1950*. 1958.

Wordsworth:

- M.H. Abrams (ed.), *Wordsworth: A Collection of Critical Essays (Twentieth Century View)*, 1972.
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Yvor Winters, In Defence of Reason, 1947.

PAPER III : SURVEY OF ENGLISH DRAMA

Text prescribed:

(a) Christopher Marlowe (1564-93) : Doctor Faustus

(b) William Shakespeare (1564-1616): As You Like It

(c) William Shakespeare (1564-1616): Hamlet*

(d) John Dryden 1631-1700) All for Love*

(e) William Congreve (1696-1729): The Way of the World

(f) George Bernard Shaw (1856-1950): Saint Joan*

(g) Thomas Sterns Eliot (1898-1965) : Murder in the Cathedral

(h) Samuel Beckett (b. 1906) : Waiting for Godot

(i) John Osborne (b. 1929) : Look Back in Anger

Note: Passages for explanation with reference to context will be set only from Hamlet, All for Love, Saint Joan and Murder in the Cathedral.

Pattern of question Paper:

Paper III : Drama

The paper will be divided into five Units. Unit I will consist of two passages from each of the four plays prescribed for detailed study (Hamlet, All for Love, St. Joan and Murder in the Cathedral) and

candidates will be asked to explain with reference to the context one passage from each play. In Units II, III and IV there will be a question each on any two playwrights in the unit and candidates will be required to answer anyone. The following unit wise division of the playwrights will be observed in setting questions:

Unit I : Marlowe, Shakespeare

Unit III : Dryden, Congreve, Shaw:

Unit IV : Eliot, Beckett, Osborne

Unit V : Will consist of three question on the history and development of English Drama, main Trends, Movements, themes, forms and techniques and candidates will be asked to answer any one. Unit I will carry 28 marks and units II, III, IV and V 18 marks each.

Lectures:

1. Introduction to Drama as a form of peculiarities etc.
2. Tragedy- definition and brief history
3. Comedy- definition and brief history

Reading List:

- Kitto : Form and Meaning in Drama.
F. L. Lucas : Tragedy.
Potts : Comedy .
A. Nicoll : The Theory of Drama.

A Nicoll: British Drama.

Donald Clive Stuart: The Development of Dramatic Art.

Marlowe: Dr. Faustus:

Lectures:

1. Introduction to British Drama with special reference to medieval Drama
2. Tudor Drama, the University Wits.
3. Sources, plot and structure of Dr. Faustus.
4. A blending of Medieval and Renaissance elements.
5. Comic scenes in Dr. Faustus.
6. The Marlovian Hero.

Reading List:

C. Leech (ed.): *Twentieth Century Views on Marlowe Twentieth Century Interpretations of Dr. Faustus.*

A.C. Ward: *Dr. Faustus.*

J. Bakaless: *Marlowe.*

J.B. Steave: *Marlowe.*

Harry Levin: *The Ovarreacher.*

R.J. Kauffman: *Essays in Elizabethan Drama.*

Shakespeare: As You Like It.

Lectures:

1. Introduction to Shakespeare's Comic Plays.
2. Plot and structure.
3. Characters.
4. Shakespearean Comedy.

Reading list:

H. Charlton: Shakespearean Comedy.

Gordon: Shakespearean Comedy.

S.C. Sen Gupta: Shakespearean Comedy.

Ralph Berry: Shakespeare's Comedies.

J. R. Brown: Shakespeare and his Comedies.

Shakespeare: Hamlet

Lectures:

1. Introduction to Shakespeare, Emphasis on his tragedies.
2. Plot and Structure.
3. Hamlet's melancholy, Madness
4. Shakespearean Tragedy, the hero fatal flaw etc.
5. The Revenge Play.

Reading list:

A. C. Bradley: Shakespearean Tragedy.

A. Nicoll: Shakespearean Tragedy.

A Ridiler: The Meaning of Shakespeare, 2 vols.

H. B. Charlton: Shakespearean Tragedy.

Alfred Harbage (ed): 20th Century Views on Shakespeare's Tragedies.

F. Calliday : Shakespeare and His Age.

Lily Campbell" Shakespeare's Tragic Heroes.

Cleanth Brooks (ed). Tragic Themes in Western Literature.

John Holloway: The Story of the Night.

R. W. Desai (ed) : Hamlet Studies.

Dryden: All for Love

Lectures:

1. Background to Restoration Drama.
2. Plot and Structure.
3. Heroic Tragedy.
4. Comparison with Shakespeare's Antony and Cleopatra.

Reading List:

Dobree: Restoration Tragedy.
 George Saintsbury : Dryden.
 Chase: Dryden's Heroic-Drama
 Murray: Lectures on Dryden.
 Twentieth Century Interpretations of All for Love. J. R. Brown and B.
 Harris: Restoration Theater.

Congreve: The Way of the World**Lectures:**

1. Introduction to Congreve
2. Plot and Structure
3. Comedy of Manners
4. Wit and Satire

Reading List:

Bonamy Dobree: Restoration Comedy
 J. R. Brown and B. Harris: Restoration Theatre

G. B Shaw: Saint Joan**Lectures:**

1. Introduction to the Theatre of Idea
2. Problem Play
3. Historical Drama
4. Tragedy
5. Religious Drama
6. Plot and Sturcture
7. Wit and Humour

Reading List:

R. J. Kaufmann (ed) : G. B. Shaw (20th century views)
 Louis Crompton: Shaw the Dramatist
 Eric Bentley: Bernard Shaw
 Leon Hugo: Bernard Shaw: Playwight and preacher,
 J. M. Robertson: Mr. Shaw and the Maid"
 Maurice Colbourne: The Real Bernard Shaw.
 -Fredmayne : The Wit and Satire of Bernard Shaw.

T S. Eliot: Murder in the Cathedral**Lectures:**

1. Introdccution to Modern Poetic Drama
2. Tragedy
3. Religious Drama
4. Plot and Stucture
5. Historical Drama

Reading List:

Bamber Gascoigne: 20th Century Drama
 D. Donis: The Third Voice
 Caro H. Smith: TS. Eliot's Dramtic Theory and Practice
 David E. Jones: The Plays of TS. Eliot
 E. Martin Browne: The Making of TS. Eliot's Plays.
 Grover Smith: TS. Eliot's Poetry and Plays

Beckett: Waiting for Godot**Lectures:**

1. Background to Modern Drama.
 (a). European Influence: Ibsen, Chekov , Brecht etc.

(b) Modernism and its evolution: Naturalism, Realism, and symbolism.

(c) Philosophic Background, Post-War England, Socio-Economic Structures, Decolonisation and its impact. Economic recession Dissatisfaction, restlessness and anger.

(d) Angry Generation of Writers with Special Reference to **John Osborne**. A detailed analysis of **Look Back in Anger**.

2. (a) The War and its impact on European sensibility.

(b) Background to Absure Drama.

(c) Changing use of Language in Literature: Shaw, Joyce, Beckett.

(d) Poetic Drama

(e) Beckett: his Life and Work.

(f) Influences on Beckett: Descartes, Proust etc.

(g) Vision, form and content in Beckett's works.

(h) A detailed analysis of Waiting for Godot

Reading List:

Katherine Worth: Beckett: Shape Changer.

John Pilling: Samuel Beckett.

James Knowlson: Light and Darkness in the Theatre.

Fletcher and Spurling: Beckett, A Study of His plays.

Eugene Webb: Pays of Samuel Beckett.

John Fletcher. Samuel Beckett's Art.

Vivian Mercier: Beckett/Beckett (O.U.P)

Melvin J. I Friedman: Samuel Beckett : New Critical Approaches to His Novels, Poetry and Plays.

Paper IV : A Survey of English Prose

Texts Prescribed:

(a) Francis Bacon (1661-1625) : (i) Of Truth, (ii) Of Revenge, (iii) Of Marriage and Single Life, (iv) Of Great Place, (v) Of Travel, (vi) Of Empire, (vii) Of Friendship, (viii) Of Regimen of Health, (ix) Of Studies, (x) Of Envy, (xi) Of Nobility, (xii) Of Garden and (xiii) Of Fortune.

(b) The Book of Job from the Authorised Version of The Bible, 1611.

(c) Thomas Browne (1605-82): Hydriotephia or Urn Burial (Ch: IV and V)

(d) John Milton (1608-74) : Areopagitica.

(e) Jonathan Swift (1667 -1745) : Gulliver's Travels Bk IV

(f) Joseph Addison (1672-1719) and Richard Steele (1672-1729): From The Coverley Papers the Following nos.: 1, 2, 106, 108, 112, 113, 116, 117, 122, 130, and 135.

g) Charles Lamb (1775: 1854) : (i) The South -Sea House, (ii) Oxford in the Vacation, (iii) Christ's Hospital Five and Thirty Years Ago, (iv) Ne Eve. (v) The Old and the New Schoolmaster (vi) My Relations. (vi) Dream Children and (viii) The Superannuated man.

(h) Thomas Carlyle (1795-1881) : The Hero As Poet and (ii) The Heroic in History.

- (i) John Stuart Mill (1806-73) On Liberty
- (j) Bertrand Russell (1872-1970) : Impact of Science on Society.
- (k) The Following essays from Modern Prose Edited by Michael Thorpe (Oxford University Press) :
- (l) George Bernard Shaw (1856-1950) : Freedom.
- (ii) Edward Morgan Forster (1879-1970) : Notes on The English Character.
- (iii) Virginia Woolf (1882-1941) : The Mark on the Wall.
- (iv) Aldous Huxley (1894-1963) : From Jest to Pilate.
- (v) George Orwell (1903.1950) : Shooting an Elephant
- (vi) Lawrence Durrell (b. 1912) : How to Buy a House.

Pattern of question paper:

Note: passages for explanation will be set only from Bacon, Addison, Steele, Lamb and the essays from Modern Prose edited by Michael Thorpe.

The question Paper will be divided into five units. Unit I, carrying 28 marks, will consist of six passages from the authors prescribed for detailed study and candidates will be asked to explain with reference to the context any four. In Units II, III and IV there will be a question each on any two authors in the unit and candidates will be required to Answer anyone. The following unit wise division of the authors will be observed in asking question:

Unit II : Bacon, Book of Job. Browne, Milton

Unit III : Swift, Addison, Lamb. Carlyle

Unit IV : Mill, Russell, Essayists

Unit V : will consist of three questions on the history of English Prose the main trends, movements forms and techniques. Candidates will be required to answer anyone.

Units II, III, IV and V will carry 18 Marks each.

Prose in the 16th, 17th centuries

Lectures:

1. Origins of English Prose
2. Wycliffe and the Translation of the Bible.
3. Sir John Mandeville Malory.
4. Caxton and the Printing Press.
5. The Prayer Book (1549-1552)
6. The Elizabethan Translators
7. Bacon and the English Essay.
8. The Authorized Version of the Bible 1611.
9. The Book of Job: Literary Characteristics.
10. Sir Thomas Browne: Style and Achievement Hydriotyaphia.
11. Pamphleteering in the Caroline age. Milton's contribution.
12. The Majesty and sublimity of Milton's prose Areopagitica
13. The Simplification of English Prose: Dryden, The Royal Society.
14. The Age of Classicism.
15. Social Influence.
16. The Age of Controversy-political, religious and literary: Sir William Temple.
17. The Age of Reason: The growth of criticism and social literature.
18. The Rise of the Middle Class and the Formation of a Reading public.
19. The Literature of the Middle Classes: The periodical Essay, Didactic Literature, Early forms of Fiction.
20. Steele and Addison: The prescribed text.
21. The interval between 1730 and 1788. The growth of ornate prose
Johnson And Gibbon.
22. The New Reading Public: Magazines and Reviews.

Reading list:

Quiller Couch: The Art of Writing.
 Quillter Couch: The Art of Reading Section on the Book of Job
 Douglas Bush: English Literature in the Early 17th Century,
 GV Wedgwood : 17th Century English Literature
 Poul Senders (ed) : 20th Century Interpretation of the Book of Job.
 Gosse: Sir Thomas Browne(E.M.L)
 Robert Cawley and George Yost Studies in Sir Thomas Browne.
 John Bennett : Sir Thomas Browne.
 Peter Green: Sir Thoms Browne (British Council Pamphlet)
 Basil Willey: The 17th Century Background.
 H. J. C. Grierson: Cross Currents in 17th Century-Literature
 R W. Chourch : Bacon (E.M.L.)
 Brinn Vickers: Francis Bacon and Renaissance prose.
 W. Greene: Sir Francis Bacon.
 Robert Adolf: The Rise of Modern English Prose Style.
 Williamson: The Senecan Amble
 Middleton Murry: Problem of Style
 J. B. Sutherland: On English Prose
 Ian Gordon: The Movements of English prose -
 Allen Warner: A Short Guide to English prose Style
 Herbert Read: English Prose Style (Revised Edition)
 Hugh Walker: The English Essay and Essayists.
 Arthur Barker: Milton and the Puritan Dilemma.
 Michael Fixler: Milton and the Kingdoms of God.
 Angus Ross: Swift's Guliver's Travels
 Brady Frank (ed) , : 20th Century Interpretations of Guliver's Travels
 Leslie Stephan: English Literature and Society in the Eighteenth Century.
 Basil Willey: The 18th Century Background.
 The E. M. L. S. Volumes on Addison, Steele and Swift.
 Ernest Tuyen (ed) 20th Century Views on Swift.

19th and 20th Century English Prose:**Lectures:**

1. Charles Lamb the man.
2. Charles Lamb and the English Essay.
3. Social and Political Trends in Victorian Literature .
4. Trends in Victorian Prose: The Idealistic Reaction against Intellectualism and Science.
5. Carlyle's Concept of History.
6. Carlyle's The Prophet and Social Philosopher.
7. Carlyle's Art.
8. Utilitarianism and John Stuart Mill
9. Mill's Prose Style
10. Walter Pater and the Eighteen Nineties.
11. Major Trends in 20th Century English Prose.
12. Bertrand Russell as Philosopher,
13. The Prose Style of Bertrand Russell.

Reading List:

Ainger: Charles Lamb (E.M.L)
 Walter Pater: Appreciations (Essay on Lamb.)
 Basil Willey" Nineteenth Century Studies.
 G. M. Young: Victorian England: Portrait of an Age (2nd ed.)
 John Holloway: The Victorian Sage (for Carlyle)
 Emery Nell: Carlyle and Mill: Mystic and Utilitarian ..
 R. P. Auschutz : The Philosophy of J.S. Mill.
 H. V. Routh: Towards the 20th Century.
 A.C. Ward: 20th Century Literature(Revised Ed.) .
 Bonamy Dobree, Modern Prose Style.
 J. Nichole, Carlyle (E. M. L. S.)
 Holbrook Jackson: The Eighteen Nineties
 Frank Swinnerton : The Georgian Literary Scene.

B. R. A Wood: *The Passionate Sceptic* (for Russell)
L. W. Atken : *Bertrand Russell's Philosophy of Morals*.
P. A. Schilpp (ed) : *The Philosophy of Bertrand Russell*.
Boris Ford (ed.) : *The Modern Age*. Particularly Tomlin's *Essay the Prose of Thought*.

Paper V : Fiction

Text Prescribed:

- (a) Henry Fielding (1707-54) : *The History of the Adventures of Joseph Andrews*.
- (b) Jane Austen (1776-1817): *Emma*.
- (c) Charles Dickens (1812-70) : *Great Expectations*.
- (d) George Eliot (1830-80) : *The Mill on the Floss*.
- (e) Thomas Hardy (1840-1928): *Tess of the D'Urbervilles*.
- (f) Henry James (1843-1916): *Portrait of a Lady*.
- (g) James Joyce (1882-1941) : *Portrait of the Artist as a Young man*.
- (h) David Herbert Lawrence (1885-1930) : *The Rainbow*.
- (i) The following Short Stories from *Modern Prose*. Edited by Micheal Thorpe (O.U. P):
 - (i) Joseph Conrad (1837-1924): *The Lagoon*
 - (ii) William Somerset Maugham (1874-1966): *The Lotus Eater*.
 - (iii) Edward Morgan Forster (1879-1970) : *The Eternal Moment*.
 - (iv) James Joyce (1882-1941) : *Araby*.
 - (v) David Herbert Lawrence (1885-1930) : *The White Stocking*.
 - (vi) Katherine Mansfield (1888-1923) *The Fly*.
 - (vii) Leslie Poles Harley (b. 1896) : *A Summons and Apples*.
 - (viii) Herbert Ernest Bates (b. 1905) : *The Ox*

Pattern of Question Paper:

Paper V : Fiction

No passages will be set for explanation

The question Paper will be divided into five units. Units I, II and III will consist of two questions each on anyone novelist in the unit and the candidates will be asked to answer anyone. In unit IV there will be two questions on any two writer's Works in the unit and candidates will be required to answer anyone. The following unit wise division of the novelist will be observed in setting questions.

Unit I : Fielding, Austen

Unit II : Dickens, Eliot

Unit III : Hardy, Lawrence

Unit IV : James, Joyce, Short Stories

Unit V : Will consist of Three question on the history and development of the English novel- the main trends, movements, themes, forms and techniques and candidates will be asked to answer anyone. All units will carry equal marks.

General lecture:

1. The Art of the Novel.
2. The Rise of the Novel in the 18th Century.
3. Language of Fiction.
4. Different Levels of Truth in the Novel.
5. Plot, Character, Symbolism and Narrative Technique.
6. The Stream of Consciousness.
7. The Stream of the Short Story.

Background Reading:

E. M. Forster: *Aspects of the Novel*.

Edwin Muir: *The Structure of the Novel*.

Percy Lubbock: *The Craft of Fiction*.

Waller Allen: *The English Novel*.

J. W Beach: The Twentieth Century Novel.
Robert Liddell: A Treatise on the Novel.
Robert Liddell: Some Principles of Fiction
Dorothy Van Ghent: The English Navel: Form and Function
Arnold Kettle: Introduction to the English Novel.
Part I and 2
David Lodge: Language of Fiction.
Marjorie Boulton: The Anatomy of the Novel
Diana Neill: A Short History of the English Novel.
Wayne C. Booth: The Rhetoric of Fiction
Ian Watt: The Rise of the Novel.
F.R. Leavis. The Great Tradition
R. Humphry: The Stream of Consciousness
H. E. Bates: Modern Short Story
Karl Kroeber: Styles in Fictional Structure
Alan Kennedy: Meaning and Sign in Fiction (Jane Austen, Dickens
and George Eliot are discussed)
David Cecil: Early Victorian Novelists

Henry Fielding

Lectures:

1. Life and Works.
2. Four Wheels of the Novel
3. Fielding's Theory of the Novel
4. Joseph Andrews
5. Critical Studies and Commentary
6. The Picaresque Novel

Reading List:

R. Paulson and Lockwood (ed) : Fielding: The Critical Heritage
R. Palulson (ed): Fielding: A Collection of Critical Essay (Twentieth
Century Views Series)

F. T Blanchard : Fielding the Novelist.

Jane Austen

Lecture:

1. Life and Works
2. Her Art as a Novelist
3. Emma
4. Critical Studies and Commentary

Reading List:

Laurance Lerner: Truth-tellers : Jane Austin, George Eliot, D. H.
Lawrence
Marvin Mudrick: Jane Austen
Mary Lascelles : Jane Austen And Her Art
A. W. Litz : Jane Austen
Pinion: AJaneAusten Companion

Charles Dickens

Lectures:

1. Life and Works
2. The Imagination of Dickens
3. Major Themes in the Novels of Dickens
4. Great Expectations
5. Dickens Reputation (1836-1940)
6. Modern Criticism (after 1940.)

Reading List:

Martin Price (ed): Dickens: A Collection of Critical Essays
George Gissing : Dickens
G. K Chesterton: Dickens
A. O. J. Cochsdu" The Imagination of Charles Dickens
J. Hills Miller. Charles Dickens: The World of the Novels

George Orwell: Inside the Whale (An Essay on Dickens)
George H. Fords: Dickens and his Readers
P. Hobsbaum : A Reader's Guide to Charles Dickens

George Eliot

Lectures:

1. Life and Works.
2. George Eliot and the Novel
3. The Mill on the Floss
4. Critical Studies and Commentary

Reading list:

W. J. Harvey The Art of George Eliot
John Holloway : The Victorian Sage
T S. Pearce. George Eliot
R. T Jones. George Eliot
V C. Knoepfmacher: George Eliot: Early Novels
G R. Creegar (ed). George Eliot A Connection of Critical Essays

Thomas Hardy

Lectures:

1. Life and Works
2. The Wessex Background.
3. Tess of the D' Urberviffes

Reading list:

Lord David Ceciff: Hardy the Novelist
H. C. Duffin: Thomas Hardy
D. Brown: Thomas Hardy
Irwing Howe: Thomas Hardy
J. Hills Miller Thomas Hardy. Distance and Desire Norman Page
Hardy

Tess of the D'Urbervilles: Norton Edition

Henry James

Lectures:

1. Life and Works.
2. The Art of Henry James
3. Henry James's Theory of Fiction
4. A Portrait of a Lady

Reading List:

Cargil : The Novels of Henry James
E. T Bowden: The Themes of Henry James.
E.M. Ford: Henry James (The Critical Heritage)
S.G. Putt: Henry James: A Reader Guide.

D.H. Lawrence

Lectures:

1. Life and Works
2. The Rainbow
3. Lawrence on Education
4. Symbolism in the Rainbow
5. Critical Studies and Commentary
6. Lawrence's Theory of man Woman Relationship

Reading List:

Graham Hough: The Dark Sun
Anthony Beat: D. H. Lawrence.
D.H. Lawrence's The Rainbow: (Open University)
P Hobsbaum : A Reader's Guide to D.H. Lawrence
E. Pritchard: D. H. Lawrence: Body of Darkness
Keith Sagar: The Art of D. H. Lawrence
F R Leavis : D H Lawrence: A Collection of Critical Essays
Mark Spilka : The Love Ethic of D.H. Lawrence.